

## Historical Development of Methods of Teaching The History of Fine Arts in General Education Institutions

***Shukurov Avaz Ruzibayevich***

*Associate Professor of the Pedagogical Institute of Bukhara State University, Department of Art Studies, Bukhara, Uzbekistan*

***Rizayeva Muslima Rizoevna***

*Master's student of the Pedagogical Institute of Bukhara State University, Department of Art Studies, Bukhara, Uzbekistan*

### ABSTRACT

*This article describes historical reviews of the development of methods of teaching the history of fine arts in secondary educational institutions. A also talks about several approaches to the study of the history of fine art.*

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

The importance of fine art for the education and upbringing of a person has been understood at all times. They were not neglected in ancient epochs, during the formation and development of modern pedagogy. But until the middle of the XIX century, the teaching of fine arts was not used for general educational purposes. The first attempts to introduce the study of this subject in school appear in Western Europe in the middle of the XIX century.

Already by the 80s of the XIX century, the question of teaching art history at a secondary school and including information on this subject in the curriculum of other subjects was one of the favorite and popular topics of German. French and partly Italian pedagogical literature.

Especially a lot of articles on this issue appeared in German specialized journals and in the so-called school programs, i.e. in reports published necessarily by every gymnasium and real school in Germany and Austria. In addition, several congresses and meetings were organized to discuss this issue.

The literature on this issue is not so extensive, but even after analyzing the available one, it is possible to determine the attitude of German teachers to this subject. A lot of people recommend teaching art history as a compulsory subject of the gymnasium course. This course most often covers such sections as: ancient art, Renaissance art and modern German art of the XIX century. From this it is immediately clear that the course of art history is not holistic and is focused on the study of the classical direction in art.

There are several other approaches to the study of the history of fine art. Some teachers introduce it to the course of universal history or teach it as a course of art archeology starting from the sixth grade and ending with the first (i.e. in high school).

Quite often, an art history course is combined with a drawing course. The famous teacher R. Meng requires 2 hours a week to teach art history in the last two classes. However, almost always the main place in gymnasium courses on the history of fine art is given to familiarization with Greek and Roman art, with monuments illustrating German history and with German art of the XIX century.

<https://cejsr.academicjournal.io>

The main question posed by the school section was the following: to what extent and in what way can the study of archaeology and art history be introduced into secondary educational institutions (gymnasiums and lyceums)? What method should be used and what results can be achieved in those countries where the teaching of this subject has already been introduced? Thus, two issues were subject to discussion: theoretical, concerning the question of the introduction of the \_ subject itself, and practical, relating to the subject of teaching.

All the teachers at the congress were unanimous that the study of archaeology and art history "should take a certain place in secondary education, which aims to educate the mind and heart. Our European secondary education is increasingly striving to attach to the study of ideas also an accurate presentation. As for the second question, i.e. teaching methods, it caused lengthy discussions, and the opinions expressed on them were very divided, because in different countries there are very different practical conditions and traditions, not all states have the same school curricula. Hungarian teachers offered to teach art history as a special subject, devoting 2 hours a week to it in high school, and teachers of American colleges also understood this subject. To improve the training of teachers, it was decided to arrange business trips to Greece and Rome as often as possible, it was decided to take care of the publication of a suitable manual that could serve as a reference for the teacher and student. It should be a complete collection, simple, illustrated and containing everything related to antiquity in all its Forms. The general provisions of the seventh section were as follows:

1. It is necessary to introduce the teaching of architectural archaeology into the gymnasium course.
2. So far, European states have not done enough for this in general. There was only one teacher from Russia at the congress in Athens. Despite this, the study of art and culture in Russia has been practiced in gymnasiums for quite a long time. The issue of teaching art history in secondary school was also addressed by the Russian press. The main idea of these publications is as follows: since a new school should be comprehensive, it cannot ignore such an important element as the development of artistic taste and aesthetic views of students. In the programs of Russian gymnasiums, as well as in Western European ones, it was considered most expedient to introduce separate hours (2 hours per week) for teaching art history in high school, as is done in Germany and France.

According to S.O. Tsybulsky's works, a well-known teacher of antiquities, the study of some sections of art history or "... the explanation of monuments of architecture, sculpture and painting should go in parallel with the teaching of drawing, especially if you introduce this subject in middle and high school... There is reason to think that such a dream will come true, and not only those who have special abilities will draw, but also those who must learn to understand the language of a work of art." Another well-known teacher, Rain, believes that drawing lessons should be divided into two courses: an observation course and an image course. The first one is intended for everyone, the second one is for individual groups and individual training: "Drawing training should pursue a twofold goal: the first of them is practical, the second is theoretical." In the first case, we mean drawing, as far as it is necessary in life, in the second – as far as it serves the tasks of general education, educating the student for the perception of aesthetic values. So, according to many teachers of gymnasiums, teaching drawing "is not intended to develop artists, but should exercise the hand and eye of the student and cultivate his sense in the techniques of perception of forms of beauty." Such a system of dividing the course, the history of fine art between various subjects is extremely negatively evaluated by teachers and art historians. This is noted by the author of the book "School study of art History": "You can't, in fact, to be content with the fact that young people graduating from the gymnasium course know that there is Phidias, Praxiteles, Raphael, that the ruins of the Parthenon are located on the Athenian acropolis, and the Raphael Madonna is kept in the Dresden gallery. Here, it seems, is all the "gymnasium" information on the history of art, which they also receive, as if in passing, mainly from history textbooks, unless the few pages allocated to the

<https://cejsr.academicjournal.io>

cultural history of a particular epoch in them are "crossed out" by the teacher for the sake of "facilitating" students. It would seem that at least the history of ancient (classical) art should or may be in a more favorable position. In fact, Greek lessons in the two upper classes of gymnasiums are given 6 hours a week, and the new gymnasium program, freeing the teaching of classical languages in both classes from studying grammar, aims to strengthen the teaching of the so-called realities, that is, the general education element that belongs to the history of culture. But among such teachers there were quite a few who also took up the history of Greek art in Greek lessons. Also, very few gymnasiums have the necessary manuals for this in the form of art atlases or plaster copies of works of antique sculpture.

So, although gymnasiums, with a certain desire, could contribute to the development of interest in art already within the framework of the listed subjects, however, almost nothing has been done in this regard. While art history is in such an unenviable position in Russian gymnasiums, the situation in Western Europe is quite different. In Germany, for example, a whole series of special school literature on the history of art has already been developed by this time; there are a number of textbooks adapted to the perception of secondary school students, according to which they get acquainted with the basics of this humanities. As for France, in this country, too, over the last decade of the XIX century, the consciousness of the need to introduce the teaching of art history in secondary schools has made great strides. Thus, the question of the need to study the history of fine arts in secondary school as a general education subject arises already in the XIX century. Since that time, it has attracted a lot of attention in all countries of Western Europe, in the USA and in Russia.

The most complete introduction of this subject to school was made in gymnasiums in Germany and France. In Russia, art history is also present in the curricula of secondary educational institutions, but the level of its teaching in most cases depended on the capabilities of a particular educational institution and many objective ones. The academic approach to the study of art history also had its pros and cons. The positive, of course, is the allocation of this subject as an independent, serious and consistent approach to its study. However, it is not necessary to talk about teaching a full course of art history. In the program, sections related to classical art (Antiquity, Renaissance, art of the XIX century) received a clear preponderance, little attention is paid to the art of primitive society, the art of non-Christian countries, ancient Russian art, modern art of the late XIX- early XX centuries), in connection with which students could not arise. A holistic picture of the development of fine art. The need to correct this situation was felt by many teachers, but this process did not have time to get a real embodiment. In general, innovations in the field of artistic education belonged to a few authorities who had international fame. Artistic education was of a focal nature: here and there. The emergence of pockets of new experience has been observed in the world. Experts preferred to see everything with their own eyes, since books about the artistic development of children were extremely rare and in their style were closer to journalism than to objective science.

By the beginning of the XX century, the situation had changed dramatically under pressure from three sides at once: firstly, great discoveries in the field of evolutionary sciences: biology, genetics, embryology, ethnography, etc., secondly, the emergence of the science of the child - scientific psychology and pedagogy, thirdly, crisis processes in professional art. The influence of evolutionary scientific disciplines resulted in the creation of the so-called biogenetic theory of children's artistic development. The general meaning of the theory was that, as it was written then, the art of ancient people and the art of the modern child go through the same initial stages.

At the end of the last century, the pedagogical meaning of the biogenetic theory of children's artistic development was to remove the child from the environment of professional artistic training and give the mind the opportunity to realize its childish nature, the artistic potential inherent in it. Pedagogical non-interference in this process was preached in order not to destroy by careless touch the natural development of the oldest layers of human artistic creativity.

<https://cejsr.academicjournal.io>

In the 20s, the experiments of the Austrian teacher Franz Chijik, who founded a children's studio in Vienna, gained worldwide fame, the lottery staff adhered to completely new principles in working with children on art. In general, this movement of the 20s could be called "education for art". The main thing was recognized as spontaneity, that is, spontaneity (without any given or sample), direct emotionality (without the intervention of any rules of drawing) of creativity. The emancipation of children's emotions and creative impulses, which was slowed down by the initiators of the movement, did not receive further confirmation,; the so-called "crisis of adolescent creativity" was coming.

Without any help from adults, teenagers aged 10-13 stopped drawing. The imperfection of their own drawings ceased to meet the increased demands of teenagers for themselves, discouraged them from pictorial activity. A similar impasse has arisen in the field of children's acquaintance with the monuments of world fine art. Some supporters of the biogenetic theory insisted on showing children the art of only that period of history that corresponds to the "stage" of the development of children's own creativity, that is, younger children - the art of the primitive and Ancient World, teenagers - the art of the Middle Ages and Renaissance, the art of Modern times - older schoolchildren. However, such a technique did not meet the real interest of children in art. Views of this kind in the organization of artistic perception turned out to be short-lived, and practice was quite rare.

To date, the development of methods in the teaching of art history in Western Europe has been developing in approximately the same directions. At the same time, it is possible to note a number of features characteristic of both the entire European education and the teaching of art history - the existence of a large number of different educational institutions aimed at different groups of students, built on different principles and, as a consequence, "the absence of a single program. on art in schools. Art history as a serious independent subject is usually studied in classically oriented secondary schools, lyceums, gymnasiums, located, most often, in large cities. In addition to the classical approach to introducing schoolchildren to the fine arts, during this period the second one is also widespread - complete disregard for the possibility of educating children in the ability of artistic evaluation. This method is especially often used in American schools.

For example, Harald Gregg in his book "Art for the Schools of America" (1947) believes that "we cannot teach the evaluation of artistic phenomena. The student will develop by himself, and our task is to help children understand themselves about art and give the opportunity for evaluation to appear in its own way." This is an expression of the widespread trend abroad of non-interference in the process of intellectual formation of the child and in his visual activity. There are also supporters of the "golden mean" in the education of intellectual contact of a person with works of art. In the Soviet school, there were also attempts to study the problem of perception of works of art by high school students. But the development of this problem lagged behind the foreign one for several decades. The first attempts to change the existing situation appeared in the early 70s.

The authors of the course "World Art Culture" tried to solve the problem of introducing schoolchildren to the artistic heritage in a different way. Already by name, this subject involves a very detailed and in-depth study of issues not only of fine art, music, literature and theater, but also issues of culture in general. The concept of artistic culture is defined by the authors of the course as a cumulative way and product of artistic activity of people. The concept of "cumulative" means in this case that artistic culture encompasses all types of artistic activity - verbal, musical, theatrical, visual, etc., and that. which includes all the processes related to art - creation, storage, distribution, perception, evaluation, etc.

Thus, the study of the Moscow Art Theater involves an appeal not to one or several types of art, but to the whole world of artistic culture, which has a very complex structure. This approach has its advantages, because it is intended to give students knowledge of the general laws of the artistic development of mankind. But in the process of implementing such a program, a number of problems

<https://cejsr.academicjournal.io>

arise. The specifics of the content of such an integrative subject and the organization of the course development by students require, not only considerable efforts and special training, but also special education and great talent. In practice, this course is taught by teachers of humanities who are specialists in one of the sections of the course. In this regard, the quality of teaching this subject is sharply reduced. In addition to personnel problems, there are a number of objective difficulties.

This course assumes a fairly high level of generalizations in the study of this material, which has not yet been formed in schoolchildren by the 8th grade (by the age of 14), and develops only by 17-18 (i.e. when students have already graduated from school). To this we can also add the overview nature of the course due to the huge amount of material and the small number of hours. All this leads to that. That the attitude to the subject of MHC becomes frivolous, for a "tick" (which happened in most schools). Thus, having studied the development of methods of teaching the history of fine arts during the XIX-XX centuries in Russia and Western Europe, we can conclude. Until now, where the teaching of art history to children is quite widespread, two significant drawbacks can be seen.

The first drawback is the complete neglect of the possibility of educating children in the ability of artistic evaluation. This approach has extremely negative consequences, because it completely ignores the purposeful and systematic impact on the educational process, and suggests relying only on the students' own desires.

The second is that the subject is very boring to read, because not every teacher has the right temperament to breathe life into the strict academic manner of presentation of the material inherited from the last century. This approach is found both in educational institutions of Western Europe and in our country. Such classes are limited exclusively to the theoretical study of the history of fine art. The idea of combining the theoretical study of the history of art with the visual activities of schoolchildren, which arose periodically in various historical periods, has not been put into practice.

#### References:

1. SI Ibadullaeva. PAVEL BENKOV'S LEGACY AT THE BUKHARA MUSEUM OF FINE ARTS. International Engineering Journal For Research & ..., 2020. <http://iejrd.com/index.php/%20/article/view/1244>
2. ОСНОВЫ, ЦЕЛИ И ЗАДАЧИ ОБУЧЕНИЯ ИЗОБРАЗИТЕЛЬНОМУ ИСКУССТВУ ШУ Собинова, НД Ядгаров, ДИ Мамурова, АР Шукуров European science, 62-6
3. SCIENTIFIC AND METHODOLOGICAL BASIS OF ORGANIZATION AND TEACHING OF DRAWING LESSONS IN GENERAL SECONDARY SCHOOLS SU Sobirova, MM Badiyev, AR Shukurov, AS Aminov. Journal of Contemporary Issues in Business and Government 27 (2), 5462-5473
4. Umurov Z. L. DIDACTICAL FOUNDATIONS OF EDUCATIONAL AND Cognitive problems in the primary school // Science, technology and education. - 2020. - No. 3 (67).
5. Umurov Z. Technology for preparing educational and cognitive problems for primary school students //International Journal of Advanced Science and Technology. – 2020. – Т. 29. – №. 5. – С. 10.
6. Umurov, Z. L. "BOSHLANG'ICH TALIM SIFAT VA SAMARADORLIGINI OSHIRISHDA KADRLARNI QAYTA TAYYORLASH VA ULARNING MALAKASINI OSHIRISH PEDAGOGIKASINING ROLI: DOI: 10.53885/edinres. 2021.94. 42.030 Umurov ZL BuxDU oqituvchisi, PhD." *Научно-практическая конференция*. 2021.
7. Умуров, З. "Дидактические особенности учебно-познавательных проблем." *Вестник по педагогике и психологии Южной Сибири* 1 (2018): 77-82.