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- 13.00.02 Ta'lim va tarbiya nazariyasi va metodikasi (sohalar bo'yicha)
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- 13.00.06 Elektron ta'lim nazariyasi va metodikasi (ta'lim sohaları va bosqichlari bo'yicha)
- 13.00.07 Ta'limda menejment
- 13.00.08 Maktabgacha ta'lim va tarbiya nazariyasi va metodikasi
- 13.00.09 Ijtimoiy pedagogika
- 07.00.00 Tarix fanlari
- 19.00.00 Psixologiya fanlari
- 01.00.00 Fizika-matematika fanlari
- 02.00.00 Kimyo fanlari
- 03.00.00 Biologiya fanlari
- 09.00.00 Falsafa fanlari
- 10.00.00 Filologiya fanlari
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DEVELOPMENT OF STUDENTS' ARTISTIC TASTE AND AESTHETIC EDUCATION AS A PEDAGOGICAL PROBLEM

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Abstract: This article provides a scientific and theoretical analysis of the problem of developing students' artistic taste and aesthetic thinking within the higher education system in relation to the process of perceiving works of fine art. The study reveals the mechanisms underlying the perception of artworks based on the integration of aesthetic, cognitive, and pedagogical factors. In addition, visual perception, compositional thinking, color sensitivity, and the system of emotional-intellectual responses are examined. The findings of the study have both theoretical and practical significance for improving contemporary methodologies of art education.

Key words: fine arts, aesthetic thinking, artistic taste, pedagogical approach, visual perception, composition, color theory, artistic culture.

Annotatsiya: Ushbu maqolada oliy ta'lim tizimida talabalarning badiiy didi va estetik tafakkurini rivojlantirish muammosi tasviriy san'at asarlarini idrok etish jarayoni bilan bog'liq holda ilmiy-nazariy jihatdan tahlil qilingan. Tadqiqotda estetik, kognitiv va pedagogik omillarning integratsiyasi asosida san'at asarlarini idrok etish mexanizmlari yoritib berilgan. Shuningdek, vizual idrok, kompozitsion tafakkur, rang sezgirligi hamda emotsional-intellektual munosabatlar tizimi o'rganilgan. Tadqiqot natijalari zamonaviy san'at ta'limi metodikalarini takomillashtirishda nazariy va amaliy ahamiyatga ega.

Kalit so'zlar: tasviriy san'at, estetik tafakkur, badiiy did, pedagogik yondashuv, vizual idrok, kompozitsiya, rang nazariyasi, badiiy madaniyat.

Аннотация: В данной статье представлен научно-теоретический анализ проблемы развития художественного вкуса и эстетического мышления студентов в системе высшего образования в связи с процессом восприятия произведений изобразительного искусства. В исследовании раскрываются механизмы восприятия художественных произведений на основе интеграции эстетических, когнитивных и педагогических факторов. Кроме того, рассматриваются визуальное восприятие, композиционное мышление, цветовосприятие, а также система эмоционально-интеллектуальных реакций. Результаты исследования имеют как теоретическое, так и практическое значение для совершенствования современных методик художественного образования.

Ключевые слова: изобразительное искусство, эстетическое мышление, художественный вкус, педагогический подход, визуальное восприятие, композиция, теория цвета, художественная культура.

INTRODUCTION

In the global system of cultural values, increasing attention to the study of artistic taste and aesthetic attitudes is associated with the urgent need to develop modern fine arts education. First, the insufficient level of individuals' perception of objective reality and creative works does not meet the high informational and intellectual demands of contemporary society and fails to fully correspond to the aesthetic criteria applied to works of fine art.

Today, a future teacher must demonstrate non-conventional thinking, high intellectual capacity, refined aesthetic taste, artistic individuality, and the ability to comprehend universal and aesthetic values. The compositional solutions embodied in works of fine art determine their artistic and aesthetic value, and this process is reflected in students' creative activity. This, in turn, contributes to the aesthetic enrichment of the human environment and to the formation of students' artistic taste and aesthetic thinking.

Acquired knowledge, perceptual experience, and the ability to derive pleasure from aesthetic objects contribute to the formation of artistic taste and foster essential cognitive mechanisms within students' creative activity.

This study supports the implementation of the objectives outlined in the Resolution No. PQ-212 of the President of the Republic of Uzbekistan (July 1, 2025), “On Additional Measures for the Further Development of Fine and Applied Arts,” as well as Resolution No. 843 of the Cabinet of Ministers (December 30, 2025), and other regulatory legal documents.

The period of study in higher education represents a crucial stage in the comprehensive development of an individual. In this process, the integration of education and upbringing is of particular importance. As Abdulla Avloniy emphasized: “For us, upbringing is a matter of life or death, salvation or destruction, happiness or catastrophe.”

This idea implies that during student years, young people must not only acquire knowledge but also develop morally and spiritually. From this perspective, the student period serves as a decisive stage in socialization, independent thinking, and the formation of a life position.

In modern society, while the speed of visual information processing is increasing, the ability for deep aesthetic analysis—namely, the culture of artistic perception—is declining to some extent. This results in students’ predominantly superficial perception of artworks, often limited to external features, without fully understanding their internal meaning, artistic concept, and compositional structure.

LITERATURE REVIEW

From this standpoint, the problem of artistic taste and aesthetic thinking should be regarded as a complex interdisciplinary scientific issue situated at the intersection of art studies, pedagogy, psychology, and philosophy. In the works of Ibn Sina and Al-Farabi, the role of art in spiritual development and the importance of aesthetic perception in moral education are profoundly examined, providing a methodological foundation for contemporary pedagogical systems.

Artistic taste reflects an individual’s aesthetic attitude toward art. It manifests in the ability to perceive beauty, derive pleasure from it, and reject the ugly. Conversely, poor taste is characterized by indifference to aesthetic values. A person with developed artistic taste can distinguish genuine art from kitsch and accurately evaluate its aesthetic value. Kitsch represents a deviation from aesthetic norms, involving simplification and vulgarization of artistic expression.

Artistic taste is a complex form of spiritual cultivation. In academic discourse, it is often classified according to types of art, such as theatrical, literary, and musical. Musical taste, for instance, reflects the level of an individual’s musical culture and includes evaluative attitudes toward music, aesthetic perception, comprehension of content, appreciation, and the ability to relate music to life and select high-quality works.

Taste also encompasses the ability to understand the thematic, conceptual, and aesthetic dimensions of a work. It manifests as a specific emotional form embodied within a particular artistic medium. In music, for example, this is expressed in the composer’s ability to integrate novel and unconventional intonations with established and widely recognized ones.

Developed artistic taste includes:

- interest in authentic works of art;
- understanding of semantic content;
- the ability to distinguish between genuine and false works.

Fine art is one of the most effective means of developing artistic taste. Exposure to authentic artworks enhances students’ aesthetic perception and increases their engagement with art. Different genres contribute to this process: portraiture deepens understanding of human psychology, genre painting reflects social relations, and landscape art reveals the aesthetics of nature.

The effective organization of students’ leisure time is also a significant factor in aesthetic education. Fields such as fine arts, design, and computer graphics further enrich this process.

Abilities represent an internal potential that must be consciously realized in specific activities through methods and techniques aligned with aesthetic standards.

Artistic taste is closely linked to the social environment and develops based on the cultural norms prevailing in society.

RESEARCH METHODOLOGY

This study employs a comprehensive scientific approach to examine the development of students’ artistic taste and aesthetic thinking. The methodological framework includes a systemic approach, comparative analysis, pedagogical observation, art-historical analysis, and psychological interpretation.



Within the systemic approach, the formation of artistic taste is analyzed as an integrated pedagogical system rather than a set of isolated components. Perception, emotion, cognition, and aesthetic evaluation are considered as interrelated elements of a unified structure.

Comparative analysis is used to examine national and international pedagogical practices, methodologies of teaching fine arts, and models of aesthetic education, particularly highlighting differences between traditional academic art education and competency-based approaches.

Art-historical analysis focuses on students' perception of artworks in terms of composition, color, form, rhythm, and plastic expressiveness, while also identifying mechanisms for evaluating artistic and aesthetic value.

Pedagogical observation involves direct monitoring of students' engagement with real artworks, including their aesthetic responses and analytical skills.

ANALYSIS AND RESULTS

The findings indicate that the development of students' artistic taste and aesthetic thinking is a complex, multi-stage psychological and pedagogical process consisting of several functional stages.

The first stage is the sensory-perceptual stage, where students perceive artworks visually, focusing on color, form, line, and composition.

The second stage is the emotional stage, in which artworks influence the student's internal emotional state, generating reactions such as aesthetic pleasure, admiration, indifference, or rejection.

The third stage is the cognitive-analytical stage, involving analysis of the artwork's content, concept, and structure, integrating logical and aesthetic thinking.

The fourth stage is the axiological stage, where the aesthetic value of the artwork is assessed and personal aesthetic judgment is formed.

The results demonstrate that the formation of artistic taste depends on:

- continuous engagement with authentic artworks;
- development of visual and aesthetic literacy;
- acquisition of compositional analysis skills;
- development of independent evaluative judgment.

It is also evident that students' ability to distinguish genuine art from mass-produced kitsch remains insufficiently developed.

Aesthetic thinking is a complex phenomenon that plays a crucial role in intellectual and spiritual development. It involves not only perceiving beauty but also understanding, interpreting, and recreating it.

Ibn Sina emphasized that art serves as a vital means of developing the human soul and shaping its spiritual world. Al-Farabi argued that artistic thinking transforms a person's inner state and restructures their relationship with both internal and external reality.

Contemporary pedagogical practice reveals several challenges: superficial perception of artworks, insufficient analytical skills, fragmented visual culture, and excessive subjectivity in aesthetic evaluation.

Therefore, it is essential to implement integrative, interactive, and reflective teaching approaches that foster independent aesthetic thinking.

CONCLUSION AND RECOMMENDATIONS

The development of students' artistic taste and aesthetic thinking is a complex, multi-layered pedagogical process based on the integration of perception, emotion, cognition, and evaluation.

Artistic taste functions as a key factor shaping an individual's aesthetic worldview, cultural identity, and creative potential.

In conclusion, this process is directly linked to the spiritual, intellectual, and creative development of the individual.

Key parameters include:

- a clearly defined socio-professional orientation;
- consideration of students' development as members of a socio-professional group;
- incorporation of socialization processes influencing aesthetic development.

The findings confirm that aesthetic education should be developed as a strategic priority in higher education. It contributes to:

- the formation of aesthetic culture;
- the development of creative thinking;
- deeper understanding of art;
- enhancement of visual literacy.

Overall, the development of artistic taste is a fundamental condition for cultivating aesthetically mature, creative, and culturally competent professionals.

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- 13.00.00 Pedagogika fanlari
 - 13.00.01 Pedagogika nazariyasi. Pedagogik ta'limotlar tarixi
 - 13.00.02 Ta'lim va tarbiya nazariyasi va metodikasi (sohalar bo'yicha)
 - 13.00.03 Maxsus pedagogika
 - 13.00.04 Jismoniy tarbiya va sport mashg'ulotlari nazariyasi va metodikasi
 - 13.00.05 Kasb-hunar ta'limi nazariyasi va metodikasi
 - 13.00.06 Elektron ta'lim nazariyasi va metodikasi (ta'lim sohaları va bosqichlari bo'yicha)
 - 13.00.07 Ta'limda menejment
 - 13.00.08 Maktabgacha ta'lim va tarbiya nazariyasi va metodikasi
 - 13.00.09 Ijtimoiy pedagogika
 - 07.00.00 Tarix fanlari
 - 19.00.00 Psixologiya fanlari
 - 01.00.00 Fizika-matematika fanlari
 - 02.00.00 Kimyo fanlari
 - 03.00.00 Biologiya fanlari
 - 09.00.00 Falsafa fanlari
 - 10.00.00 Filologiya fanlari
 - 11.00.00 Geografiya fanlari



MAKTABGACHA VA MAKTAB TA'LIMI

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