

**ISSN 2523-4684**  
**e-ISSN 2791-1241**

ҚАЗАҚ ҰЛТТЫҚ ХОРЕОГРАФИЯ АКАДЕМИЯСЫ  
KAZAKH NATIONAL ACADEMY OF CHOREOGRAPHY  
КАЗАХСКАЯ НАЦИОНАЛЬНАЯ АКАДЕМИЯ ХОРЕОГРАФИИ

Ғылыми  
журналы

scientific  
journal

научный  
журнал

# ARTS ACADEMY

---

**1 (1) 2022**

Наурыз 2022  
March 2022  
Март 2022

---

2022 жылдың наурыз  
айынан шыға бастады  
published since March 2022  
издается с марта 2022 года

жылына 4 рет шығады  
published 4 times a year  
выходит 4 раза в год

Нұр-Сұлтан қаласы  
Nur-Sultan city  
город Нур-Султан

### **Редакциялық алқаның төрағасы**

**Асылмұратова А.А.** - Қазақ ұлттық хореография академиясының ректоры, Ресей Федерациясының Халық әртісі, Ресей Федерациясы Мемлекеттік сыйлығының лауреаты.

### **Редакциялық алқаның төрағасының орынбасары**

**Нүсіпжанова Б. Н.** - педагогика ғылымдарының кандидаты, профессор, Қазақстан Республикасының Еңбек сіңірген қайраткері.

### **Бас редактор**

**Толысбаева Ж.Ж.** - филология ғылымдарының докторы, профессор.

### **Редакциялық алқа**

**Кульбекова А.К.** - педагогика ғылымдарының докторы, профессор (Қазақстан);

**Саитова Г.Ю.** - өнертану кандидаты, профессор, Қазақстан Республикасының еңбек сіңірген әртісі (Қазақстан);

**Ізім Т.О.** - өнертану кандидаты, профессор, ҚазССР-ның еңбек сіңірген әртісі (Қазақстан);

**Жумасейтова Г.Т.** - өнертану кандидаты, профессор (Қазақстан);

**Казашка В.** - PhD, қауымдастырылған профессор (Болгария);

**Вейзанс Э.** - PhD (Латвия);

**Туляходжаева М.Т.** - өнертану докторы, профессор (Өзбекстан);

**Фомкин А.В.** - педагогика ғылымдарының кандидаты, доцент (Ресей);

**Дзагания И.** - филология ғылымдарының докторы, профессор (Грузия);

**Таптыгова Е.** - PhD (Әзірбайжан).

Жауапты редактор: **Жунусов С.К.**

**Қазақ ұлттық хореография академиясының ғылыми журналы.**

**ISSN 2523-4684**

**e ISSN 2791-1241**

Қазақстан Республикасының Ақпарат және қоғамдық даму министрлігі Ақпарат комитетінің мерзімді баспасөз басылымын, ақпарат агенттігін және желілік басылымды есепке қою туралы **02.02.2022 жылы берілген**

**№ KZ77VPY00045494 куәлік.**

Шығу жиілігі: жылына 4 рет

Тиражы: 300 дана

Редакция мекен-жайы: Нұр-Сұлтан қ., Ұлы Дала даңғылы, 9, 470 офис

Тел.: 8 (7172) 790-832

E-mail: artsballet01@gmail.com

### **Chairman of the Editorial Board**

**Asylmuratova A. A.**

- Rector of the Kazakh National Academy of Choreography, People's Artist of the Russian Federation, laureate of the State Prize of the Russian Federation.

### **Deputy Chairman of the Editorial Board**

**B.N. Nusipzhanova**

- Candidate of Pedagogical Sciences, Professor, Honoured Worker of the Republic of Kazakhstan.

### **Editor-in-Chief**

**Zh.Zh. Tolysbaeva**

- Doctor of Philology, Professor.

### **Editorial Board**

**A.K. Kulbekova**

- Doctor of Pedagogical Sciences, Professor (Kazakhstan);

**G.Yu. Saitova**

- Candidate of Art History, Professor, Honored Artist of the Republic of Kazakhstan (Kazakhstan);

**T.O. Izim**

- Candidate of Art History, Professor, Honored Artist of the Kazakh SSR (Kazakhstan);

**G.T. Zhumaseitova**

- Candidate of Art History, Professor, (Kazakhstan);

**V. Kazashka**

- PhD, Associate Professor (Bulgaria);

**E. Veizans**

- PhD (Latvia);

**M.T. Tulyakhodzhayeva**

- Doctor of Art History, Professor (Uzbekistan);

**A.V. Fomkin**

- Candidate of Pedagogical Sciences, Associate Professor (Russia);

**I. Dzagania**

- Doctor of Philology, Professor (Georgia);

**E. Tapytsova**

- PhD (Azerbaijan).

Executive editor: **Zhunossov S.K.**

**Scientific journal of the Kazakh National Academy of Choreography**

**ISSN 2523-4684**

**e ISSN 2791-1241**

Certificate of registration of a periodical, information agency and online publication of the Information Committee of the Ministry of Information and Public Development of the Republic of Kazakhstan **No. KZ77VPY00045494, issued 02.02.2022**

Frequency: 4 issues per year

Printing: 300 copies

Editorial Office: Nur-Sultan city, Uly Dala avenue 9, 470 office

Phone: 8 (7172) 790-832

E-mail: artsballet01@gmail.com

© **Kazakh National Academy of Choreography, 2022**

### **Председатель редакционной коллегии**

**Асылмуратова А. А.** - Ректор Казахской национальной академии хореографии, Народный артист Российской Федерации, лауреат Государственной премии Российской Федерации.

### **Заместитель председателя редакционной коллегии**

**Нусипжанова Б.Н.** - кандидат педагогических наук, профессор, Заслуженный деятель Республики Казахстан.

### **Главный редактор**

**Толысбаева Ж.Ж.** - доктор филологических наук, профессор.

### **Редакционная коллегия**

**Кульбекова А.К.** - доктор педагогических наук, профессор (Казахстан);

**Саитова Г.Ю.** - кандидат искусствоведения, профессор, Заслуженная артистка Республики Казахстан (Казахстан);

**Ізім Т.О.** - кандидат искусствоведения, профессор, Заслуженный артист КазССР (Казахстан);

**Жумасейтова Г.Т.** - кандидат искусствоведения, профессор, (Казахстан);

**Казашка В.** - PhD, ассоциированный профессор (Болгария);

**Вейзанс Э.** - PhD (Латвия);

**Туляходжаева М.Т.** - доктор искусствоведения, профессор (Узбекистан);

**Фомкин А.В.** - кандидат педагогических наук, доцент (Россия);

**Дзагания И.** - доктор филологических наук, профессор (Грузия);

**Таптыгова Т.** - PhD (Азербайджан).

Ответственный редактор: **Жунусов С.К.**

**Научный журнал Казахской национальной академии хореографии.**

**ISSN 2523-4684**

**e ISSN 2791-1241**

Свидетельство о постановке на учет периодического печатного издания, информационного агентства и сетевого издания Комитета информации Министерства информации и общественного развития Республики Казахстан № **KZ77VPY00045494**, выданное **02.02.2022 г.**

Периодичность: 4 раза в год

Тираж: 300 экземпляров

Адрес редакции: г. Нур-Султан, пр. Ұлы Дала, 9, 470 офис.

Тел.: 8 (7172) 790-832

E-mail: artsballet01@gmail.com

© **Казахская национальная академия хореографии, 2022**

**Fedotenko Inna Leonidovna<sup>1</sup>**

*Tula State Lev Tolstoy Pedagogical University  
(Tula, Russia)*

## **FORMING STUDENTS' PREPAREDNESS TO USE ART IN SOCIAL WORK WITH ELDERLY PEOPLE**

### **Annotation**

*The article describes the process and result of the formation of students' preparedness to use various types of art in social work with the elderly. The author considers the essence, the structure of preparedness as a psychological and pedagogical phenomenon, the principles of organization of experimental work, reflecting the content of training. The author highlights the organizational and pedagogical conditions that stimulate the desire of students to use various types of art. The results of the study show that students were interested to include art into their palette of technologies they appropriated for social practice with elderly people.*

*The purposeful formation of students' preparedness to use various types of art in social work contributed to several things: formation of their understanding of the aesthetic and humanistic nature of art, its potential in solving professional issues in a situation of uncertainty; improving the professionalism of future social workers; development of their moral and aesthetic qualities of personality.*

**Key words:** social work, preparedness, components, art, students, elderly people.

**Федотенко Инна Леонидовна<sup>1</sup>**

*<sup>1</sup>Лев Толстой атындағы Тула мемлекеттік  
педагогикалық университеті  
(Тула, Ресей)*

## **СТУДЕНТТЕРДІҢ ҚАРТ АДАМДАРМЕН ӘЛЕУМЕТТІК ЖҰМЫСЫНДАҒЫ ӨНЕРДІ ҚОЛДАНУҒА ДАЙЫНДЫҒЫН ҚАЛЫПТАСТЫРУ**

### **Аннотация**

*Мақалада студенттердің қарт адамдармен әлеуметтік жұмыста әртүрлі өнер түрлерін қолдануға дайындығын қалыптастыру процесі мен нәтижесі сипатталған. Автор психологиялық-педагогикалық құбылыс ретінде дайындықтың мәні мен құрылымын, оқытудың мазмұнын көрсететін*

эксперименттік жұмысты ұйымдастыру принциптерін қарастырады. Автор оқушылардың өнердің әртүрлі түрлерін қолдануға деген ынтасын ынталандыратын ұйымдастырушылық және педагогикалық жағдайларды анықтайды. Зерттеу нәтижелері көрсеткендей, студенттер өнерді қарт адамдармен әлеуметтік тәжірибе жасау үшін қолданған технологиялар палитрасына қосуға қызығушылық танытты.

Студенттердің әлеуметтік жұмыста әртүрлі өнер түрлерін қолдануға дайындығын мақсатты түрде қалыптастыру бірнеше нәрсеге ықпал етті: оларда өнердің эстетикалық және гуманистік табиғаты, белгісіздік жағдайында кәсіби мәселелерді шешудегі оның әлеуеті туралы түсінік қалыптастыру; болашақ әлеуметтік қызметкерлердің кәсібилігін арттыру; олардың адамгершілік және эстетикалық қасиеттерін дамыту. жеке тұлға.

**Түйінді сөздер:** әлеуметтік жұмыс, дайындық, компоненттер, өнер, студенттер, қарттар.

### **Федотенко Инна Леонидовна<sup>1</sup>**

<sup>1</sup>Тульский государственный педагогический университет имени Льва Толстого  
(Тула, Россия)

## **ФОРМИРОВАНИЕ ГОТОВНОСТИ СТУДЕНТОВ К ИСПОЛЬЗОВАНИЮ ИСКУССТВА В СОЦИАЛЬНОЙ РАБОТЕ С ПОЖИЛЫМИ ЛЮДЬМИ**

### **Аннотация**

В статье описан процесс и результат формирования готовности студентов к использованию различных видов искусства в социальной работе с пожилыми людьми. Автор рассматривает сущность, структуру подготовленности как психолого-педагогического феномена, принципы организации экспериментальной работы, отражающие содержание обучения. Автор выделяет организационно-педагогические условия, стимулирующие стремление учащихся к использованию различных видов искусства. Результаты исследования показывают, что студенты были заинтересованы в том, чтобы включить искусство в свою палитру технологий, которые они использовали для социальной практики с пожилыми людьми.

Целенаправленное формирование готовности студентов к использованию различных видов искусства в социальной работе способствовало нескольким вещам: формированию у них понимания эстетической и гуманистической природы искусства, его потенциала в решении профессиональных проблем в ситуации неопределенности; повышению

*профессионализма будущих социальных работников; развитию их нравственного и эстетического качества личности.*

**Ключевые слова:** социальная работа, готовность, компоненты, искусство, студенты, пожилые люди.

**Introduction.** Tendency of rapid aging of society is typical of modern society, so it is natural and no surprise that older people are becoming an increasingly numerous group among the recipients of social services. This group is characterized by priority values, needs, psychological, physiological, and socio-specific features. The range of problems with which elderly people turn to social services is extremely wide: lack of communication, conflicts with children and grandchildren, loss of loved ones, changes in family life, narrowing of interests, difficulty in determining life prospects, limitation of self-service, loneliness. In order to work with the elderly and old people, it is necessary to know their social status, mental characteristics, material and spiritual needs. The non-standard nature of life situations, the complex nature of the problems of the elderly encourage the social worker to search for new approaches, forms and methods of providing effective assistance.

The pandemic has become an unexpected challenge for humanity: both social workers and people under their care have found themselves in a stressful situation. Such qualities of a social worker as independence, creativity, responsibility, resilience, and desire to learn and apply the acquired knowledge have become the most in demand. Resilience helps to resist stress, to perceive it not only as a threat, but also as a new experience.

Under unfavourable epidemiological conditions, causing fear, reducing the indicators of mental and physical health, the problems of the elderly have worsened. The key phenomenon of the pandemic is anxiety, which has turned from a situational characteristic into a constant, immanently accompanying the existence of an elderly person. The palette of problems has become even more diverse with the emergence of new stresses:

- deprivation stress (associated with self-isolation, minimizing contacts, the need to maintain social distance, changing the usual way of life);
- informational stress (the growing flow of chaotic, contradictory information is traumatic for the psyche of any person, and especially the elderly);
- social and economic stress (fears of elderly people for their health, for the well-being of family members, for their possible financial problems, job loss, deterioration of living conditions).

The social service system today uses various technologies and techniques, methods and tools that help overcome unfavourable life circumstances in this age group. The most significant ones include: counselling, prevention, socialization, social adaptation, leisure activities, rehabilitation, art therapy. Traditional social technologies are complemented and enriched by various types of art: music, painting, literature, cinema, theatre. The study of the experience of social services has shown that the use of various types and means of art is a progressive tool in demand. However, art is used quite rarely, fragmentary and in a monotonous way (singing together, watching films, visiting the philharmonic society). The effectiveness of the use of figurative-emotional and genre-specific diversity of art in social work with the elderly largely depends on the preparedness of a university graduate to carry out this activity. Thus, the formation of future social workers' preparedness to use the broad possibilities of art in their future professional activities seems relevant and timely.

**Research methods are the following.** To solve the tasks set in the study, the following theoretical methods have been used (analysis of psychological and pedagogical, sociological literature; content analysis of student reports, generalization of psychological and pedagogical experience on the topic of research, pedagogical modelling); empirical methods: psychological and pedagogical experiment, questionnaire, included observation, survey, analysis of products of activity, testing, essay "How I imagine my future profession"; technique of "Unfinished sentences"; individual and group conversations with students.



The research has been carried out while students have been studying psychological and pedagogical disciplines (Social Pedagogy, Pedagogy, Age psychology, Gerontology, Technology of social work); and it is based on the results of individual and group creative tasks performed by them during their on-the-spot work practice.

**Brief overview of the study.** We consider preparedness as a complex integrative professional and personal construct, including cognitive, emotional and axiological, operation-activity and conative components.

The unpreparedness of today's social workers to interact with the category of elderly people is obvious: they do not take into account the national, confessional, gender context of communication; the level of education and culture of an elderly person; their interests and values; their life and professional experience; the state of their physical and mental health.

The category of elderly people in today's situation is determined by a high degree of inclusiveness, which increases the number of possible risks: interethnic and confessional conflicts are added to typical axiological conflicts.

The importance of students' preparedness to engage professionally with the elderly is constantly increasing. The decrease in the degree of protection of elderly people is due to both objective and subjective reasons. The objective reasons include the aging of social workers as a social and psychological group, their "professional burnout". Among the subjective ones there are professional deformations of social workers, their often-negative attitude towards the elderly, the presence of prejudices about this group.

The unpreparedness of social workers to competently interact with the elderly is a multi-layered complex phenomenon that is daily manifested in their incorrect behaviour, in random unreasonable actions. Preliminary diagnosis proves that about 87% of social workers are not ready for professional interaction with the elderly:

- they do not possess the necessary professional competencies (diagnostic, predictive, conflict management, design);

- they are not ready to prevent their own professional burnout and destructive changes in the personality of older people;
- they do not know the techniques that allow them to design a psychologically safe socio-cultural environment;
- they do not represent the specifics of the physical and mental health of an elderly person.

The use of art could increase the effectiveness of the interaction of social workers with their wards. The influence of art on the individual and society, the use of its potential for the upbringing, development and education of a person, the harmonization of their inner state, adaptation to living conditions is reflected in the works of philosophers, art historians, sociologists, teachers, doctors, representatives of creative professions. The importance of art in human life has become one of the important themes of the reflections of Greek philosophers: Pythagoras, Democritus, Plato, Aristotle. Knowledge about the complex nature of art, the laws of its perception are reflected in works of art criticism (L. Ghiberti, L.B. Alberti, A. Durer, etc.). The axiological potential of art is revealed in the works of domestic and foreign scholars (W. Wundt, B.G. Ananyev, A.N. Leontiev, S.L. Rubinstein, B.M. Teplov, P. Ziak).

The study of the works of theorists and practitioners allows talking about the diversity of humanistic functions of art: aesthetic, value-oriented, social, pedagogical, cognitive, communicative, psychotherapeutic, compensatory. Students considered these functions of art while studying various psychological, pedagogical and sociological disciplines (gerontology, age psychology, androgogy). The impact of art on a person's emotional and sensory perception of the surrounding world, consciousness, contributes to the regulation of behaviour and activity, socialization of personality. L.S. Vygotsky noted that "... art takes its material from life, but gives something beyond this material that is not contained in the properties of the material itself" [1, p. 309].

Each type of art has a special emotional-figurative form of mastering and reflecting the surrounding world, influencing the axiosphere of the individual, adapting to changing environmental conditions, life realities. Literature is based on the semantic meaning of words; theatre uses a sounding word, stage images, action, costume, light; painting, graphics, decorative and applied arts use the technique of lines, colours; music is expressed rhythmically and by intonationally organized sounds.

Art affects the physical, emotional-volitional, intellectual, psychological spheres of the human body [2, 3].

When studying gerontology, students consider how art affects the cardiovascular, respiratory, motor, central nervous systems of a person, as well as the functions of their body: an increase or decrease in muscle tone, pressure, pulse rate. This impact should be taken into account especially when it comes to the elderly.

When studying general and age psychology, students analyse the influence of various types of art on the cognitive and emotional sphere of personality (stimulation of emotions, stabilization of the psycho-emotional state, correction of communicative function, development of the emotional-imaginative sphere).

In the course of social pedagogy, attention is drawn to the fact that art acts as a tool for realizing the potential of a person (new interests arise, spiritual needs are satisfied, horizons expand, the axiosphere changes).

The most important properties of art are: emotional expressiveness and saturation, aestheticization and artistry, effectiveness and intelligibility. They contribute to the diversity of directions and forms of its application in social work with the elderly. Art fills the organization of socio-cultural, socially significant events (festivals, holidays, contests, meetings with musicians, artists, actors) with emotional meaning and aesthetics. A wide range of the impact of works of art on the personality allows it to be used in rehabilitation, socio-cultural, correctional, developmental, resource-supporting technologies, in club work with the elderly. The inclusion of various types and means of art in social work with the

elderly has a beneficial effect on: increasing their vitality and social activity; developing communicative and interpersonal skills; weakening negative experiences; shortening the period of social adaptation; activating the meaning of life. The introduction of older people to art, artistic creativity, the possibility of self-expression through creative activity improve social well-being, contribute to the active longevity of this age group of the population [3, 4, 5, 6, 7].

The effectiveness of the inclusion of a variety of types and means of art by a social worker in professional activity depends on:

- their understanding of the value of using the humanistic potential of art;
- possession of knowledge, skills, competencies of creative application of art in professional activity;
- the presence of internal and external motivations for the inclusion of art in traditional technologies.

In the process of studying psychological and pedagogical disciplines, students have examined the influence of music, literature, painting, theatre on the realization of the creative potential of a person, on the emotional, intellectual volitional sides of a person, their physical activity (N. Berdyaev, D.B. Bogoyavlenskaya, L.S. Vygotsky, A.M. Matyushkin, Ya.A.Ponomarev, S.L.Rubinstein).

**Discussion.** The formation of students' preparedness to use various types of art in social work with the elderly has been carried out on the basis of the following principles.

The principle of integration focuses the teacher on the synthesis of knowledge about the nature of art from different fields of science: philosophy, aesthetics, art history, sociology, cultural studies, psychology, and pedagogy. The use of art presupposes close interdisciplinary connections of social pedagogy, pedagogy, psychology, and social work [8, 9].

The principle of functionality provides for the use of technologies and forms of social work in the educational process, the effectiveness of which depends on the inclusion of various types of art in them.

The principle of development ensures the realization of the creative potential of students, increasing creativity, moral, aesthetic and ethical qualities of the individual.

The principle of activity, independence is focused on stimulating the motivation of students to use various types of art in social work with the elderly.

The formation of the preparedness of future specialists to use art took into account the structure of this phenomenon. Thus, the cognitive component is focused on students' understanding of the importance of art in human life, society, and future professional activity. In the process of studying psychological, pedagogical and sociological disciplines, students' knowledge of technologies has been enriched, which it is advisable to use when including musical, artistic, literary works in interaction with older people. The operationally effective component contributed to the formation of students' skills and competencies (diagnostic, prognostic, constructive, organizational) that affect the effectiveness of the use of music, literature, painting when communicating with the elderly. The ability of students to transfer acquired skills into practical activities (project, research, volunteer), expands the possibilities of future social workers in helping the elderly.

The emotional-value component of preparedness influenced the humanization of the axiosphere, value relations, the development of reflection of the future social worker, their empathy, responsiveness, and sensitivity. When analysing the "cases", students took a reflexive position, evaluated and corrected their solutions. At practical and laboratory classes, video materials prepared by students about the influence of art on personality have been discussed; projects of socio-cultural programs, actions, classes (leisure, correctional, educational, informational, rehabilitation) have been defended.

The conative component of preparedness is associated with the development of students' behavioural empathy, respect for an elderly person, correct, tactful, delicate interaction with them, the ability to use self-regulation techniques.

The formation of students' preparedness to use music, literature, painting is based on the priority of game, dialogue, problem, project, search technologies (situation analysis, business and simulation games, dialogue, discussions, brainstorming).

In the course of practical training in Nursing Homes, in Leisure Centres for the elderly, in art Studios, students held Poetry Evenings, group viewing and discussion of performances ("The Years Are So Long"), films, videos, TV shows devoted to the problems of the "third age", "silver volunteering". Together with the people under care, they selected the content, musical and artistic design. Undergraduates in Social Work in their Practice Reports and essays have noted, "that many grandparents know poetry perfectly, expressively and soulfully read poetry. We've sung songs with pleasure, listened to music. In general, the older generation, in my opinion, is more educated than my peers." "I thought I should help the elderly, but it turned out that I was learning from them. People under my care included an elderly music teacher. Her piano playing not only graced our concert, but also created a special festive atmosphere." "We watched old movies together (which they chose themselves), discussed their content, the actors' acting. Often the statements of older people were accurate and profound."

"My grannies" gladly took part in literary, art quizzes, and music competitions. I often lost in competition with some of them."

On-the-spot work practice has revealed a steady desire of students to use various types of art in social work, and it allowed them to replenish their personal and professional portfolio.

In order to maintain the constant interest of students in the use of various types of art, it is advisable to take into account the following organizational and pedagogical conditions.

1. Creating a constructive, friendly, psychologically safe atmosphere in the classroom, contributing to the emergence of creative ideas, original solutions.

2. Using works of art or fragments (videos, slides, presentations, excerpts from films, performances, musical and literary works, reproductions of paintings) in

classes in psychological, pedagogical and sociological disciplines.

3. Orientation in the educational and professional, research, volunteer, quasi-professional activity of the student on the principles of: integration, functionality, development, activity and independence.

4. Creating situations of success, encouraging initiative, creativity of future social workers.

**Conclusion.** The results of the study have shown the interest of students in the use of various types of art in professional activities. Future social workers have revealed that the use of art in the reintegration, reactivation, and resocialization of elderly people positively affects their emotional state, prolongs the active period of life.

Purposeful formation of students' preparedness to use art in social work with the elderly contributed to:

- a deeper and more conscious understanding of the essence of the aesthetic and humanistic nature of art;
- improving the quality of practical training of future social workers on the use of various types of art in professional activities;
- development of professional culture;
- enrichment of the moral and aesthetic qualities of the personality of future social workers, humanization of their axiosphere.

Positive dynamics has been revealed in all components of preparedness: to a greater extent it has been manifested in the cognitive and operationally effective components, to a lesser extent in the emotional-value and conative components.

### References:

1. Vygotskiy L.S. *Psikhologiya iskusstva. // The Psychology of Art.* – Moscow, **1986.** (In Russ.).
2. May R. *Iskusstvo psikhologicheskogo konsul'tirovaniya // Art of Counseling.* – Moscow: Klass, **1994.** – 132 p. (In Russ.).
3. Ye. I. Kholostovoy, G. I. Klimantovoy. *Entsiklopediya sotsial'nykh praktik podderzhki pozhilykh lyudey v Rossiyskoy Federatsii.* – Moscow: Dashkov i K, **2015.** – 552 p. (In Russ.).

4. Lomakina V.I. *Sotsiokul'turnaya rehabilitatsiya invalidov: Metod. Rekomendatsii* // Ministerstvo truda i sotsial'nogo razvitiya RF; Ros. Institut kul'turologii Ministerstva kul'tury RF Publ. – Moscow, **2002**. – 144 p. (*In Russ.*).
5. Belousova E.V. *Vozmozhnosti ispol'zovaniya muzykal'no-dramaticheskogo tvorchestva v sotsial'noy rabote.* // *Otechestvennyy zhurnal sotsial'noy raboty*. – №27. – **2006**. – Pp. 30-35. (*In Russ.*).
6. Ziak P., Uzakbayeva S., Zeinesh M., Shanbay T., Kulgildinova T. *The image of the lifeworld in philosophy and fiction narratives.* // *XLinguae*. – **2022**. – №15(1). – pp.194-201. (*In Engl.*).
7. Ziak P. *The aesthetic event and the act of interpretation.* // *A reflection of Man and Culture and Literature*. – 2019. – pp.297-309. (*In Engl.*).
8. Fedotenko I.L. *Iskusstvo kak instrument razvitiya preventivnoy pozitsii budushchego pedagoga* // III Mezhdunarodnaya nauchnaya konferentsiya «Nauka, obrazovaniye i innovatsii v oblasti iskusstva». Academy of Music, Dance and Fine Arts "Prof. Asen Diamandiev". – Plovdiv, Bulgaria, **2021**. (*In Russ.*).
9. Fedotenko I.L. Yugfeld A.S. *Iskusstvo kak praktika razvitiya lichnosti budushchego gosudarstvennogo ili munitsipal'nogo sluzhashchego* // Distantcionnaya mezhdunarodnaya nauchno-prakticheskaya konferentsiya, Kazakhstan, Kazakhskaya natsional'naya Akademiya khoreografii, Nur Sultan, **2021**. – Pp. 223-228. (*In Russ.*).