



PSYCHOLOGICAL AND PEDAGOGICAL FEATURES OF FORMING ARTISTIC TASTE AND AESTHETIC THINKING IN STUDENTS

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Abstract

This article analyzes the features of students' perception of works of fine art (creative works) from a scientific point of view, as well as their aesthetic, psychological, and pedagogical aspects. In the work, when perceiving works of fine art, attention is paid to the numerous factors that are in the field of students' attention, including such elements as visual representation, color, and composition. The research findings reveal which mental and cognitive processes are realized in the process of students perceiving works of art. In addition, the article also discusses aspects of the perception of artistic works related to age, experience, and cultural context. The article presents new knowledge useful for scientific research in art education and art psychology.

Keywords: Visual arts, perception, creative works, aesthetics, psychology, pedagogy.

Introduction

The formation of a person's aesthetic qualities begins in early childhood. B.T. Likhachev emphasizes: "Preschool and primary school are probably the most crucial periods for the development of aesthetic education and a moral and aesthetic attitude towards life." The author draws attention to the fact that it is during the early school years that a worldview is most intensively formed, which becomes a fundamental characteristic of one's personality and the basis for one's attitude towards the surrounding world.

However, over the past decades, student personality characteristics have undergone significant changes, and several important changes in personality structure have been noted:

- divergent thinking (creativity) development decreases from "good" to "weak";
- students' mobility decreases, their desire to act actively, while their emotional discomfort increases;
- underdevelopment of the student's motivational and needs sphere; underdevelopment of the internal action plan and a decrease in their interest and imagination; underdevelopment of the students' fine instrumental skills;
- insufficient social competence of 25% of students, the need for relationships with their peers, the inability to resolve even the simplest disputes;
- a special need for screen stimulation, which blocks the student's activity, hinders the deterioration and restriction of students' communication;
- the growing category consists of gifted students;



- there were serious changes in the value orientations of students not only in the mid-1990s but also at the beginning of the new century (for this reason, since 2007, intellectual (1-th place), voluntary (2-th place) and somatic (3-th place) have come to the forefront).

Especially important qualities for students are their understanding, perseverance, and focus on achieving a high level, as well as good health, and appearance. But at the same time, it is extremely inappropriate for emotional and moral values - sensitivity, tolerance, and empathy - to occupy the last places in this hierarchy.

The formation of personality, including its artistic and aesthetic development, has characteristic features related to the physiological and psychological characteristics inherent in students, as well as the features of the manifestation of the interaction of artistic and aesthetic activity.

The predominance of the main sensitive qualities of students: visual and imaginative thinking, perception, emotionality, impressiveness, and instability of interests, along with the prevailing nature of involuntary attention, high instrumental activity, active movement, etc., shows that this is an important period for the development of the foundations of the student's artistic and aesthetic culture.

According to L.P. Pechko, "Students in higher education can develop aesthetic vision and develop artistic vision and aesthetic thinking, as well as develop skills in a meaningful approach to aesthetic phenomena" [19].

The accumulation of artistic knowledge and aesthetic impressions in the form of images leads to the formation of aesthetic perceptiveness as one of the features of the student's perception and then helps to form an artistic outlook and aesthetic thinking based on it.

As A.I. Burov and B.T. Likhachev rightly noted, "It cannot be said about the stable aesthetic taste of students, but the aesthetic data received by students in the general education period serve as the basis for the future of a person's aesthetic thinking" [9, 18].

At the same time, compared to other components of aesthetic education, students' artistic vision and aesthetic thinking are distinguished by sufficient pedagogical management.

There are several psychological and pedagogical features of a student that can be important for organizing the process of forming artistic thinking and aesthetic thinking in the student period.

According to psychologists, being a student means the transition of young men and women to adult life and their social self-awareness. During this period, it is especially important to form a student's self-esteem. The feasibility of improving students' self-esteem through visual arts lessons was noted by T.G. Kazakova [2006], O.V. Ostrovskaya [2007], and V.S. Kuzin [2005].

Regulating the level of self-esteem among students stimulates the formation of moral and aesthetic qualities in the student's personality, which undoubtedly should influence the aesthetic evaluation of reality.

L.S. Vygotsky [10], B.T. Likhachev [18], and S.L. Rubinstein [20] emphasized the importance of forming a person's moral and aesthetic qualities during the student period. However, the moral and aesthetic dependence of the student period has its characteristics.

One of these personal characteristics of students is the syncretism of perception of personal and social relations to reality, as well as the ambiguity of aesthetic and moral concepts. Important connections and relationships are studied by the student at the level of external, emotional, and directly perceived content [15].

The scientist identified the levels of moral education characteristic of younger schoolchildren:



1) acceptable level (methodology level) of moral education:

- students possess certain knowledge of moral values;
- students have their values about themselves and others, their feelings are sufficiently deep, conscious, and empathic;

there is an unstable position about moral values, a clearly defined position in behavior.

2) unstable level of moral education (instrumental level):

- students' knowledge of moral values is clear, the ability to connect them to real-life realities is not always manifested, and they judge their behavior and the behavior of others;
- empathy is manifested at the level of intention;
- there are cases of frequent manifestations of negative actions.

3) negative level of moral education (motivational level):

- students with disgusting and systematic knowledge of moral values;
- lack of emotional attitude towards moral manifestations;
- feelings are meaningless, they do not motivate action;
- unstable, negative actions.

Among the important problems of aesthetic education and the formation of student's artistic and aesthetic feelings, the problem of developing their artistic perception is logically indicated. A feature of the process of artistic perception is that it includes sensory and rational components. To realize the perception process, it is necessary to have a certain knowledge of the language of art, its laws, and its principles.

The features of students' artistic perception were studied by researchers such as L.S. Vygotsky, V.P. Zinchenko, Yu.A. Ogorodnikov, J. Piaget, and D.B. Elkonin. They highlight a number of the most favorable advantages for the development of the perception process:

- the presence of a specificity on which the freedom of associative thinking serves as a basis for creativity and the absence of abstract thinking in the student;
- to feel like a part of the surrounding reality, not an opposition to it;
- the presence of a special emotional reaction to the impressions received from the feelings;
- the emergence of the ability to understand one's experience;
- the appearance of your point of view;
- the emergence of a need for socially significant activities.

In art pedagogy, the features of the formation of students' artistic perception are determined by the differences between their perception and the developed artistic perception. Leading teachers and psychologists note that with the creation of certain conditions, students can perceive serious works of art, and at the same time, they can feel the meaning of the work more emotionally. And vice versa: for the development of personality in the process of artistic perception, certain skills and experience of artistic communication are necessary, acquired at the previous stages of personality development [10, 17]. According to scientists, "it is possible to improve, automate the mental processes that occur during perception, that is, in the process of communication with art, perceptual abilities develop" [10, 17].

According to V.S. Kuzin, "With the gradual enrichment of the student's life experience and the accumulation of certain knowledge, the integrity of observation and perception develops." Accordingly, the stages of development of artistic perception are directly related to the levels of development of artistic thinking and aesthetic thinking" [16].



Gribanova M.V. [12], Lihachev B.T. [18]; S.L. Rubinstein identifies three stages of developing students' artistic perception:

1. The initial level of perception (the first stage of perception or creative recreation of the work) - the qualitative properties of objects and phenomena are highlighted, then it becomes possible to recreate artistic images. At this stage, the understanding of works of fine art is primary, which means the stage of enumerating image fragments.
2. Perception analysis - an experimental content level of perception (the second stage of perception or creative multiplication) - understanding the meaning of a work of art: analysis, recognition of objects and phenomena of the surrounding environment. At this stage, awareness of works of fine art means the stage of description and recognition of the relationship between image fragments.
3. Perception synthesis - the creative level of perception (the third stage of perception of the artist's creative activity or scientific understanding) - the holistic development of a work of art by students - systematization, ordering of the analyzed data. At this stage, the perception of works of fine art signifies the stage of a holistic description of the painting and is supplemented by a logical explanation of the events and phenomena described in it.

For this reason, the task of forming students' aesthetic and artistic perception lies not only in the awareness of art but also in the formation of the ability to distinguish the features of its language, expressive and visual means. On the contrary, the task is to teach one to perceive a work of art as a whole: its content and form, design, and features of the realization of this idea; to identify the ideological and artistic qualities of the work, to evaluate the artist's talent. This process requires the student's continuous spiritual development, mandatory connection with art, constant thought work, and enrichment of their emotional world.

Students' creative perception and creative thinking are reflected in their activities. L.I. Bozhovich identifies two categories of motives that are important for two main directions (educational activity and activity that determines a child's relationship with the external world) [8]. The first is an interest in educational or creative activities and the need to acquire knowledge, skills, and abilities. The second is the need to communicate with other people, to confirm and evaluate them.

Students' interests manifest themselves primarily as a desire to master an activity that is important to them, and later their interest begins to influence certain methods of this activity.

G.I. Shchukina defines three stages of cognitive interest development in students: insight (situational interest); curiosity (interest in certain stages or factors of activity); and stable or cognitive interest (interest in the process of acquiring new knowledge, independently solving specific tasks) [23].

A separate type of interest is aesthetic interest, which leads to the development of a student's visual activity. Aesthetic interest is based on aesthetic needs, that is the need to create an aesthetic product by the unique emotional experience and beauty ideas of the student.

N.M. Sokolnikova [21] identified indicators of students' interest in art and creative activity:

- the desire to create beauty with your own hands;
- interest in the image process;
- use of individual equipment in the work;
- the manifestation of emotional sensitivity and rich imagination in drawings;
- the novelty and originality of the image;
- perseverance in achieving the final result of creative work;



- hard work, a desire to achieve a positive assessment of one's work by teachers, parents, and peers. The motivation for creativity and interest in art varies depending on the student's age. In the student age, the incentive to study the profession and its features (studying the essence of the creative profession and striving for self-awareness in it) increases.

Along with the complexity of the student's motivation structure, their activities are intellectually and creatively complicated, the highest manifestation of which is scientific and creative research. Therefore, the processes of forming students' interests and creative abilities are interconnected. Students' artistic and creative abilities can be formed independently, but a specially organized joint activity of the teacher and students will undoubtedly lead to a positive outcome. To organize this activity, it is necessary to know the psychological and pedagogical features, the artistic and creative abilities of the student's personality, and the features of organizing the educational process.

A person's intellectual development depends on the specifics of lesson organization (or how they teach) and the specifics of the training content aimed at developing creative abilities in visual activity (or what they teach).

The student's imagination can be different. This is due to the lack of creative experience, and very specific artistic ideas. But the images created by the students' imagination will be more interesting, original, and new. The experience of communicating with the truth is small, and the interest in everything around is great. In this regard, imagination is one of the main innovations of student life [13].

The student's sphere of feelings and emotions is distinguished by sincerity. In addition, the student not only reflects the image of the surrounding world in their work but also lives and experiences with them, not separating the depicted from reality.

"Introduction" or "aptitude" to the image is often manifested in the game method, therefore, the special expressiveness of students' drawings may not be a result of directed searches, but a coincidence.

According to L.S. Vygotsky, educational activity places thinking at the center of the student's intellectual development [10].

Early studenthood is dominated by different types of thinking. "Students begin to develop conceptual thinking faster than in school, during which the student works with concepts. Initially, this is closely related to specific topics and events (specific conceptual thinking prevails), but gradually students develop the ability to deviate from specific, generalize, and draw more or less abstract conclusions (abstract conceptual thinking) [11].

The formation of creative thinking among students becomes possible if the main features of the student's creativity are taken into account and the leading direction of the development of creative thinking is determined. The characteristics of a student's thinking are directly connected and interconnected with other psychological processes, including memory.

The student period has many incentives for memory development, while students have developed semantic and visual memory, which is related to the relative predominance of their first signaling system activity, and oral and logical memory begins to take a leading place only in migration.

Hand sensorimotor qualities and visual analyzer development features in students have significant differences. At the initial stage, small and precise finger movements are still very complex and



useful, as well as the characteristics of the visual analyzer, which allows you to compare and evaluate the size, shape, color, and other values, are not sufficiently developed.

E. Shimunek proposed the most informative criteria for evaluating the development of student's creative abilities, including rationality, flexibility, individuality, the ability to improve the object through development, logical thinking, the ability to figuratively express the abstract properties of objects and processes, expressing one's thoughts, expressing an emotional state; the ability to make decisions and express one's emotional state through an emotional point of view; the ability to make decisions and express one's emotional state through an emotional point of view.

Thus, by comparing these criteria with the concept of "creativity," it can be concluded that the level of creativity formation is often used by researchers as a criterion for the development of artistic and creative abilities.

In addition, it is already emphasized that the development of a student's artistic abilities is directly related to the formation of special knowledge, skills, and abilities in the field of art: the more perfect and multifaceted the student's skills, knowledge, and abilities, the richer their imagination. Of all the above, it is necessary to solve the problem of managing students' visual activity and the role of the teacher in this process.

The prohibition of full freedom of students' creative development, as well as freedom of creativity, according to numerous studies, leads to violations of the aesthetic development of the student's personality.

Scholars proposed the unity of education, upbringing, and development as the main principle of artistic education of students. At the same time, "the emergence of alternative programs in visual arts has a positive impact on the state of art pedagogy" [14].

At the center of the process of forming students' artistic vision and aesthetic thinking, we decided to apply traditional principles of the realistic direction in domestic art education, as well as innovative achievements of alternative art pedagogy related to changes in the modern student's personality and changes in the modern education system.

Analysis of the features of the formation of student's artistic and aesthetic thinking showed that:

- higher education is considered the most convenient for the formation of student's artistic and aesthetic thinking foundations, and at the same time, this process can be managed;
- the formation of a student's moral and aesthetic qualities influences the comprehensive development of the individual, including the formation of artistic thinking and aesthetic thinking;
- students' artistic and aesthetic perception differs significantly, as under the influence of pedagogical influence, a student develops an analytical synthesizing perception that contributes to understanding the essence of a work of art;
- students' interests relate to the leader's sphere of activity and the sphere of relationships with other people, therefore, the competent organization of the educational process can positively influence the formation of cognitive interests and motives that stimulate creative activity;
- visual activity has great possibilities for the development of imagination, imagination, thinking, memory, hand sensory qualities, and visual analyzer sensitivity in students, therefore, not free development, but a specially organized process related to the development of knowledge, skills, and abilities in this field contributes to the development of the creative potential of fine arts and influences the formation of students' artistic vision and thinking.



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