

Pedagogical Foundations of the Visual Activity of a Secondary School

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ABSTRACT

This article describes the psychological and pedagogical foundations of the visual activity of high school students, and talks about the formulation of requirements for an effective learning process, education and development.

KEYWORDS: *fine art, creativity, talent, imagination, artistic abilities, development, artist, development, education.*

The problem of visual and aesthetic education has many aspects, among which psychological ones play an important role. Physiologists define the age period in which students of grades 8-11, i.e. 14-17 years old, are located, as the period of transition from adolescence to early adolescence, an extremely difficult and important stage in terms of personality formation. As research in the field of biology and Physiology shows, the human body by this age in most cases is already fully formed. This applies both to physical appearance and to thinking, the structure of the nervous system, etc. However, one should not think that a high school student is already a person who feels and thinks the same as an adult. The process of human development proceeds unevenly. The new thing that appears in a person at first becomes the most significant for him and only after some time takes its "proper" place in the overall structure. As long as new sensations are not dulled by life, they are perceived and felt much more acutely than even very developed, but have undergone the process of adaptation in the process of everyday life.

Many researchers consider this age to be the age of increased emotionality. Emotional experiences occupy a very large place in the spiritual life of a high school student and have a specific coloring. Newly emerging experiences leave a very strong imprint on all previously existing experiences that live in a person as memories, but they do not absorb them, but interact.

The social experience accumulated because of previous development and acquired now determines the emergence and existence of newly emerging feelings, emotional experiences, and actions performed on their basis. It is possible to identify a number of characteristic psychological features of high school students, without which it is impossible to do when formulating requirements for an effective learning, upbringing and development process:

1. Older schoolchildren have a specific emotionality, which occupies an important place in their lives. They are prone to daydreaming and fantasizing. The range of Factors that can cause emotional arousal in a person expands, the duration of the emotional reaction increases.
2. High school students tend to perceive everything new, but have the most "conservative thinking".
3. Older schoolchildren are deeply interested in self-knowledge. The most valuable acquisition of early youth is the discovery of the inner world.
4. Older schoolchildren strive for independence and independence, so that their individuality is recognized.

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5. An important place in the searches of high school students is the search for the "meaning of life", their "place" in life.
6. The ability to abstract mental operations from the objects on which these operations are performed matures. Theoretical thinking is receiving significant development. However, the breadth of mental interests are often combined in high school students with dispersion, lack of system and method

All these features carry a positive charge and, with a well-constructed process of upbringing and education, can give a spiritually rich personality. "Increased emotionality and the opening of the inner world" is the way in which aesthetic development is carried out. "Gaining the ability to immerse themselves in themselves and enjoy their experiences, a teenager and young generation open up a whole world of new feelings, the beauty of nature, and the sounds of music." If we manage not to drown out these experiences, but to make them a habit, a norm, then aesthetic development will be carried out by itself, simply and naturally, as knowledge and experience accumulate.

The properties noted in paragraphs 4 and 5 (the desire for independence and the search for the meaning of life, one's self) are realized in creative activity, and the propensity for everything new indicates the desire for creativity and the pleasure derived from work if it is possible to perform it creatively. Consequently, the correct organization of the properties noted in paragraphs 2, 4, 5 will develop creative abilities (the correct organization here means such an organization that will make possible the natural development of the essential human forces).

The ability to abstract thinking. Formed at this age, is one of the most important intellectual abilities of a person. Moreover, this is greatly facilitated by pictorial activity, during which the student needs to be engaged in abstracting three-dimensional forms when they are depicted on the effectiveness. In high school age, the craving for everything new and unusual is very great, at the same time, the quality of creative products, according to most researchers, is lower in this time than in younger children. Meanwhile, this should not be blamed on older schoolchildren. Creative activity in high school age passes into a new quality.

The visual activity of young children is largely based on intuition and Imagination. The child, sitting down to draw, most often still has no idea about the image that he will get. But when a child ceases to be satisfied with drawing-a game and when he begins to look for ways to "real art" (as a rule, a schoolboy understands by this the idea that exists in everyday consciousness that paintings stylistically ascending to the principles developed by artists of the Italian Renaissance are more works of art than executed in a different visual system), trying to realize and repeat the process of creating a work of art, he has to start from scratch in his knowledge. Working in one system, and then switching to another, the quality of the artist's products naturally decreases. Such a transitional period in the development of children's visual activity has been called the "crisis" of visual creativity.

Over the past 60-80 years, this opinion has been expressed so often that it has acquired the status of an axiom. However, if we turn to history, we will not find traces of such a "crisis" in the visual products of children. For example, in the Renaissance, the master recruited 5-6-year-old students who, year after year, drew, wrote and composed better and better, until they reached such a height of skill that allowed them to work independently. It happened, as a rule, in the middle of adolescence, at 14-17, 18 years. The main reason why there is a cooling towards fine art in middle-aged and older schoolchildren is the low success they can achieve by trying to express their thoughts and feelings independently. Many of the high school students are not at all prepared to invent a way to express their thoughts and feelings. Their own attempts turn out to be banal and inexpressive, which plunges some of them into despondency or even causes protest, which can be expressed in different ways, from direct unwillingness to complete the task to bad behavior. And here the teacher plays a decisive role in the success or failure of students.

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Thus, the psycho-physiological features of high school students themselves objectively provide an opportunity to seriously engage in creative visual activity. The above psychological qualities characteristic of older schoolchildren indicate the possibility of serious development of their visual activity at a sufficiently high level. But in addition to this question, when organizing fine art education for general education purposes, another question arises - how much visual activity is necessary at this age, how and what this process affects. Visual activity is primarily closely related to the development of perception. In the educational and cognitive process, it is important how the phenomenon (event) of reality, works of art and artistic values become, firstly, a fact of consciousness of students and the property of the student's soul, and secondly, how cognition and reflection of the world in artistic and creative activity becomes the motive and need of the individual. Consequently, the problem of perception formation in the learning process becomes the most important.

Perception is defined by science as a reflection of a complex of properties, signs of an object in their integrity. If in sensation, the image is retained by consciousness only under the direct influence of the stimulus, then in perception the image persists even after direct reflection, thanks to memory and feelings. This feature of perception is associated with the activity of thinking and feelings, that is, perceptual activity is meaningful and biased. Perception is richer than the image of sensation, which means it reflects reality more fully. The connection with feelings and thinking makes perception a process of active human interaction with the outside world. However, among the abundance of various psychological studies on perception, works on the study of artistic perception still occupy an insignificant place.

Developed artistic perception is one of the Factors of aesthetic development and transformation of reality by a person. With the help of the systematic influence of art, we form the worldview of students, their moral image, and cultivate a culture of feelings. Systematic communication with art contributes to the harmonious development of the personality as a whole. The achievement of these qualities is carried out only because of reliance on the means of art itself, as a result – penetration into the structure and fabric of the artistic image. Therefore, in the process of developing students' artistic perception, it is important not only to talk about art, not to "negotiate" works in front of them, but to penetrate into the structure of the artistic image and rely on the Factors of its expressiveness. At the same time, it is important that creativity and perception are conscious activities, there is a work of consciousness.

Feelings evoked in the process of artistic activity are a kind of "catalyst" of consciousness. They make consciousness not as a detached, external process, alien to the consciousness and spiritual world of a person, but as a process of deep internal transformations in which a person acquires not just new knowledge about the world, but develops his attitude to it and thereby "rebuilds" himself, according to the experiences arising in her with the help of the knowledge gained, there is a process of formation of a complex aesthetic feeling, thanks to the mastery of aesthetic potentials inherent in artistic works. The aesthetic development of the world depends on the level of a person's imaginative thinking. With the greatest depth and perfection, life is reflected in the images of art. That is why to cultivate in a student the ability to understand a work of art, it means not only to teach him to see the beautiful, but also to develop in him the ability to think figuratively, to prepare him for the active development of reality through activity and creativity.

It is known that with the help of imaginative thinking, the highest Forms of scientific theoretical knowledge are achieved. At the same time, "... in imaginative thinking, the tendency to cognition of the universal includes all the richness of the special and the singular." This feature of imaginative thinking is a necessary condition for the formation of a holistic picture of a person's perception of the world and an important task of the entire process of cognition. The work of imagination is entirely connected with the work on the image - the operational unit of imaginative thinking. The

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development of imagination is a consequence of the complex work of imaginative thinking, when there is a fusion, selection, processing of the received information into an associative perception of the world (S.L.Rubinstein, L.S.Vygotsky, A.N.Leontiev). Imaginative thinking in a specific form makes it possible to achieve a high theoretical level of generalizations and typification of the studied phenomena.

An important source of the formation of imaginative thinking is the subjective experience of a person who is rebuilt in the learning process and depends on his cognitive activity. Traditional schooling is often reduced to overcoming, suppressing and "rejecting" this experience as not corresponding to the content of a scientific concept, without sufficient analysis of it, taking into account its function in the assimilation of knowledge. Artistic activity is based largely on personally experienced individual life experience. Intertwining with the artistic" he participates in the creation of the image. Therefore, the experience unused in cognitive activity (in the study of sciences) can manifest itself in artistic activity. One of the tasks of artistic activity is to revitalize and enrich the life experience of children.

Experience is always personal education. The image captures not just the social, but the subjective-transformative (individual, personal) experience of each person in his real connections and relationships with the surrounding reality. Therefore, the image presents the perceptual properties and signs of the object and a personal emotional-value attitude to them (this is often impossible to detect when operating with the concept). In the formation of figurative forms of thinking in the learning process, it will be essential to use specific didactic techniques that create conditions for the student's free transformation of sensory material, its diverse application.

In the image, in the broadest sense of the word, the main content of the inner world of a person is concentrated, expressed. This is seen as a great general pedagogical significance of the development of imaginative thinking, not just as a process of creating, operating with images, but penetrating through them into the spiritual, infinitely diverse. The emerging principle in man.

In how it happens, how the process of imaginative thinking itself unfolds, several advantages have a positive effect on the cognitive activity of the subject. In imaginative thinking, the very movement of thought is carried out in the form of alternating images, their transformation, obtaining new ones. The search for a solution to any educational task is conducted simultaneously in different directions, sometimes little connected with each other. At the same time, connections and relationships are considered, not excluding random ones, which often leads to unexpected and original results. Therefore, the thought process in the form of images proceeds quickly, as if collapsed, in the form of an insight, a peculiar mental spatial picture. The images themselves differ significantly from each other in their content, mechanism of occurrence. This facilitates cognition in its own way and deepens it. What does cognition essentially acquire when an image is involved in it? The image is not formed as a product of passive reflection of the contemplation of objects of reality. In this sense, the image is less informative than the object, but it is always dynamic, mobile, and operational in its content. It may reflect one or the other sides (properties) of the object, depending on the requirements of the activity (or the teacher), the emotional and need-based attitude of students to it. Since the image is more closely connected than the concept with a person's sensual attitude to the world around him, he is experienced, and at the same time meaningful, then he can carry a great educating charge, because education is always a process that passes through feelings, aimed at their formation. The experience evoked by images turns out to be the fertile ground on which, under appropriate conditions, empathy, empathy of a person for a person, the quality of a human personality, in which genuine communication between people is possible, "grows".

So, thanks to the image, cognition enriches its communicative function. It is no longer only the nature of an ordinary exchange of information, the image makes this process alive for the participants of cognition, interested in a multifaceted action, as a result of which the subject not only appropriates new knowledge to himself, but feels like... a creative person, useful for other people.

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This may not always be immediately recognized, but a prerequisite is created for understanding the meaning and significance of cognition itself. For artistic and cognitive activity, it is important which sides (features) of each of them are enriched by interaction in the educational process, forming a new quality, a new alloy of properties. Artistic visual activity is based on long-term perception of the subject, but does not exclude the meaning of hearing, touch, etc.

Cognitive activity at school is more often verbal and verbal. Hearing is most involved, the role of vision is often used utilitarianly.

In artistic and imaginative thinking, through the forms of visual activity, the main burden falls on vision, since a person mainly masters visual images when communicating with works of fine art and when creating them in his own creativity. Thinking with visual images or "visual" thinking becomes a powerful factor in the intellectual development of a person.

Modern knowledge about the mechanism of creative thinking shows that heuristic processes are directly related to visual processes. This image can be incorporated into new relationships, it can be manipulated by mentally rearranging its elements and placing them in new situations. They came to the conclusion that it is possible and necessary to form in children this ability to manipulate visual images. This is exactly what allows you to bring the previously accumulated information to a form suitable for decision-making. Thus, research has shown that the very solution of a mental problem is the most important aspect of the problem of forming a visual image. Artistic activity, on the one hand, requires the formation of a certain vocabulary (and even several dictionaries) and operational structures, which reveals its connection with higher forms of categorical thinking and language. On the other hand, it also retains the value of primary signal activity, having the features of vivid clarity and integrity.

Thus, from the numerous and diverse research of scientists, it is clear that the influence of visual activity on the formation of the most important qualities of a person is very great. This is especially true of such important functions as thinking and, especially, abstract thinking, imagination, is the basis for the development of artistic perception of reality, is the most important educational aspect.

The achievement of these qualities is carried out only with close communication with works of art, relying on the means of art itself. It is only as a result of this that a deep penetration into the structure and fabric of an artistic image is possible, and most effectively - with direct participation in the process of creating an artistic work.

So, the data of a number of later studies leave no doubt about the importance of human artistic activity, the need for constant exercise and development of this ability in children and especially high school students.

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