

## PEDAGOGICAL AND PSYCHOLOGICAL FEATURES OF INCREASING THE CREATIVE ACTIVITY OF STUDENTS IN ART CLASSES

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### ABSTRACT

*This article contains information about the technologies that teachers can use in fine arts classes, pedagogical methods as well as pedagogical principles and technologies used to increase the creative activity of students in fine arts classes takes. It also provides a clear analysis of what constitutes creative activity, its essence, and the views that have emerged as a result of research by European scholars on ways to develop it. The main purpose of the article is to consider the pedagogical and psychological features of the formation and development of creative activity in the student and to develop new proposals. In addition, the analysis of the relationship between pedagogical principles and psychological activity concluded that pedagogical education is inseparable from psychological features.*

**KEYWORDS:** *Thinking Ability, Drawing, Interactive Methods And Technologies, Didactic Principles, Modern Educational Strategies, Technology, Creative Activity, Increasing Creative Activity*

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### INTRODUCTION

Creative activity is inextricably linked with the psychological state and, of course, the psyche, and includes specific areas: fine arts, music, fiction, painting, which are formed at the center of artistic creation by the individual. The fine arts are one of them, and in the fine arts classes, students learn how to aesthetically perceive existence and art. Through this science, students develop thinking skills, visual memory, creative thinking, artistic taste, aesthetic sense. The educational process in the fine arts, along with the formation of students' drawing and architectural skills, is based on theoretical knowledge and aesthetic perception of the beauty of the environment, its reflection on the basis of visual aids. develops skills. It should be noted that the teacher's approach and skills play an important role in achieving these goals. Because the knowledge, skills and abilities that are formed in the process of visual activity are mainly implemented during the lesson. [1]

In order to shed light on the content of the topics in the areas of "Perception of Being", "Perception of Art", "Depiction by Nature" and "Compositional Activity", teachers make the lessons of fine arts more practical. It is recommended to hold a trip to the museums. At the same time, students will learn to love mother nature, the native land, learn to preserve and appreciate our national values, architectural monuments and masterpieces of art.

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It is advisable to take into account the specifics of the science in the selection of interactive methods and technologies used in the teaching process, first of all consider the pedagogical principles. Interactive methods and teaching technologies<sup>1</sup> aimed at ensuring the effectiveness and efficiency of the teaching process are now widely used in all secondary schools of the country and are yielding positive results. [2]

Particularly, in the section on strengthening the topic, "Step by step", "FSMU", "Concept Analysis"; "Wheel", "Networking", "SAN" technology in the explanation of a new topic; It is advisable to use "Resume", "Advocacy Group", "SAN" technology, and "Fan" technology at the end of the lesson when consolidating a new topic and giving independent work on it.

In order to make art lessons interesting and meaningful, the teacher must have a creative approach to his or her work by using technical aids, multimedia tools, slides and visual aids in each lesson. It is recommended to use not only the materials provided in the manual, but also additional literature, information from the Internet and science news, extensive work experience of advanced teachers. [3]

Technology (techne - skill, art) - a set of tools and skills that allow a person to interact with nature in order to obtain material wealth and meet the needs of people and society. Literature (Arabic - plural word adab) - 1. A collection of works summarizing the achievements in a field of science and practice 2. A type of art.

It is impossible to imagine fine arts classes in general secondary schools without didactic principles<sup>2</sup>. The effectiveness of education and upbringing in class and extracurricular activities can be achieved only by combining theory with practice. Didactic principles and their main issues were studied by the great European pedagogical scientists YA Comenius, J.J. Russo, I.G. Developed by Pestalozzi. F.A. Disterveg and K.D. Ushinsky also made a great contribution to the development of didactic principles. The idea put forward by them is the basis of modern didactics. [4]

Didactic principles The unity of calculated education and upbringing, demonstration, science, consciousness and activity, regularity and consistency, the content of education in accordance with the strength and age of children are of special importance in the teaching of fine arts at school. Didactic principles in teaching fine arts at school were developed by professors N.N Rostovsev, V.S Kuzin, R. KHasanov. [5]

The principle of unity of education and upbringing is one of the most basic didactic principles, and it is especially important in the process of teaching fine arts. It is known that one of the main parts of education today is to educate students in the spirit of the ideology of national independence.

In the works of Tansikbaev "Jonajono'lka", H. Rakhmonov "May morning", N. Karakhan "Golden autumn", Z. Inogamov "Tea", Y. Elizarov "Still life" Uzbekistan's beauty is bright. reflected. When acquainting students with such works, children develop their first love for our motherland, and thus their feelings of love for the motherland and the country become stronger. Opportunities for interethnic harmony and inter-ethnic education in fine arts classes are great and it is realized through compositional work on various topics, reproductions of paintings depicting the life of other nations and peoples, illustrations to folk tales.

The principle of science is one of the most basic didactic principles, which means that it is impossible to form a scientific worldview in students without a deep understanding of the basics of science. As in other subjects, this principle is applied in the lessons of fine arts. [6]

Fine art requires knowledge of the perception of the environment, the specifics of the events and happenings in it. Therefore, in the lessons of fine arts, students are required to be familiar with the laws of linear and aerial perspective, light, color, composition. They should also have enough information about the plastic anatomy of humans and animals. The visual arts program assumes that students master these laws. It is no exaggeration to say that it is impossible to create a realistic image without mastering the laws of perspective. The artist's or student's style of drawing may be different, but the construction of a painting or work of art must be the same, on a scientific basis. Laws of perspective Calculated linear and aerial perspective, horizon line, intersection point, observation point, drawing of the object on the basis of one or two observation points, perspective of change of measurements, perspective of change of hunger, change of colors the prospect of change, the prospect of reduced accuracy in shape and boundaries, and so on. Realistic painting is the basis of teaching to work. The principle of science requires teachers of fine arts to ensure that all materials and information provided to students in the classroom and in extracurricular activities are scientific, tested in school practice, and appropriate to the age characteristics of students. [7]

Understanding the role of art in human life is very important in the teaching of fine arts<sup>3</sup>. In particular, it should be borne in mind that art is a separate form of social consciousness. A teacher of fine arts should understand that in the process of drawing objects, students need to know not only their appearance, but also their internal structure, based on certain laws. The principle of demonstration in the teaching of fine arts helps to know the essence of the thing and the events, to study its characteristics and laws.

During the study of nature (in the classroom and in the open air), students develop the ability to observe and think logically. The teacher does not always have the opportunity to show the object of study, in which case it is helped by the demonstration. This stimulates the interest of students in this field. The student is constantly searching for nature in the process of drawing, compares shapes, learns the structure, dimensions, shapes, colors of nature. Undoubtedly, all this leads to the development of observation in students.

It is known that in children, thinking develops in the process of moving from concrete to abstract. Only when the rules of understanding and abstraction are strengthened by certain facts, examples and images will they reach the minds of students. Demonstration is not an aid in fine arts classes as in other subjects, but the main material that generates concepts and ideas in students. [8]

The principle of conscious learning and cognitive activity of students leads to an increase in the growing and educating role of the learning process. The importance of the principle of consciousness is especially important in today's world of science, technology and culture.

This principle means the conscious, comprehensible mastering of the knowledge imparted by the teacher. Only when students understand the meaning of the given information, not blindly, will his knowledge become deeper and stronger, and it will remain in the children's memory for a long time. To achieve this, students' active attention and independent work are important.

Especially in the lessons of self-painting, it is necessary to study nature in detail, to know the characteristics of their structure, size, shape, size and color. Regular and purposeful motivation of students is also important to intensify teaching. It is possible to motivate students by showing good works to the whole class or recommending them to the school exhibition, self-confidence, objective criticism, various aids. [9]

As in other disciplines, the principle of regular and consistent presentation of materials is important in the lessons of fine arts. This principle implies that the learning materials are logically coherent throughout the course, and that each topic should be based on prior knowledge, skills, and experience, and that new material should be linked to what has already been learned. The state educational standard from the applied fine arts provides not only for the presentation of materials in a certain sequence, but also for its regularity. Sometimes teachers are not able to properly assess this important principle of teaching. Tasks given to students do not take into account the previous knowledge and skills of children. As a result, they are unable to perform the assigned task. Therefore, work plans should be developed in such a way that students solve new problems in each lesson. However, it should be borne in mind that new materials should be provided only after students have mastered and consolidated the material. [10]

Drawing lessons can be easily combined with composition lessons, art basics lessons with composition lessons. Good results can be achieved by implementing each type of fine arts lessons in an interconnected way. The connection of one subject with other disciplines allows to create a single system of teaching fine arts. In some cases, not all topics are linked to the material covered. This requires the teacher to study the teaching materials in depth, to take seriously the choice of objects for nature, paintings, reproductions, slides and other exhibitions. In this approach, parallelism and duplication are not allowed in the presentation of materials. [11]

The principle of alternativeness of teaching to the age and strength of students implies that the level of complexity of the knowledge imparted or the materials to be mastered is appropriate to the age and strength of children. Observations show that some teachers continue to work on rectangular and circular patterns in grades 5-7. These assignments are almost indistinguishable from the tasks in grades 3-4. In addition, students are encouraged to copy a ready-made pattern drawn on the board. This means that the tasks will be easier for children. However, it is not good that the tasks are too tedious, they weaken children's independent thinking on the one hand, and stop their development on the other. It is known that students differ from each other in terms of movement and ability. This situation requires the teacher to work with students individually that is, the teacher develops tasks of varying complexity for children, taking into account the level of knowledge and skills, some to correct their visual work. in order to explain the theoretical and practical tasks. [12]

The principle of age-appropriate teaching has long been used. It is based on the principles of near and far, from known to unknown, from simple to complex, from easy to difficult, from concrete to abstract. Since this principle has long been practiced in pedagogy, it is the basis for the teacher to achieve this goal in his work. It should be noted that not all easy things can be understood by children, and complex materials can be understood. The age, pedagogical and psychological characteristics, level of knowledge, training and abilities of students play an important role in this. For example, in order to work on the principle of closeness in the teaching of fine arts, the

teacher first works with Uzbek artists depicting the nature, life and work of the Uzbek people, who are close to children, and then Central Asia, the East. Teaches the art of European countries.

Pursuant to all data, it is easy to see the importance of adhering to didactic principles in the process of teaching and extracurricular activities in the fine arts at school. Didactic principles create conditions for artistic education, upbringing and development of students. A modern education strategy is “to give all students, without exception, the opportunity to showcase their talents and all their creative potential, which implies the ability to realize their personal plans and interests”. [13]

Vygotskiy L.S. [4] he claims that the basis of any creative activity in his works is experience. To do this, parents, elementary school teachers need to encourage the child in all aspects of their independent knowledge of the world around them, of course, under sensitive discriminatory instructions. LS Vygotsky emphasizes that teachers are responsible for developing the creative abilities of young students, they should encourage the development of creative abilities, develop in the right direction, as well as create an environment that requires creative skills, but this together they create opportunities for their manifestation. The creativity of young students is different from that of older students and adults. For young learners, creativity is part of the creation of personality, the development of aesthetic concepts and cognition, as well as a means of self-expression. The development of creative abilities ensures complete freedom of movement without the obligation to demonstrate them. A creative approach to solving a particular problem should be encouraged and supported in every way. According to L.S. Vygotsky, it is important to focus pedagogical work on the development of the imagination of primary school students, because this quality is necessary for the further development of the child's personality and his active socialization in society. For example, V.I. Andreev [2], G.S. Altshuller [1], M.I. Maxmutov, T.V. Kudryavtsev [11], A.M. Matyushkin [12], E.I. Mashbits, A.I. Uman, A.V. Khutorskoy et al. Argue that the creative abilities of primary school-age children can be developed through the creation of problem situations, in the process of performing creative tasks, as well as through the development of personal orientation. [4]

From school age children [5] need to demonstrate independence, develop their thinking, and express themselves. Teachers and parents should encourage the child's initiative in any way, as well as manage it with friendly advice, not with commands, keeping in mind that they are already indisputable powers for children of this age. The development of such qualities in the future will contribute to the subsequent socialization of the student, the adolescent. Vetlugin and T.G. Kozakova believed that creativity [6] should develop freely, but should be under the wise, guidance of teachers and parents. The creative abilities of small school students should and can be developed only in a free environment, without coercion, based on the principles of interest and independence of the child. However, for the primary school age, in addition to the subjective side of creative activity, which manifests itself in the form of knowledge of features and relationships in the objective world, effective activities such as procedural or plot role play, drawing, design, knowledge of the child and it is expedient to formulate research tasks independently, to form hypotheses, to seek their solution independently. [14]

Creativity defines the character of children, develops in them independence, passion for what they love. As a result of creative activity, reaction speed, ingenuity and originality of thinking develop.

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