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### **FUNCTIONS OF EDUCATION IN THE SPHERE OF ARTISTIC CULTURE AND THEIR DIVERSIFICATION IN THE POST-SOVIET RUSSIA**

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The post-Soviet Russia, having acclaimed itself as part of Europe, has been elaborating a principally new model of education. The uniqueness of the situation taking shape is prompted by a unification of higher education according to the European standard to achieve integration into the world educational space. These processes also touch upon education in the sphere of artistic culture. Today we witness its «entanglement» into the mainstream of large-scale social processes: expansion of the artistic field; penetration of the artistic beginning into the human habitat; growth of the role of artistic communication; search of new forms for the content of design projects; broadening of the spectrum of artistic languages. First and foremost functions of education in the given area are being changed.

Analysis singles out a tendency to diversification of functions as a priority. This process is a multidimensional and constantly developing phenomenon, which depends on concrete historical, economic, political and spiritual conditions. In a broad sense the diversifications is considered as variety, segmentation spreading of art into new fields of activities, which do not have any functional dependence on the main kind of activity [1, 236].

With regard to methodology education in the field of artistic culture includes the educational process (embracing upbringing as well) and artistic creativity itself, which can not be brought down to art per se. In this respect, it appears possible to single out a purely educational group of functions, i.e. artistic-action group, and, finally, the phantom group which is related to both education and art

itself. We will try to delineate processes occurring inside each of these groups.

The educational group, embracing functions with regard to society and man, is inter-related to humanity education in general. It is a prerequisite to spiritual and practical control of reality by a human being, his emergence as a subject of culture and his own life. Diversification of this group of functions is largely determined by the Bologna process. Its key directions consist in the specification of education; the introduction of the two-level system of education; the accent laid on the practically oriented training in the framework of bachelorship accompanied by a narrower and deeper specialization in mastership; provision of education quality control by independent accrediting agencies as well as broadening of educational mobility of students and continuity of education. Recognition of comparability of qualifications (diplomas) is aimed at universality of knowledge required by the European labour market in the framework of international integration.

Today the direction of artistic education process is being changed by introducing global components into it, as well as borrowings, view-points and objects of reflection. The content of education in this field is naturally connected with a tendency of art to conceptualism: on the one hand, as a process objectivized by the subject, and on the other hand, through special disciplines of art creating the basis of multi-level educational programs. Ensuing from the profiles and directions of training the «narrow-workshop» approach leads to a translation of knowledge exclusively in the interests of the labour market and show-business, and in a broader sense to a loss of a «large-scale» higher education. Meanwhile cultural values serve as an instrument of personality-oriented mastering of reality for fine-arts students, the basis of their professional self-expression and creation.

The group of functions considered here is being corrected also under the influence of post-modernistic philosophy. Instability of understanding of the world and man inherent in post-modernism erodes the normative character and the fundament of the European culture, pedagogy on the whole, acquiring polar scientific assessments. Critics of post-modernism see «the end of pedagogy» in it, absence of pivot and criteria of verity of judgments: «instead of regulatory norms there exists consensus, instead of values certain conventions, instead of the truth – conviction» [2, 302]. Adherents to post-modernism consider these ideas as development of a «new pedagogy», as an opportunity of a radical break-away with the tradition, allegedly imbued with deviations from the rational beginning in life. A repressive character of the institute of education again turns man into «an element of socially organized, technological and production systems» [3, 158–160]. This change of outlook boils down to a consideration of

man as «an oscillating element» in a world devoid of stability [3, 164].

Thus, post-modernistic ideas in pedagogy transform its conceptual apparatus, value and outlook reference-points of teachers. It influences the upbringing function of education in the sphere of artistic culture, which appears to be a «super-function» with regard to humane character of art, its capacity to transform a personality, to subjugate to the ideal of being well-educated.

In the mean time the «informational society» artistic culture itself turns into a giant informational system, and the mode of reading a cultural code is changed. The main bearer of information is a cultural text, an interpretation of which is necessary for understanding of the language of culture. Having become «open» to various interpretations the texts acquire a socio-cultural sense under the influence of human mind. Informational and communication technologies become significant at all the levels of education and in the field of artistic culture. In schools of higher learning computer programs are used in the courses musical instrument studies, composition, orchestration, qualitatively changing the educational process. The students can independently rehearse with a virtual leader of an orchestra, to listen to a performed musical text, to edit its interpretation. At the open concert stage sites informational technologies create an atmosphere of natural artistic communication. It all deepens the content of the communicative function in the sphere of artistic culture.

The group of artistic activity functions is characterized by an inter-relation with the basic functions art dealt with in the research literature [1; 4]. Diversification processes here have stimulated appearance of functions of a special character: clip-organizing, virtual correcting and in-site ones.

The clip-organizing function of education has clearly manifested itself in view mass-media priorities and a decay of interest in reading. As a consequence of this the so called «clip-thinking» appeared influencing comprehension of the surrounding world, the system of value reference-points and the analysis of information. Therefore the part played by artistic education considerably increases. It is capable to resist the mass «epidemic» of the «clip-thinking» and to instill new means of acquisition of socio-cultural experience in the younger generation.

The development of informational technologies, introduction of the Internet into the every-day life and subsequent involuntary involvement of man into a virtual picture of the world initiate the appearance of virtually correcting function of artistic education. However, one can come across many contradictions here: those between the planetary spread of information-communication technologies and the so-called «computer alienation», the desire of a person be concealed within his or her inner world; between broadening opportunities of cultural communications and protection of moral security

within the Internet, etc. In the age post-modernism the virtual reality becomes decisive. In the field of art it positions itself as an artificially created medium, which may transformed from within, producing an illusion of authentic sensations. A general recognition of an interactive influence of the audience in the design, applied decorative art, fashion, advertising is spread onto literature and music, a new type of tele-behaviour being formed. Intermingling of the roles of the artist and the public, obliteration of the borderline between the real and the virtual only enhances incompleteness of the creative act. The virtually corrective function of artistic education initiates a creative search, but informational and communicative technologies per se are obviously unable to stand up to stimulated intellectual requirements of the personality. The virtual picture of the world correcting the esthetic conscience of the personality makes a desire for real communion more acute, because a high spirituality of artistic education is immanently inherent in the Russian culture.

The in-site, or creative function reflects the purpose of education in the field of fine arts, that is, to teach a creative comprehension of the world, a vision of artistic reality in different projections and foreshortenings. Comprehension of a work of art leads to an emotional experience of the in-site, to its creative revelation. Ju. Borev, the author of a number of works on the problem speaks about it, characterizing art as prophecy, with an inherent «Cassandra beginning» [1].

Diversification of artistic creativity function group reproduces various aspects determined by artisticity as an integral feature of art, a criterion of its public and esthetic significance. It is worthwhile mentioning that famous scholar B. Yusov underlines a simultaneous role of art [5], that is, its synchronous influence on the structure, spirituality and social activity of the personality.

Post-modernism being spread in art generated one more group of functions, which has been termed by us as «the phantom group». A «phantom» is a whimsical vision, a ghost, a play of imagination, a fantasy. This group of functions initiated by the development of artistic practice and an orientation onto the taste of «the man from the street» may be referred to both artistic education and art itself. It is a derivative of the virtual conscience of the contemporary personality. Disappearance of constancy, stability, the nucleus makes it possible to consider the post-modernistic art «ashes of the artistic values of the past» [6, 28]. In the post-modernistic world everything turns into a simulacrum, an image without a prototype, an empty shell. Occupying the place of an artistic image, it affirms the priority of secondary functions of art, associated with the material medium and the cultural aura. Regularity and even legitimacy of the existence of simulacrums is supported by fashion, which reflects «shifts» occurring inside culture. The idea of artificial beauty in clothes and bodily signs, fashionable and deliberate

unnaturalness is conducive to a transfer of simulacrum from the artistic practice into realia, thus forming phantom, spontaneous demands of people.

Diversification processes inside the phantom group of functions lead the appearance of the game-like, advertising and manipulative function, the function infantile gift-making, etc. The game function is viewed through a comprehension of life as a text, a play of signs and quotations, requiring destruction [7; 8]. That is why inclusion of life itself into art, its sudden transformation into a game, makes actors of people. This is a characteristic feature of performances with their illusion of a game. Formation of a game-like attitude to the text is inherent in artistic creation, where the use of stylistic and structural techniques relays the text a non-linear and play-like character. Involvement of educational institutions into this process and their interpretation of the game function yields «the results devoid of the status of general necessity and normativeness» [9, 108]. This can be explained by the pluralism of language games.

Advertising and manipulative function, «growing» from mass culture blurs the borderlines of art, unparadoxically mixing it with life in commercials. Meanwhile advertising as a link between the personality and social culture must not be ignored by the artistic and educational practice. It can and must develop a creative potential of people and to form an interest in the spiritual and the artistic. Advertising may serve as a material for comprehension and subsequent analysis, an illustration of different cultural, historical epochs and styles an emotional background of occupation, a theme of creative tasks. The significance of advertising-manipulative function for artistic education is obvious.

The function of infantile gift-making is closely connected with esthetics and consolidation of the beautiful as the end in itself of «fine arts». The beautiful turns into a specific field of spiritual activity, neglects the usefulness and becomes rescue from stress and fatigue, in a way «a spiritual sweetness», simultaneously contributing to a balanced assessment in the world of artistic practice and to the departure from artificiality.

The analysis carried out in this work testifies to the fact that functions of education in the field of artistic culture in the post-Soviet Russia are resting on a very complicated fundament. The aggregate of a double nature condition two traditional groups of functions: the educational and the artistic-creativity ones. Post-modernism as a self-valued segment of the cultural process in Russia at the turn of 20<sup>th</sup>-21<sup>st</sup> centuries initiated a diversification of functions and singling out of a third, phantom group. The influence of post-modernism on the cultural atmosphere of the Russian society, a shift of its senses and values proves a relative independence and autonomy of art. Though education in this very specific field is characterized by traditionalism, the global challenges of the epoch don't allow to ignore these stimuli.

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#### PEDAGOGICAL ASPECT OF EMERGENCY CASE AS PART OF THE TRAINING CADETS OF SEA EDUCATIONAL INSTITUTIONS

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In this article a problem of an extreme situations presence in sea professional activity area is studied along with the risk of vessels accidents. This factor, as well as a number of other specific factors should be considered in pedagogic activity by sea educational institution tutors while training fleet specialists.

Sea environment is an element that is not controlled by or dependent on human, and how well a person is prepared for sea profession dangers defines people's lives, safety of a vessel and its cargo.

A complex of measures linked to the peculiarities of safe sea professional activity ensuring is provided by a Sea doctrine of the Russian Federation up to 2020. It includes: navigation safety; search and rescue; protection and conservation of sea environment.

A securing of navigation and seafaring safety is a complex objective that includes: reliable technical condition of the vessels; vessel crew recruiting with qualified professionals; organization of safe vessel management by seafaring companies; creation and maintenance of effective vessel examination and control; development of land and space means of positioning and safe navigation secure and their maintenance in operative condition; securing of people and vessels that suffer distress safety; accidental-rescue readiness to liquidate oil floods, discharges of dangerous cargo.

«Growing intensity of seafaring numbers and dangerous cargo transportations increase the risk of accidental situations emergence and the possible damage volume. However the major cause of ac-