

**CONTENT AND STRUCTURE OF EDUCATION OF STUDENTS' COMPOSITION
ARTISTIC-AESTHETIC TASTE**

Xudayberdiyev Mirolim Iskandar ugli

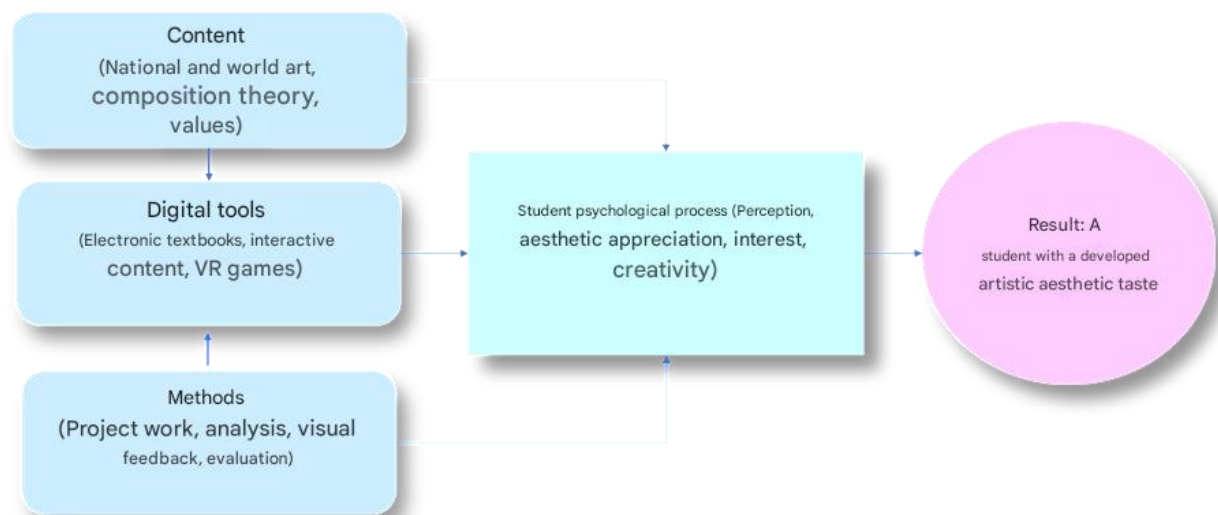
National Institute of Education Pedagogy named after Qori Niyazi

Fundamental doctoral student

Abstract: In our country, the issue of education has become an important and urgent issue in recent years, and increased attention is being paid to this in the educational process. This article also discusses one of the most important aspects of education, the education of artistic and aesthetic taste.

Keywords: artistic and aesthetic taste, composition, fine arts, content, structure, result, digital media.

Analysis of research in Uzbekistan shows that the concept of presenting aesthetic education, rich in content and with a national spirit, in modern digital forms has emerged. The current task is to synthesize foreign and domestic experiences and create the optimal content and structure for the education of composite artistic and aesthetic taste. We can offer content and structure taking into account modern requirements and experiences for the education of students' composite artistic and aesthetic taste. This structure is in the form of a system that comprehensively combines psychological and pedagogical aspects, in which all components serving the formation of aesthetic taste in students are integrated. The following scheme reflects this systematic structure (Fig. 1).



1-Figure. Structure of the system for forming a composite artistic and aesthetic taste through digital technologies

As can be seen in Figure 1 above, the structure consists of several interconnected parts. On the left side of the structure, components such as “Content”, “Digital Tools” and “Methods” are shown, which are interpreted as input parts of the process of educating a composite aesthetic taste. These three components complement each other and affect students in a complementary way and are reflected in their psychological process (given in the center of the Structure). In turn,

the formation of aesthetic taste occurs in the central psychological process, which ultimately ends with the “Result” - that is, the formation of a composite artistic-aesthetic taste (on the right side of the Structure). Each component of the presented structure has its own specific task and content, and works in an inextricably linked psychologically and pedagogically. If we consider the structure as a system, then “Content”, “Methods” and “Methods” are the input factors of this system, “Psychological process of the student” is the central node (core), and “Result” is the output. Such a structure is a complex hierarchical system, in which the education of taste is considered as a combination of the processes of imparting knowledge, gaining personal experience and educational influence. Let us consider in more detail the role, significance and mechanism of operation of each part that makes up the structure.

Content is a set of knowledge, skills and experiences that are given to students in order to educate a composite artistic and aesthetic taste. The role of this component is extremely important, because the formation of taste develops depending on the knowledge and examples of art on the basis of which education is carried out. Within the framework of our research topic, “Content” means, first of all, knowledge of the theory and history of fine arts composition: the laws of composition (proportion, proportion, rhythm, color harmony, compositional center, etc.), types and directions of art, aesthetic analysis of famous works of art. Also, examples of our national art, works expressing national ideas and values should be an integral part of the content. Because a student who is familiar with national art feels the ideas of beauty, the aesthetic ideal of his people more deeply, and this forms his aesthetic taste in the national spirit.

Through the content component, students are provided not only with theoretical knowledge, but also with the experience of aesthetic education. For example, in the process of viewing the works of great artists, students simultaneously develop the skills of seeing (perceiving), analyzing and evaluating. To increase the practical significance of “Content”, we need to enrich it with interesting and interactive materials. Digital technologies help in this: for example, if audio annotations, 3D models, and video clips are added to an electronic textbook along with simple text and pictures, the content will be more understandable and impressive for students. Example: When analyzing Rahim Ahmedov’s “Mother’s Thoughts,” the electronic manual can show the various stages of the composition of this work in an animated way. This allows the student to visualize the compositional structure of the work and make his own aesthetic discovery.

Digital tools are a component that plays the role of an educational environment and a technical platform in our structure. This part includes various electronic and interactive tools: computers, tablets, software designed for teaching (graphic programs, multimedia applications), electronic textbooks, digital presentations, virtual reality devices, as well as Internet platforms (distance learning systems, web applications). The main role of digital tools is to create a comfortable and enriched environment for the student to receive aesthetic education.

The practical importance of digital tools can be seen in the example of hypermedia. For example, if we take a multimedia CD or web application that teaches composition, then the student not only reads the theory of various sections, but also watches demonstration animations, participates in mini-games, and completes test tasks. These tools simultaneously affect several sensory organs (vision, hearing, motor activity), which increases the effectiveness of education.

The part of digital tools also includes communication platforms. For example, online forums, virtual classrooms, and special groups on social networks created for art discussions allow students to communicate on aesthetic topics and evaluate each other's work. This develops their critical aesthetic thinking. A practical example: if the task given to students during the lesson is

to draw a picture and explain the compositional solution, they upload their work to a digital platform and exchange ideas with their classmates.

Methods are a set of teaching methods, techniques and pedagogical strategies used in the process of cultivating a composite artistic and aesthetic taste. Methods are a mechanism for combining content and means and conveying them to the student. Properly selected methods determine the effectiveness of the educational process and, ultimately, the success of the formation of aesthetic taste. Methods are of particular importance in our topic, since the integration of digital technologies also requires new methodological approaches.

First of all, we can note the project method. In this method, students work on an artistic project in groups or individually. For example, through projects such as “Creating a college album from photographs of a national architectural monument” or “Creating a virtual exhibition from the work of artists reflecting nationality”, they carry out activities such as creative research, information search, and preparation of visual material. In this case, digital technologies serve as the main tool - for example, students sort album pages in graphic programs or model a virtual exhibition on an online platform.

Secondly, interactive methods (cooperative learning, discussion, training in aesthetic analysis) are effective in the education of aesthetic taste. For example, if a discussion on “Analysis of a work of art” is organized during the lesson, each student expresses his aesthetic feelings and opinion, hears the points of view of others, and thus enriches his aesthetic criteria. Digital technologies can expand such discussions beyond the classroom: through webinars, online conferences, young people from different regions can argue about the same work, participate in virtual art communities. Example: a discussion of a well-known work (for example, the work “Late Conversation” by artist M. Mirsaidova) is organized on a distance learning platform, students express their opinions about the composition, color, and emotional impact of the work through chat or audiovisual communication. The teacher guides the process with guiding questions. As a result, a culture of aesthetic discussion is formed and students’ artistic taste deepens.

Thirdly, the introduction of “gamification” is particularly effective. Gamification is the introduction of game elements into the educational process, which increases the interest and motivation of students. Game methods are very useful in art education: for example, the game “Best Composer” - in which students compete to create the most beautiful composition from the given elements (colors, shapes); “Art Quiz” - where questions are asked to find the author or style of paintings using multimedia;

Fourthly, reflective methods - that is, students' analysis of their own creative work and feelings - play an important role in the education of taste. In the digital environment, there are convenient opportunities for reflection: for example, each student can maintain his own portfolio web page and post there his drawings and thoughts about them. By observing the changes over time, comparing old and new works, the student becomes aware of his aesthetic growth. It is also possible to give students a task in the form of an online blog or creative diary - they write their thoughts about one work of art every week. Through this written reflection, aesthetic taste is consciously formed, as the student tries to express his feelings about beauty in words. The role of the teacher is of particular importance in implementing the above methods. In the digital environment, the teacher now acts not only as a provider of knowledge, but also as a mentor (guide) and activator. The teacher correctly selects methods, observes the process, intervenes and corrects where necessary, and gives freedom to independent creativity when necessary. For

example, during a game, the teacher acts as a referee, moderator in a discussion, advisor in a project, etc. Thus, the methods component integrates all elements of the system into a single process, introducing the student to the world of aesthetic education through guided, yet free, conscious activity.

The student's psychological process (aesthetic perception and taste formation)

The heart of the structure is the student's internal psychological processes, that is, the process of aesthetic perception, aesthetic emotions, reflection and taste formation. In fact, it is in this central part that the final effect of all other components is embodied. By the student's psychological process, we mean the direct perception of works of art, the aesthetic pleasure they receive, the evaluation of them through one's mind and soul, and the conscious formation of aesthetic criteria. Since this process is internal, it is not directly visible to the eye, but it can be observed through various external activities - for example, the student's thoughts, drawings, and choices about art indicate how his aesthetic processes are taking place.

The student's psychological process can be conditionally divided into several stages. First of all, the stage of aesthetic perception: the student sees or hears a work of art (for example, perceives the harmony of colors with his eyes, music with his ears). The next stage is aesthetic analysis and reflection: the student begins to mentally analyze what he likes or dislikes in the work, distinguishes its individual parts (composition, idea, colors, etc.). The third stage is the formation of aesthetic taste: as a result of repeated aesthetic perception and reflection, certain criteria appear in the student's mind, he is no longer limited to evaluating individual works, but acquires general taste skills. At this stage, the inner aesthetic world of the individual is enriched, and the ability to perceive beauty is stabilized. Of course, in real life these processes are intertwined and cyclical. Our task is to maximally activate and correctly direct these psychological mechanisms within the framework of the structure. Digital technologies, as we have already mentioned, can provide students with very rich and diverse aesthetic experiences. This means that the student sees more works, compares and analyzes more - which means that his taste-forming processes also accelerate and deepen. In this case, it is important for the teacher to monitor the psychological process and ask the necessary reflective questions.

Result (formed compositional artistic-aesthetic taste)

The result is the final goal that we want to achieve, which is expressed in the formation of a compositional artistic-aesthetic taste in students. To more fully understand the meaning of the result, it is necessary to clarify what we mean by "formed taste". Formed artistic-aesthetic taste is a formed state of the student's ability to understand, appreciate and enjoy works of art and, in general, beauty in life. Compositional taste, on the other hand, means the application of this ability specifically to the compositional aspects of visual works. That is, when a student looks at a painting, he immediately notices aspects such as its structure, arrangement of elements, color balance, and overall compositional integrity and can make an aesthetic assessment.

In our model, the "Result" component represents a qualitative change that has occurred in the student's personality. If the content, tools, methods, and psychological processes are implemented effectively as expected, the following changes are observed as a result:

- 1) the student's interest in art increases;
- 2) he begins to recognize famous works, understands their compositional features;

- 3) acts with taste in his independent work (drawing or other visual projects) - strives for balance in the placement of elements, harmony in the choice of colors;
- 4) expresses his opinion based on reasonable aesthetic criteria when talking about and evaluating art;
- 5) most importantly - a sense of striving for beauty and dissatisfaction with ugliness is formed in life.

All these are signs of a formed artistic and aesthetic taste.

The practical significance of the result component is that through it we can measure the effectiveness of education. For example, using special diagnostic interactive tests (tests with pictures, other elements, elements of a non-standard approach), it is possible to assess the level of aesthetic taste of students. If the educational process was effective, then it will be possible to see signs of high taste in the students' choices and creative samples. In scientific literature, a person with aesthetic taste is described as a person who is "highly cultured, able to find his place in life, distinguish good from evil, and enjoy beauty." Thus, achieving the result is not only an achievement in an art lesson, but also a general victory of education - we will have contributed to the upbringing of a comprehensively developed person.

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