

THE THEORETICAL NECESSITY OF IMPROVING THE CONTENT OF FINE ARTS EDUCATION ON THE BASIS OF NATIONAL COMPONENTS

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ABSTRACT	KEYWORDS
This article analyzes, from a pedagogical-philosophical point of view, the theoretical necessity of improving the content of fine arts education on the basis of national components. It sheds light on the changes occurring in young people’s attitude toward national values under conditions of globalization, the necessity of updating the content of education, and the place of the subject of fine arts in this process. The author reveals the content-essence of the concept of the “national component,” its didactic and educational functions, and systematizes the factors substantiating the necessity of improving the content of fine arts education on a national basis. The results of the research are of practical significance for updating the methodology of teaching fine arts in higher and secondary specialized educational institutions.	National component, fine arts education, content of education, national value, didactic necessity, national upbringing, globalization, visual culture.

Introduction

ТЕОРЕТИЧЕСКАЯ НЕОБХОДИМОСТЬ СОВЕРШЕНСТВОВАНИЯ СОДЕРЖАНИЯ ХУДОЖЕСТВЕННОГО ОБРАЗОВАНИЯ НА ОСНОВЕ НАЦИОНАЛЬНЫХ КОМПОНЕНТОВ

АННОТАЦИЯ

В данной статье с педагогическо-философской точки зрения анализируется теоретическая необходимость совершенствования содержания художественного образования на основе национальных компонентов. Освещаются изменения, происходящие в отношении молодёжи к национальным ценностям в условиях глобализации, необходимость обновления содержания образования и роль предмета изобразительного искусства в этом процессе. Автор раскрывает содержательную сущность понятия «национальный компонент», его дидактические и воспитательные функции, а также систематизирует факторы, обосновывающие необходимость совершенствования содержания художественного образования на национальной основе. Результаты исследования имеют практическое значение для обновления методики преподавания изобразительного искусства в высших и средних специальных учебных заведениях.

Ключевые слова: национальный компонент, художественное образование, содержание образования, национальная ценность, дидактическая необходимость, национальное воспитание, глобализация, визуальная культура.

TASVIRIY SAN'AT TA'LIMI MAZMUNINI MILLIY KOMPONENTLAR ASOSIDA TAKOMILLASHTIRISHNING NAZARIY ZARURIYATI

ANNOTATSIYA

Mazkur maqolada tasviriy san'at ta'limi mazmunini milliy komponentlar asosida takomillashtirishning nazariy zaruriyati pedagogik-falsafiy nuqtai nazardan tahlil qilinadi. Globallashuv sharoitida yoshlarning milliy qadriyatlarga munosabatida yuzaga kelayotgan o'zgarishlar, ta'lim mazmunini yangilash zarurati va tasviriy san'at fanining bu jarayondagi o'rni yoritiladi. Muallif milliy komponent tushunchasining mazmun-mohiyatini, uning didaktik va tarbiyaviy funksiyalarini ochib beradi hamda tasviriy san'at ta'limi mazmunini milliylik asosida takomillashtirish zaruriyatini asoslovchi omillarni tizimlashtiradi. Tadqiqot natijalari oliy va o'rta maxsus ta'lim muassasalarida tasviriy san'at fanini o'qitish metodikasini yangilashda amaliy ahamiyatga ega.

Kalit so'zlar: milliy komponent, tasviriy san'at ta'limi, ta'lim mazmuni, milliy qadriyat, didaktik zaruriyat, milliy tarbiya, globallashuv, vizual madaniyat.

INTRODUCTION

The educational reforms being carried out in the Republic of Uzbekistan are directed not only toward raising the level of knowledge of pupils and students, but also toward forming in them feelings of national pride, national self-awareness, and patriotism. The idea put forward by our President that “educating young people in the spirit of the national idea is one of the priority directions of state policy” places clear tasks before all fields of education, including fine arts education. In contemporary pedagogical science, the question of the harmonious combination of national and universal human values in shaping the content of education is regarded as one of the pressing problems.

Fine art is one of the most effective means of forming the aesthetic worldview, artistic taste, and creative thinking of pupils and students. However, when the content of current fine arts education is analyzed today, it becomes apparent that the degree to which rich national sources — such as samples of national art, folk decorative and applied art, architectural heritage, and Eastern miniature painting — are used is insufficient. Often, in curricula and textbooks, general topics based on international experience predominate, while national-regional distinctiveness recedes into the background. This, in turn, creates the risk of diminishing students' interest in the national artistic heritage and of forming their visual thinking in a one-sided manner.

The purpose of this article is to substantiate the theoretical necessity of improving the content of fine arts education on the basis of national components, to analyze the socio-pedagogical factors determining this process, and to demonstrate the relevance of the problem on the basis of an analysis of scientific literature.

ANALYSIS OF LITERATURE ON THE TOPIC

The question of nationality and the content of education has found its reflection in the scholarly research of many scientists and researchers. The founder of the science of ethnopedagogy, G.N. Volkov, defines folk pedagogy as a body of educational ideas embodied in a nation's centuries-long experience, customs, and traditions regarding the upbringing of children, and considers it the national foundation of the modern education system. In Uzbek pedagogical science as well, questions of national upbringing and the national content of education have been studied by a number of researchers. S.F. Abdirasilov emphasizes the organic interconnection of the principles of scientific character, consistency, and educational value in the methodology of teaching fine art, and shows that if these principles are not observed, the artistic-creative development of pupils becomes one-sided.

In foreign research as well, special attention is being paid to the question of enriching the content of art education with a national-cultural context. In many countries, art education programs serve to strengthen students' cultural identification through the integration of national heritage, local forms of applied art, and samples of traditional craftsmanship into the educational process. This experience shows that the nationalization of the content of art education is an approach recognized not only in local but also in international pedagogical practice.

At the same time, existing research has not sufficiently developed a methodology for the systematic, step-by-step improvement of the content of fine arts education specifically on the basis of national components. In particular, the questions of on what principles national components should be introduced into the structure of the curriculum, and how they should be harmonized with modern pedagogical technologies, require separate scholarly research. This gap further increases the relevance of the topic of this article.

It should also be noted that the question of nationality and the content of education is interpreted on the basis of different theoretical-methodological approaches in different countries. Whereas in the Western pedagogical tradition the concept of "multicultural education" tends to predominate, in the Eastern, including the Uzbek, pedagogical tradition, nationality is expressed more through the concepts of "national upbringing" and "the national idea." This difference shows the necessity of creatively drawing on world pedagogical experience while preserving national distinctiveness in improving the content of fine arts education. Indeed, while confining oneself only to national heritage may keep the content of education within a narrow scope, relying only on international experience may lead to the loss of national distinctiveness. For this reason, a balanced approach — the harmonious integration of national and universal human values — is regarded as the most optimal solution.

RESEARCH METHODOLOGY

The research employed the methods of scientific-theoretical analysis, comparative analysis, a systemic approach, and the generalization of pedagogical literature. Philosophical, culturological, and pedagogical sources were comparatively analyzed in order to reveal the content-essence of the concept of the national component. Current curricula and textbooks were subjected to content analysis in order to identify the factors substantiating the necessity of improving the content of fine arts education.

The research was carried out in three stages. In the first stage, scientific-theoretical sources, normative-legal documents, and educational-methodological literature on the topic were collected and systematized. In the second stage, the content composition of current fine arts curricula and textbooks was analyzed from the point of view of the presence of national components. In the third stage, the

collected data were generalized, the factors substantiating the necessity of improving the content of fine arts education on the basis of national components were organized into a system, and scholarly conclusions were formulated.

ANALYSIS AND RESULTS

The results of the analysis carried out are set forth systematically below along six directions: the content-essence of the concept of the national component, the factors determining the necessity of improving the content of education, directions of integration, the role of modern pedagogical technologies, practical problems, and comparative analysis with foreign experience. This structure allows the topic of the research to be presented in a theoretically consistent and integral manner.

The content-essence of the concept of the national component. The concept of the “national component” is interpreted in pedagogical literature as a structural part of the content of education, and it embodies the body of material and spiritual values formed over the course of the historical development of a particular people. These values are manifested in a people’s language, customs, traditions, art, religious views, aesthetic taste, and way of life. In the context of fine arts education, the national component refers first of all to such forms of art as samples of Uzbek folk applied and decorative art, Eastern miniature painting, national architectural ornamentation, ornamental painting (naqqoshlik), embroidery, pottery, and wood carving.

The national component is not merely a source of historical-cultural information, but is also an important didactic instrument. Through it, students form not only artistic skills but also national pride, a sense of belonging to the cultural heritage of their own people, and a conscious attitude toward aesthetic values. For this reason, in contemporary pedagogy nationality is interpreted not only as an instrument of upbringing but also as a didactic factor directly influencing the aesthetic and intellectual development of the individual.

Factors determining the necessity of improving the content of education. The necessity of improving the content of fine arts education on the basis of national components can be explained by a number of interrelated factors:

First, the socio-cultural factor. Contemporary processes of globalization, the rapid development of information technologies, and the wide spread of mass culture may weaken young people’s interest in national values. The wide spread of various foreign cultural currents on the internet sometimes gives rise to indifference among young people toward national aesthetic values. This situation demands that the education system, and in particular the subject of fine art, strengthen national-aesthetic upbringing. Second, the pedagogical-methodological factor. An analysis of current curricula and textbooks shows that the use of national art samples in them is not systematic, and often has an episodic character. The precise methodological principles, stages, and means for introducing national components into the educational process have not been sufficiently developed. This creates difficulties in the practical activity of teachers.

Third, the psychological-pedagogical factor. National art samples, particularly the symbolism and decorativeness of Eastern miniature painting, create a special pedagogical opportunity for developing students’ visual thinking and creative abilities. Such rich artistic-figurative material serves to develop students’ figurative and associative thinking, but this opportunity is not sufficiently used in practice.

Fourth, the factor of state policy and normative-legal regulation. The strategic documents of the Republic of Uzbekistan in the field of education define the upbringing of young people in the spirit of

the national idea and national values as one of the primary tasks. This, in turn, requires that the content of every academic subject, including fine art, be adapted to this strategic direction.

Directions for integrating national components into the content of education. The process of improving the content of fine arts education on the basis of national components must be carried out along several interrelated directions. The first direction is to acquaint students with the aesthetic characteristics of national ornament and decoration by introducing samples of folk applied art into the content of lessons. The second direction is to develop students' compositional thinking and capacity for symbolic thought by integrating Eastern miniature painting — in particular, highly artistic samples such as the work of Kamoliddin Behzod — into the educational process. The third direction is to enrich students' artistic perception through the study of national architectural ornamentation and images of historical monuments.

All of these directions can yield an effective result when carried out on the basis of the pedagogical principles of systematicity, consistency, visualization (demonstrability), and activity-orientation. Whereas the principle of systematicity presupposes the regular and organic use of national components, the principle of consistency requires teaching them step by step, from simple to complex. The principle of visualization, in turn, serves to activate students' process of perception through the demonstration of national art samples by means of modern digital tools.

The role of modern pedagogical technologies. The rapid development of digital technologies is significantly expanding the possibilities for integrating national components into fine arts education. Through interactive presentations, virtual museums and galleries, and 3D-modeling tools, it is possible to present Eastern miniature painting, folk applied art, and national ornamentation to students in a vivid and engaging manner. Such an approach not only increases students' activity but also serves to enrich their national-aesthetic thinking through modern means. For this reason, in the process of improving the content of fine arts education, combining traditional national heritage with modern pedagogical technologies is of particular importance.

Problems arising in introducing national components into the content of education. Alongside the theoretical analysis, it is also necessary to point out a number of practical problems arising in the process of integrating national components into the content of fine arts education. First, because many teachers do not have a deep knowledge of the historical-theoretical foundations of national art samples, they use them in the lesson process only as external visual material, and are unable to convey their inner content-essence to students. Second, information on national art samples in educational-methodological literature and textbooks is presented in a fragmented and unsystematic manner, which leaves the matter dependent on the teacher's own independent research. Third, methodological recommendations on harmonizing national components with modern digital educational tools are practically nonexistent.

All of these problems show that improving the content of fine arts education on the basis of national components is a complex pedagogical process requiring not only theoretical but also broad practical-methodological work. For this reason, the development of a precise didactic model, a system of methodological principles, and practical recommendations for teachers to ensure this process is of particular relevance for further research.

Comparative analysis with foreign experience. Looking at international pedagogical practice, in a number of countries enriching the content of art education with national-cultural heritage has become a structural part of state-level educational policy. In particular, in countries such as Japan and South

Korea, traditional craftsmanship, national ornamental art, and calligraphy are an integral part of art education programs. Such an approach forms in students not only artistic skills but also a sense of preserving and developing national distinctiveness. In the conditions of Uzbekistan, too, it is possible and necessary to shape exactly such a systematic approach on the basis of Eastern miniature painting, ornamental painting, embroidery, and other forms of national applied art. In this regard, what is important is not the mechanical transfer of foreign experience, but its creative application, adapted to national pedagogical traditions and contemporary requirements.

DISCUSSION

In summarizing the results of the analysis carried out, it should be noted that the question of improving the content of fine arts education on the basis of national components also gives rise to a number of scholarly debates. Some researchers argue that placing excessive emphasis on national components may cause the content of education to lag behind contemporary world trends in art. However, the analysis carried out within the framework of this research shows that introducing national components in a scientifically grounded, systematic manner harmonized with modern pedagogical technologies eliminates such a risk. Nationality and modernity are not contradictory concepts, but are didactic factors capable of developing in harmony with one another.

Likewise, the degree and form of applying national components at different age groups and stages of education also require a separate scholarly-methodological approach. Whereas the acquaintance of primary-grade pupils with national art samples should be carried out mainly in a visual-emotional form, at the stage of higher education students must reach the level of a deep analysis of the historical-theoretical foundations, and the compositional and technical characteristics, of national art. Without taking this difference into account, teaching national components at all stages by the same methodology may not yield the expected pedagogical result.

CONCLUSION

The theoretical analysis carried out shows that improving the content of fine arts education on the basis of national components is a pressing pedagogical necessity of today. This necessity is formed on the basis of the mutual harmony of socio-cultural, pedagogical-methodological, psychological-pedagogical, and state-policy factors. Integrating national components into the content of education in a systematic, consistent, and scientifically grounded manner forms in students not only artistic-creative skills but also national pride and a sense of belonging to the cultural heritage of their own people.

In conclusion, it is expedient to carry out the improvement of the content of fine arts education on the basis of national components along the following main directions: first, the systematic introduction of national art samples into the content of curricula and textbooks; second, raising teachers' methodological-professional preparedness in national art; third, harmonizing national components with modern digital pedagogical technologies; fourth, forming a scientifically grounded approach ensuring the harmonious integration of national and universal human values.

The development of a precise didactic model and methodological principles based on national components, and the proof of their practical effectiveness through experimental-testing work, remains one of the important tasks for future research. The research being conducted in this regard will serve to bring the content of fine arts education to a new stage and to harmoniously develop national pride and aesthetic thinking in students.

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