

The Study of the Problem of Development of Perception and Imagination of Works of Fine Arts in Students by Foreign Scholars

Gulshod Razzakovna Ostonova
Bukhara State University

ABSTRACT

This article provides a brief overview of the problems of developing students' perception and imagination of a work of art in general secondary schools and its study by foreign scholars.

ARTICLE INFO

Article history:

Received 25 January 2022

Received in revised form
25 February 2022

Accepted 31 March 2022

Keywords: Fine arts,
cognition, imagination,
students, abilities, creativity,
pedagogy, psychology.

Hosting by Innovatus Publishing Co. All rights reserved. © 2022

Mankind has long known that the fine arts have a strong influence on man, and the wisdom that "Beauty saves the world" has retained its value to this day. After all, the full human race remains a martyr of beauty anywhere, under any circumstances or at any age. Since the beauty of nature has a strong influence on man, it is a landscape in the visual arts in order to take a copy of this beauty and pass it on to others. we can assume that the genre originated. Because even today, when there are no telephones, cameras, video cameras, man is so impressed by the landscape and its beauty that sometimes, even if he is not an artist, he involuntarily takes a pen or brush and tries to copy the perceived beauty.

Works of art have long been created not only for aesthetic education, but also for educational purposes. Such information is reflected in detail in the pages of art history.

It is known that Leonardo da Vinci wrote works in physics, astronomy, architecture, biology, aircraft building and other sciences, in addition to fine arts, made a number of inventions. Many famous artists have great minds and have established themselves as well-known artists in other, less artistic fields.

In a sense, the topic of the dissertation research of N.S. Bogolyubov can serve as a confirmation of the above ideas. In his doctoral dissertation N.S. Bogolyubov (1993) studied the problem of formation of creative ability in general secondary school students through the use of fine arts.

In this study, N.S. Bogolyubov expressed the individual and general abilities of the student in the activities of fine arts, the relationship between them, the innate ability to manifest abilities, social factors, the relationship with special education, upbringing and development studied. The researcher achieved certain scientific results by defining as a scientific task the identification of specific features of the development of artistic creative ability at different age stages (primary school age, middle and high school age stages).

Based on the results obtained, psychodiagnostic methods have been developed to diagnose certain aspects of children's special and creative abilities.

In this study, students of grades 1-11 were studied as the object of research, and the study yielded the following results:

the need to pay special attention to the development of individuality in students in the development of artistic creativity in education in general, including the teaching of fine arts, as it is an integral part of the overall artistic ability;

that the psychophysiological basis of special and creative ability is different;

different expression of artistic creativity at different ages;

identify different aspects of the individuality of the student through the diagnostic methods used in the study;

the general level of development of diagnostic methods, the identification of aspects that are necessary for the activities of fine arts, but not sufficiently developed in the student, and on this basis to develop an appropriate developmental, correctional program and targeted activities;

The study found that knowledge, skills and competencies are not the ultimate goal of education, they are a means of developing individuality in the student's personality, the creative person will show a creative approach in all future activities.

According to N.S. Bogolyubov, the genre arises from the individuality of artists in their creative and professional activities, that is, the artist determines the genre that he loves and dedicates the main part of his work to this genre and creates the best works in this genre.

Another valuable aspect of this study is that it divides the psychological and pedagogical description of the individual style in the creative activity of artists into three groups according to the composition and leadership of the qualities required in the creative activity of artists. According to him, the first group of qualities consists of neurophysiological innate ability, specific communication with the external environment, the need and ability to carry out one or more creative activities, mobilizing the will for a long time. Because students differ in personality traits, for some the task becomes easier, the interest in the activity disappears, for some the task seems more difficult, they avoid failure and stop working, for reasons such as "it's not right for me", "it's not interesting for me" or refuses to perform the task. Such students are taught the need for appropriate conversation, encouragement, psychological and pedagogical support, the use of stimuli.

The qualities of the second group include features such as cognitive processes, emotions, feelings, without denying innate ability.

The social environment plays an important role in the formation of the qualities of the third group, as a result of which the person's worldview, beliefs, interests, life values, attitude to others play an important role.

The purpose of dividing the qualities in the individuality of the creative person into three groups is to show the student which group characteristics are better mastered, perceived, and to whom the pedagogical influence is needed.

It is well known that the history of the emergence of culture is measured by the emergence of man. Fine art is also a part of culture, and its history is derived from the history of art. Having knowledge and imagination about a number of individuals who are considered to be the pillars of art history reflects the cultural level of the modern individual. In this regard, the dissertation research of V.A. Romanova on the study of the history of art in connection with the activities of fine arts in high school students is noteworthy.

In understanding the works of fine arts, it is important to equip schoolchildren with knowledge about the fine arts, the history of its development, these aspects can serve the task of forming a modern, cultured personality in society. One of the ways to effectively fulfill this task is the need to teach young people the history of fine arts at the school level.

According to V.A. Romanova, the education of fine arts in schoolchildren should be combined with the formation of the necessary skills in the classroom. The researcher promotes the idea that "along with drawing, the student should be able to see the works of fine arts through the eyes of a full-fledged artist, perceive art and enjoy aesthetics" and developed an experimental course "History of Fine Arts" for

students in grades 8-11. will test.

It is reasonable to consider V.A. Romanova's research as a serious scientific innovation in science. Indeed, it is valuable in that it provides students with relevant information about the works and authors of fine arts, the main ideas in the works, teaching them to appreciate works of art and aesthetic pleasure, practical activities in teaching fine arts, great artists, sculptors. In addition, in the years of research (1990-1997) the scientist develops ways to teach the science of fine arts, to present it in a new context, to obtain experimental results, and thus contribute to the development of methods of teaching this science.

While acknowledging the value of the research of V.A. Romanova and N.S. Bogolyubov, it should be noted that in their work ethnopsychological, ethnopedagogical, ethno-territorial features are not sufficiently revealed.

V.A. Romanova's research emphasizes the need to take into account the age characteristics of the child in the formation of artistic perception. The author points out that a very large proportion of people are unable to distinguish colors, which negatively affects the correct and complete perception of a work of fine art. However, as part of the fine arts classes at the school desk, there is an opportunity to teach the majority of students to correctly perceive colors and identify subtle differences between them. To date, as a result of insufficient attention to this problem, a large part of the population remains, figuratively speaking, "weak color vision."

According to V.A. Romanova's research, the issue of students' enjoyment of cultural heritage is a big problem. According to historical data, in Europe and Russia, great attention was paid to the fine arts and its history, great museums were built, great works of art were created, and architecture was highly developed.

It should be noted that the scientific research of the analyzed V.A. Romanova was conducted in Russia in 1990-1996 and the above results were obtained. Despite the fact that 23 years have passed since then, the state of fine arts in Uzbekistan in the education of young people and the minimal use of its great potential in the formation of personality are almost no different from the situation in Russia in 1996; the shortage of specialist staff and the fact that most of them (84%) are not teachers-specialists in fine arts also exacerbates the problem. As a result, a large part of our young people studying at school is not ensured to be aesthetically and culturally complete.

A number of philosophers, educators, etc. psychologists, including G. Gegel, N.A. Berdyav, J.J. Russo, B.G.Ananov, L.S.Vygotsky, A.N.Leontev, S.L.Rubinstein, V.E.Semenov, J.Gilford, A.Maslow, K.Rodgers, V.A.Sukhomlinsky and others in their works the past.

I.L. Levin's research is on the formation of a creative student personality based on the development of artistic interests in classes where fine arts are studied in depth, and the author aims to prepare students in these classes for future careers in fine arts at the school level.

In his research, I.L. Levin divided the students of the classes where the fine arts are taught in depth into three groups (graphic, landscape, compositional), each of which has its own psychological-pedagogical, creative, individual characteristics. The value of this research is that the chosen field of children studying in a special class is to increase their interest in fine arts, increase personal motivation, divide children's creative activity into groups (student-student, student-team, student-teacher, educator) and their future careers. aimed at strengthening love, increasing creativity in the field of fine arts, the development of creative intuition. At the same time, using different methods in education, to create creative research activities in students, to introduce innovations in the use of topics, methods, non-traditional approaches, visual aids, non-traditional materials, to create a creative environment, not to evaluate students' creative work with traditional scores. high results were obtained due to psychological characteristics, style in the fine arts, potential opportunities, consideration of talent, and so on.

I.L. Levin's research, which can be effectively used by researchers conducting research in the field of fine arts, is, in our view, of dual importance.

First, a comprehensive approach to the research problem and extensive use of scientific methods and techniques (E.P. Tyrrens' test of nonverbal creativity, G.Yu. Eisenk's test of aesthetic sensitivity, Ch.

Spielberger's test of cognitive activity, etc.), secondly, professional (by a fine arts specialist) analysis, specially designed learning tasks for diagnostic purposes: drawing an object at different times of the day, drawing an object in different weather (Mone phenomenon), drawing in different light (Krimov phenomenon), the main described change depending on the location of the model (Picasso phenomenon) allows the young artist to form the desired features.

Pupils' practical work is assessed on a 10-point scale (by each criterion), and their artistic interests and creativity are assessed on a three-point system (1st level - 3 points; 2nd level - 2 points; 3rd level - 1 point). Others used the first group methods, while the second group used dialogic conversations with students, empathic listening, active purposeful observation, essay reports on "Fine Arts in My Life," and a number of other methods. Therefore, the results of this dissertation research and dissertation materials are valuable not only scientifically but also methodologically.

However, the author did not study in the dissertation the psychological and pedagogical characteristics of students with high, medium and low levels of mastery, the level of knowledge in the field of fine arts, parental education, gender of the student, indicators of mastery of exact or humanities.

The problem of formation of students' attitude to art through pedagogical management in the framework of additional education during the crisis adolescence, which is very difficult for teachers and parents, as well as very responsible for the socialization of the individual, is studied in the dissertation of S.V. Bolshakova [25].

In addition to adolescents, the study examined the activities of students of the Faculty of Art Graphics of the higher education institution, who in the future will teach fine arts at school.

As a result of experimental training, the attitude of adolescents and students of the Faculty of Graphic Arts of the higher education institution to the fine arts, their future profession has changed significantly for the better. However, the same dynamics was not observed in both adolescents and students. Among the respondents, there was also a group of young people with low attitudes towards fine arts among schoolchildren and university students.

References:

1. Oripov B. Modern pedagogical technology, didactics and methodology of teaching fine arts. Methodical manual. - T.: Ilm-ziyo, 2013.
2. Romanova V.A. Metodicheskie osnovy prepodavaniya istorii izobrazitel'nogo iskusstva uchashchimsya starshix klassov vo vzaimosvyazi s izobrazitel'noy deyatel'nostyu: avtoref. diss. kand. ped. nauk. - Moskva, 1997. - 16 p.
3. Levin I.L. Formation of the creative personality of the schoolboy on the basis of the development of artistic interests in the classroom with the deep study of fine arts: avtoref. dis. kand. ped. nauk. - Nizhny Novgorod, 2003. - 24 p.
4. Bogolyubov N.S. Formirovaniye tvorcheskix sposobnostey uchashchixsya sredney shkoly sredstvami izobrazitel'nogo iskusstva s uchetom individual'nogo podkhoda: avtoref. dis. kand. ped. nauk. - Moscow, 1993. - 30 p.
5. "Secondary schools' didactic principles of teaching fine art" GR Ostionova ACADEMICIA: An International Multidisciplinary Research Journal 10 (7), 554-560
6. The problem of developing students' perceptions of visual arts in Uzbekistan
7. O. G Razzoqovna European Journal of Research and Reflection in Educational Sciences Vol 7 (12)
8. Botirov J. S. et al. The same goes for art classes in private schools specific properties //Journal of Contemporary Issues in Business and Government Vol. - 2021. - T. 27. - №. 2.
9. Остонова, Гулшод Раззоковна, et al. "ДИДАКТИЧЕСКИЕ ПРИНЦИПЫ ОБУЧЕНИЯ ИЗОБРАЗИТЕЛЬНОМУ ИСКУССТВУ В ОБЩЕОБРАЗОВАТЕЛЬНЫХ ШКОЛАХ." *European science* 2 (58) (2021): 104-106.

10. Авлиякулова, Нафиса Музаффаровна, et al. "РОЛЬ КУЛЬТУРЫ И ИСКУССТВА В ПОДГОТОВКЕ БУДУЩИХ УЧИТЕЛЕЙ К ТВОРЧЕСКОЙ ДЕЯТЕЛЬНОСТИ." *European science* 2 (58) (2021): 95-97.
11. Абдуллаев, С. С., Бакаев, Ш. Ш., Остонова, Г. Р., & Шарипов, Ш. Ш. (2021). ОРНАМЕНТАЛЬНАЯ СИМВОЛИКА В НАРОДНОМ ДЕКОРАТИВНО-ПРИКЛАДНОМ ИСКУССТВЕ БУХАРЫ. *European science*, (2 (58)), 17-19.
12. Ибадуллаева, Ш. И., Остонова, Г. Р., & Ишанкулов, Ш. Ш. (2021). ПСИХОЛОГИЧЕСКАЯ ХАРАКТЕРИСТИКА ХУДОЖЕСТВЕННЫХ СПОСОБНОСТЕЙ. *European science*, (2 (58)), 74-76.
13. Sadikovna, M. A., Razzokovna, O. G., Pshamovna, I. S., & Muzaffarovna, A. N. (2021). THE PLACE OF ART IN PERSONAL DEVELOPMENT. *European science*, (2 (58)), 98-100.
14. Сулаймонова, М. Б., Азимов, Б. Б., Азимова, М. Б., & Тухсанова, В. Р. (2021). ДОСТИЖЕНИЕ ЭСТЕТИЧЕСКОЙ И НРАВСТВЕННОЙ ЗРЕЛОСТИ ОБУЧАЮЩИХСЯ ИЗОБРАЗИТЕЛЬНОМУ ИСКУССТВУ. *European science*, (3 (59)), 53-56.
15. Ибадуллаева, Ш. И., & Мухаммедова, А. Н. (2022, February). ТВОРЧЕСКОЕ РАЗВИТИЕ ЛИЧНОСТИ РЕБЕНКА ДОШКОЛЬНОГО ВОЗРАСТА. In *International journal of conference series on education and social sciences (Online)* (Vol. 2, No. 2).
16. Азимов, Б. Б., Азимова, М. Б., Тухсанова, В. Р., & Сулаймонова, М. Б. (2021). ПЕДАГОГИЧЕСКИЕ, ПСИХОЛОГИЧЕСКИЕ И МЕТОДИЧЕСКИЕ ОСНОВЫ ПРОВЕДЕНИЯ БЕСЕД ОБ ИСКУССТВЕ. *European science*, (2 (58)), 38-40.
17. Авлиякулов М. М. и др. ОБЩИЕ ЗАКОНЫ КОМПОЗИЦИИ В РЕЗЬБЕ ПО ДЕРЕВУ // *European science*. – 2021. – №. 2 (58). – С. 32-34.
18. Samadovich, Azimov Sanjar, et al. "THE ESSENCE AND CONTENT OF FOLK AND APPLIED ART OF UZBEKISTAN AND CENTRAL ASIA." *European science* 2 (58) (2021): 35-37.