

# DIDACTIC OPPORTUNITIES OF VISUAL ART EDUCATION IN FORMING ELEMENTS OF ARTISTIC THINKING IN SCHOOLCHILDREN

**B.M. Qurbanova**

Doctor of Philosophy in Pedagogical Sciences (PhD)

<https://doi.org/10.5281/zenodo.7699934>

***Abstract.** In this article, theoretical and practical analysis of the didactic possibilities of visual art education in the formation of elements of artistic thinking in schoolchildren are presented.*

***Keywords:** aesthetic culture, thinking, perception, memory, element.*

A person's cognitive and practical needs, the desire to expand and deepen his knowledge of the surrounding life, give rise to the activity of thinking. As a result of this process being organized on the basis of the principles of regularity and coherence, a simple need is enriched with content and reaches the level of thinking. In this process, without a doubt, the content of education will be improved with new information, educational materials, similar methods.

Thinking is formed directly depending on the age characteristics of the person. According to the results of psychological-pedagogical research, the content and structure of thinking is gradually formed and developed. An intellectual creative process is noted as a high level of thinking. The quality and effectiveness of this process is related to the quality of education and training. That is why future teachers are required to pay special attention to the formation of various elements of thinking in children.

A person not only perceives the environment, but also wants to understand it. Understanding means getting into the essence of things and events, being able to distinguish the most important thing in them. "In this sense, the ability to observe the factors that shape thinking, artistic-aesthetic perception, analysis, evaluation of aesthetic phenomena in the environment, and the ability to express a personal attitude towards them is recognized as a structural component that enriches the content of thinking."

The great German philosopher I. Kant (1724-1804) observed the essence of the world and believed that it can never be known. The main source of knowledge is our emotions, which give us certain ideas about the world. But how do you know if the sensory images of things are self-similar? According to Kant, it is necessary to compare the sensory image with the thing itself, to look at the image and the thing from the outside - only then can we determine whether the image resembles the thing or not. But such a view from the outside is impossible for a person, because a person cannot go beyond the limits of his emotional shell. Therefore, a person never knows enough what this world is like and what it is. As a result of the development of science and practice, it was found that these views are wrong. Most philosophers are convinced that we have the ability to know the world, that our ideas and theories describe things approximately as they exist, that is, they contain reality. Artistic thinking is aimed at understanding events both in terms of content and form.

The movement of social processes, the problems faced by people every day, motivate future teachers of fine arts to conduct new creative research and master new innovative technologies.

According to R. Arnheim, memory, creative imagination and inspiration play an important role in visual art classes. Remembering and reproducing is the main function of memory. It should be noted that the ability to draw from memory is a very rare phenomenon. Sufficient attention should be paid to the development of this ability in students from the early stages of visual arts classes. After all, memory plays an important role in the development of thinking because it is an important factor in creative activity.

According to K. L. Cummings (2006), if teaching visual literacy to students is supplemented with additional exercises aimed at strengthening the ability to draw from memory based on impressions from nature, it can achieve high results. In any case, when the student is engaged in visual activity, visual memory itself is of great importance. The more meaningful it is, the easier it is to keep in memory this or that event of the real world, which may disappear from his memory. The impressions stored in this memory are important as a kind of "food" for thinking.

Drawing from memory is characterized by the following features:

1. An image in the form of an impression saved from memory can be called a picture created as a result of repeating things observed from nature, studied to one degree or another, and analyzed in the simplest way. This will be the simplest case of memory work.

2. Next, it is necessary to pay attention to more complex tasks of previously observed, imprinted in the observer's memory and recovery from memory. That is, it is necessary to try to describe in a different form some model of the surrounding reality, which he has studied well. In these cases, the artist creates something new, shows his well-studied phenomena from a new point of view (drawing the model based on a different twist) or presents them in new combinations.

Regarding this issue, I.K. Aivazovsky said, "It is not difficult to express the actions of a living element with a brush: the rising of a wave to paint lightning is beyond the mind of nature. For this, the artist must remember them and depict the effect of the shadow in his painting.

The artistic development of students means the stages of artistic adaptation in the artistic potential of a person in three main directions, that is, the qualitative changes that occur during schooling. "Sociological study was chosen as the main indicators of artistic potential that allow to describe the content and level of artistic development of students, artistic needs and interests, artistic thinking and creative abilities and skills, artistic knowledge, evaluations and tastes." A comparison of the changes in the indicators of the artistic potential of students during their studies at school gives an idea of the dynamics of the development of their artistic level.

"During the period of education, various factors affect the artistic and aesthetic development of students according to their individuality: mental and socio-demographic differences, external factors, family conditions and levels of interest, direction and content of family members, lifestyle, traditions, class, school, neighborhood. environment and other previous artistic socialization; socio-economic and political situation of society; the level of his artistic culture". Thought accumulates and expands as artistic consumption grows. The aesthetic culture of adults, the level of artistic thinking, directly affects the process of forming the elements of artistic thinking in children. The interest and need for any type or genre of art, hobby, also effectively affects the growth of students' artistic knowledge through visual arts classes.

It is clear from the results of pedagogical practice that, regardless of the educational course, future teachers of fine arts demonstrate that they have mastered the elements of artistic thinking since preschool age. Also, their perceptual abilities are enhanced and they better absorb information in the arts through engaging and often consumable art forms.

Under the influence of the environment, students' artistic thinking, artistic taste and thinking ability change. This is reflected in the exchange of ideas between classmates, aesthetic attitudes towards events.

Artistic creativity is one of the effective forms of developing the student's artistic thinking abilities and skills, artistic knowledge and taste. For the effective creation of values, the need for artistic creativity, certain abilities and skills, as well as the creation of favorable conditions are necessary.

The spiritual-aesthetic significance of the formation of elements of artistic thinking in students in fine art classes is that it forms an artistic-valuing mind in the student and has a great impact on the formation of a person's worldview in general. This means that the child begins to understand nature, where he spends most of his life, later than the things in the environment."

The formation of the elements of students' artistic thinking can be carried out within the framework of content and practical activity integration in fine art classes. In this case, the factors and processes of students' formation of elements of artistic thinking can be divided into 6 parts:

- perception and memory;
- thinking, thinking;
- imagination and innovation;
- system;
- need for self-expression, independence;
- aesthetic and moral qualities of a person.

The psychological processes listed above and divided into blocks are primarily related to educational processes. Therefore, the formation of elements of artistic thinking in students is considered a direct pedagogical process.

The most in terms of content and scope is the part related to thinking.

"The pedagogical process aimed at forming the elements of artistic thinking is a specific type of activity, in this process, existing and newly acquired information is analyzed, processed, summarized, and its external, random, secondary elements are separated from the main, internal things by means of systematization, the artistic essence of the studied situations is clarified, and the natural connection between them is determined. connections have been identified".

"In order to open the concept of artistic thinking, it is necessary to reveal the mechanisms of productive thinking, because they are closely related to each other and have a similar character." The productivity of thinking distinguishes it from other mental processes.

The process of searching for new knowledge continues in stages and boundaries; algorithmic and heuristic methods are used in it. Thinking is not effective without relying on past experience and, at the same time, involves going beyond it to discover new knowledge. Due to this, they are enriched in terms of content, as a result, the ability of a person to perceive aesthetic phenomena increases.

The driving force of the thinking process consists of contradictions between the goal and the means at the disposal of the subject. Despite the fact that thought processes are always unique, it is possible to highlight common features in them. This factor is evident in the stages of solving

problem situations. A problem situation always appears as an obstacle, a gap in activity. The following steps are followed to solve the problem situation:

- awareness of the problematic situation;
- to determine the known and unknown (as a result, the problem becomes a task);
- type of task, structures, experience appropriate to the task limiting the search area based on ideas about;
- hypothesis testing.

Thinking as a process of generalized and indirect knowledge of the structural elements of artistic thinking always includes elements of productivity. Nevertheless, the ratio in the process of mental activity can be different. The novelty of the problem determines the unique way to solve it.

In this process, verbal-logical, well-learned generalizations as well as intuitive-practical generalizations are very important. They appear in the process of analyzing visual situations, solving specific practical problems, real actions with objects or their models, which makes it very easy to search for unknown things, but this search process is intuitively outside the field of consciousness.

In fine art classes, the process of formation of elements of artistic thinking by students is carried out through subjective (related to the individuality of perception of light color relations) visual perception during the analysis of the depicted object or object. Object analysis can be done in different ways:

- symbolic structure (symbols, images and their interactions);
- through a sign (dots, lines, spots and their character);
- methods of perceiving an object as color and light.

The task of educational practice focused on the formation of elements of artistic thinking is typical for the theoretical analysis of artists' works.

Today, many artist-teachers have begun to deal with the theory and practice of teaching visual arts in an academic way. In recent decades, art institutes and college teachers have accumulated a lot of practical experience in the field of art education methodology, which requires scientific-theoretical generalization. In this way, the teaching methodology of fine arts is being improved in higher educational institutions. After all, in the training of future teachers of fine arts, not only the practical mastery of the basics of drawing, but also the study of its theoretical foundations is of great importance, because this is necessary in the training of future teachers. The teacher should be able to not only check or correct the student's drawing, but also explain the patterns found in nature and the methodological sequence of working on the picture. This direction of pedagogical activity helps not only to develop drawing skills in students, but also to be professionally prepared for activities that require artistic observation and elements of thinking.

In the process of preparing future teachers of fine arts to form elements of artistic thinking in schoolchildren, it is of great importance to teach students to observe the surrounding realities.

Thus, according to G.I. Orlovsky, he wrote: "An illiterate teacher not only lays the foundations of artistic tastes and views, but also cannot instill such things in students. Qualities such as observation, visual memory, eye; he cannot teach his students to read and write ... Because only artistic training is not enough for a teacher. In addition, the teacher must have professional competence in the ability to present the educational material, to deliver this material thoughtfully,

attractively, conveniently, and economically. needs ability. Therefore, in addition to artistic education, a teacher should have pedagogical education, knowledge of pedagogical theory, use the experience of advanced teachers - his own work.

In addition to direct visual arts lessons, it is important to develop the competencies of aesthetic perception of nature in the formation of elements of artistic thinking in students. Pupils learn the parameters of beauty by understanding the beauty of nature in a broad sense, and aesthetic phenomena in the environment in a narrow sense. This issue is also given special importance in the history of art education.

The old academic schools followed this concept: when taking a picture from nature, do not mechanically copy everything you see, but rather think about why it is like that, and not the other way around. Renaissance artists did not paint with their hands, but with their minds. They achieved this on the basis of thinking and intuitive understanding of the essence of images. That is why the work of Renaissance artists is recognized as an example of high artistic thinking.

Any purposeful work begins with thinking, and it is not without reason that all famous artist-teachers try to activate the student's mental activity first of all, because creative activity is also activated with the help of thinking. Explaining the psychology of mental activity, A. V. Brushlinsky writes: "Thinking is always essentially a search and discovery of new things. A literate teacher in an artistic and methodological sense should manage the process of children's visual activity. An important role is played by the ability of the teacher to activate students' attention to the desired object (action) at a given moment, to arouse children's interest and to influence their feelings by choosing the right objects of aesthetic content to draw from nature". To maintain the constant attention of children during the lesson, it is achieved due to the correct organization of work, effective use of study time. In teaching students to think and reason, the teacher should prepare the criteria that help to see, understand and correct the mistakes made by schoolchildren through skillfully asked questions.

In preparing future teachers of fine arts to form elements of artistic thinking in schoolchildren, it is necessary to emphasize the special role of self-organization, awareness of the techniques and rules of mental activity. The student should understand the essence of mental work, at least be aware of its main methods. If he does not have the desire and ability to organize his mental activity, he usually cannot achieve a high level of mental development even with the most favorable inclinations and good conditions. To increase the efficiency of mental activity, it is possible to use the advantages of the concept, the ability to control the stages of thinking, such as setting a task, creating optimal motivation, organizing the direction of associations, and including both figurative and symbolic components as much as possible. Thinking, as well as reducing unnecessary criticism in evaluating the result, is required. All this allows you to activate the thinking process and make it more effective.

After all, it is necessary to create such a mechanism for the formation of artistic thinking. The ability to logically process material often develops spontaneously in adolescents. Developing such skills should be a special task of the future teacher. It depends not only on the depth and strength of knowledge, but also on the possibilities of further development of the intellectual characteristics of the student.

For the correct development of thinking, the teacher uses every opportunity - to analyze, compare and contrast things and events, to teach them to express their thoughts clearly and correctly, to solve the problems of developing the elements of artistic thinking of children in the

educational process of visual arts, especially , at the moment, is very important in the conditions of creative revival. This problem is defined as "a condition for the organization of an appropriate process that includes various forms of classroom and extracurricular work aimed at understanding the spiritual and meaningful aspects of fine art based on the unity of perception and creative activity. can be solved with These conditions can be ensured by improving the pedagogical guidance system for the process of development of children's creative abilities in creation and visual arts".

On the basis of artistic thinking, young people will be interested in art and eagerness to study it, and the skills and abilities of artistic activity will be formed in them.

In the process of forming the elements of artistic thinking in students, the skills of perceiving the world through art are formed. Perception of art can be carried out independently and in a pedagogical direction. Artistic thinking brings students closer to various types of art through their perception. Based on this, they will have a creative experience of a personal nature.

It is known that various types of art objectively surround students. From the first years of a child's life, art affects his feelings, upbringing and attitude to life. After full mental activity, the child tries to consciously enter the world of art and tries to perform creative activity by choosing the type of art that is close to his character. Forming the elements of artistic thinking in the educational process allows the growing young generation to approach various aspects of culture and art. On this basis, students learn to think about works of art.

Another aspect of artistic thinking is manifested in the student's personal creative activity. It is the developed artistic thinking that serves as a theoretical basis for the creation of creative products based on established laws. It teaches artistic thinkers to understand the scientific-historical basis of art and culture more deeply. After all, through artistic thinking, students appear as the inheritors of the creative heritage of their ancestors. In addition, they perceive the heritage of their ancestors in a modern interpretation and use it in their relationship with society and nature. As a result of forming the elements of artistic thinking of students, their ability to see, listen, spatial imagination, sense of colors, and constructive composition will expand. Such ability is necessary for all professions in the future. Artistic thinking is formed with the help of the teacher during the educational process. For this purpose, future art teachers should have the ability to establish a connection between students and the world of beauty.

"Artistic thinking, on the one hand, is related to the understanding and clarification of the classification of the type of artistic work, genre characteristics, the social significance and essence of art", serves to determine the place of the owner of artistic creation in society, and on the other hand, it consists in determining the general principles of popularization of artistic knowledge.

## **REFERENCES**

1. Law of the Republic of Uzbekistan dated September 23, 2020 "On Education" No. ORQ-637. <https://lex.uz>
2. Decree No. PF-6097 of the President of the Republic of Uzbekistan dated October 29, 2020 "On approval of the concept of development of science until 2030". [www.lex.uz](http://www.lex.uz)
3. Decision PQ-2909 of the President of the Republic of Uzbekistan on April 20, 2017 "On measures to further develop the higher education system". [www.lex.uz](http://www.lex.uz)
4. Sulaymanov A.P. and b. Fine art Textbook for 7th grade. - Tashkent: Sano-Standard, 2022 – 128 p.

5. Sulaymanov A.P. Didactic possibilities of improving the quality and efficiency of fine art education. Monograph.
6. Timoshkina O.A. Development of creative thinking of students through the subject "fine arts": a methodological guide. <https://nsportal.ru/shkola/izobrazitelnoe-iskusstvo>
7. Armstrong C. Teaching art in a multicultural/multiethnic society. // Art, Culture, and Ethnicity. 1990. - P. 97-113.
8. Auelbekov E.. Formation of aesthetic taste of children through applied and decorative arts. PhD thesis. - Turkestan, 2008. - 200 r.
9. Bolin P. E., & Blandy, D. Beyond visual culture: Seven statements of support for material culture studies in art education. // Studies in Art Education, 2003. 44(3). - P. 246-263.
10. Structure and features of artistic thinking of students <http://elibrary.ru/item.asp?id=17865470> (accessed 20.02.2021)
11. Arnheim R. Art and visual perception - M.: Architecture - S, 2012. - 392 p.
12. Yuldashev I.A. A mechanism for the development of family, neighborhood and school cooperation in increasing the social activity of rural schoolchildren. Pedagogy is a science. tall PhD ... diss. - Namangan: NamDU, 2021. - p. 63.
13. Aesthetics is a philosophy of experience. <http://elibrary.ru/item.asp?id=9244166> (access date 09/28/2021)
14. Brushlinsky A. V. Subject: thinking, teaching, imagination. - M.: Voronezh, 1996. - p. 366.
15. Volkov N.N. Color in painting. - Moscow: Art, 1984. - P. 211.