

DEVELOPMENT OF STUDENTS' CREATIVITY WITH THE MEANS OF ART PEDAGOGY

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ABSTRACT

A modern teacher of Art pedagogy is not only the transferer of specific knowledge to his students, but also the development of their independent thinking skills, creative approach, their own resources and the formation of an individual teaching style based on the totality of knowledge and experience gained. Professional training of students of pedagogical universities, along with the formation of such qualities and skills as the possession of theoretical material and practical skills, the ability to maintain contact with the audience, openness and goodwill, involves the development of their creativity.

Introduction.

Art-pedagogical activity of students is one of the most important components in the training of specialists at the university. The study of fundamental disciplines requires students to master the methods of scientific cognition and research skills as educational skills. Research activity allows you to fully identify individuality, creativity, and features of perception of the world.

Teaching research activities to students of higher educational institutions is a necessary component of their professional training.

Methods.

An urgent task of the modern art pedagogical higher school is the development of the ability to creatively explore the world, transform it "according to the laws of beauty". An important place in

this process is played by art aimed at the formation of the spiritual sphere of bachelors and allows solving specific for modern society and personal problems by expressive means of poetry, music, painting. All this involves the development of creative imagination, contributing to the manifestation of creative individualization of the individual, the ability to overcome patterns and independently enter into new ways of cognizing reality in art, giving a different meaning to familiar objects, to become more aware of the cultural values of their people, to conduct a dialogue with representatives of other cultures and traditions, creating a holistic picture of the world through artistic images. Such an understanding of the problem implies the need to improve the training of bachelors, deepen the content of teaching disciplines of the aesthetic cycle.

Art pedagogy, originally formed on a natural science basis and exploring patterns of self-organization and self-development, the nature of the evolution of complex mathematical knowledge, also includes issues of cognition, education, and scientific creativity. The application of the art-pedagogical methodology of synergetics to the learning process will ensure self-organization, self-development and qualitative change of the student's personality through the creation of a rich information and educational environment in which the processes of generating knowledge by the students themselves, their productive creativity are possible. According to G. Haken, during the transition from disorder to order, similar behavior of elements occurs in all phenomena, which he called the synergetic effect [1, 123]. Under the synergetic effect, we will understand the result of the action of numerous didactic, intellectual, social,

economic and other factors involved in obtaining it; the process of increasing the effectiveness of activities through integration, combining individual elements into a single system.

“Creativity” and “creativity” of art pedagogical science have their differences. The creative process is based on the inspiration of the author, his abilities, traditions that the author follows. If we talk about the creative process, then its main component becomes the pragmatic element, that is, the initial understanding of why you need to create something, for whom you need to create something, how you need to create something and, in fact, what exactly you need to create.

Creativity is always primary and fundamental. However, in a creative product, it is subordinated to a pragmatic goal. A creative product is a painting that will be placed in a pre-selected frame, with a pre-designated place in a pre-selected museum, a painting that will delight visitors selected in advance. Creativity outside of creativity is impossible. Creativity is only a technology for organizing the creative process, which is fruitless in itself, no matter what tasks are set before it. It is customary to distinguish between “creativity” (as a result or process of work) and various methods of obtaining creative ideas

The concept of “creativity” is more focused on the individual, in contrast to the concept of “creativity”, which is more focused on activity and its result. Therefore, it is not quite right to put an equal sign between these two concepts. Almost always, when we talk about creative activity, we also mean a certain product of this activity, whether it is a drawing, a poem or an independent idea. At the same time, in the Uzbek language, it is also customary to call

the products of creativity "Ijodkorlik". That is, this term goes beyond the sphere of personality and passes to the results of the activity of the individual. With regard to the term "creativity", such a transition is impossible.

The term "creative" has a more definitive than meaningful meaning, which could be expressed when translating the term "creativity" into Uzbek as "Ijodkorlik". When we talk about creativity, we mean the process of an individual's subjective cognition of the phenomenal and semantic essence of the surrounding world, objective reality. We are not talking about creating a visible, tangible, material product. The result of the creative process is the very formation of personality, the creation of a unique microcosm - the human individual psyche, soul.

Creative thinking is characterized by a higher degree of dynamic optimization of the ratio of goals and means, substances and structures at the levels of focused (connected), marginal (free) consciousness, subconscious (memory) and their unusual correlations. Creative thinking is characterized by simultaneous grasping of opposites: information extracted from the environment and its superimposition on neural and psychological structures and forms of diversity; structural and activity aspects of human behavior and communication with the environment; figurative-logical, symbolic-symbolic organization of intelligence and technical systems, structures and functions. Creativity also acts as a way of self-realization of the individual.

One of the problems is the undeveloped diagnostics of creativity. Psychologists conducted research on

different subjects. Some psychologists conducted studies on subjects with average intelligence. Other psychologists have conducted studies on subjects with high intelligence. Third psychologists conducted studies on subjects with low intelligence scores. Conclusion: there is a connection between psychometric data and creativity. But the connection is not linear. if level 1C) is average or below average, then it directly affects the indicators of creativity. The dependence is linear. Than. the higher the level of 1X2, the higher the level of creativity. if 1 3 is above average (more than 120), then there is no connection between the indicators of 1 3 and creativity. In order for a person to develop creative abilities, a person must have a sufficiently high level of intellectual development. if 1C) - becomes very high (more than 170), then it creates an obstacle to the formation of creative abilities. The relationship between level 1C) and creativity becomes linear, but with a negative sign[2, 43].

A very high level of mental development occurs when there is motivation - the assimilation of knowledge, analysis is a vital need. Actually, the creativity of such people is not interested. Some psychologists in the West do not consider creativity as a separate category. You can also include tests for creativity in intellectual tests, and this will be the general level of abilities (Vernon, March).

N. Kogan and M. Vollach (2, 127) believe that the transfer by J. Guilford, E. P. Torrance and their followers of test models for measuring intelligence to measuring creativity has led to the fact that creativity tests simply diagnose 1C) as well as ordinary intelligence tests (adjusted for

“noise” created by a specific experimental procedure). These authors speak out against strict time limits, an atmosphere of competition and the only criterion for the correctness of the answer, that is, they reject such a criterion of creativity as accuracy. It is desirable that the research and testing of creative abilities be carried out in ordinary life situations, when the subject can have free access to additional information on the subject of the task.

N. Kogan and M. Vollach gave the subjects as much time as they needed to solve the problem or to formulate an answer to the question. Testing was carried out during the game, while competition between the participants was minimized, and the experimenter accepted any answer from the subject. If these conditions are met, the correlation of creativity and test intelligence will be close to zero, that is, the property of creativity will reveal its complete independence from intelligence. [3, 66].

The source of creative development of the student's personality can be the spontaneity of creative self-expression. In this case, a natural question arises about the possibility of intensification of spontaneity in case of its lack, or the possibility of its awakening in a situation of absence. The greatest possibility of spontaneous reactions can be stimulated in conditions that provide security and protection, since such conditions allow the individual to replay the situation and get the opportunity to understand and support. This fact is the most significant for the formation of creativity among senior students, if the group is not cohesive or has several leaders fighting for power in the group.

The modern education system imposes increased requirements on graduates of pedagogical universities. This

is especially true for the teaching of psychological disciplines. The abundance of literature on this topic imposes a number of requirements. It is necessary to be able to distinguish literature by the degree of quality, informativeness and novelty. It is important to develop the ability to analyze literature in various directions and to have sufficient flexibility of thinking and perception in order to adequately, in an accessible form, convey what you have read to listeners.

The peculiarities of teaching the discipline “Fundamentals of art counseling” are also related to the fact that currently there are many areas of psychological counseling and psychotherapy in the world. Each of these areas represents a system of psychological assistance, which includes an idea of the personality structure, a system of psychological assistance, a model of the consultant's actions and technologies of working with the client, based on the basic attitudes of a particular theory. It should be noted that many of these approaches, when viewed superficially, seem internally contradictory to each other, and vice versa, approaches that seem incompatible (for example, according to techniques or exercises used) are based on differences in basic components. In this regard, when teaching the discipline "Fundamentals of psychological counseling", there is a need to develop a clear technology for presenting material to students in order to form a coherent and logical one pictures of the currently existing directions.

The training program should take into account the requirements for the professional skills of teachers-psychologists and the level of educational standards in this discipline. It should be noted that the correct

presentation of the material should include both theoretical and practical aspects, since the view of the theory depends on the personal experience of each student and is corrected by this experience. This experience can be acquired by students in the process of performing practical exercises at workshops and performing home practical tasks with subsequent analysis of the results. Given the complexity of teaching this discipline, there is a need to use in the process of teaching tools that contribute to a more active assimilation of the material. The development of imagination, thinking and memory, which allow a university graduate to navigate independently in new material and contribute to the formation of a clear structure of the discipline being studied that meets modern requirements of state standards.

The practical skills acquired by students should allow them to systematize the theoretical foundations of the discipline and stimulate creativity. This requirement should be reflected in the structure of the workshops. The logic of presenting theoretical material should be supported by practice according to a certain scheme that avoids overload, intellectual exhaustion, chaos in perception, loss of meaning and, as a consequence, lack of interest in the discipline being studied. It is also necessary to take into account the effect of protective mechanisms of students, which may block interest in the implementation of the practical part. The requirements for the practical part should take into account the following factors: the correspondence of the content of each workshop to the relevant aspect of theory, the relevance and possibility of applying this exercise in practice and in teaching, understanding the mechanisms underlying this exercise, the

phasing of the presentation of practical material, taking into account group dynamics, step-by-step structuring of various technologies into a clear system that allows the liability of use these technologies, taking into account the personal characteristics of students and their motivation to study, the possibility of independent use of these technologies for practical work and in training.

Special attention should be paid to the formation of university graduates of the skills necessary for teaching the specialty at the level corresponding to the state standard. This topic is becoming particularly relevant in connection with the current situation in the country, as it imposes increased requirements on the quality of teaching, which implies the formation of a future teacher-psychologist of a whole set of skills and abilities. A modern teacher should have sufficient flexibility of thinking and openness of perception in order to be able to notice new trends in modern psychology and form them into an easy-to-perceive scheme.

The expediency of teaching the discipline "Fundamentals of psychological Counseling" (FPC) is determined by a number of factors, among which the following can be distinguished: the availability of the necessary level of training in the main disciplines of the specialty, the availability of the necessary practical experience in the field of work as a psychologist and teacher, the degree of self-determination and confidence in the correctness of the chosen profession, a certain level of internal psychological readiness and maturity, and also, readiness to learn practical skills related to the need to conduct independent work in the near future. These factors determine the expediency of

teaching the defense industry at the final (5) course of pedagogical universities. It should be noted that it is at the final stage of studying at the university that students often feel the lack of skills necessary to work with people in the field of practical psychology and psychological counseling. Since the defense industry course is designed to develop these skills, it is necessary to pay special attention to the technology of teaching this discipline, taking into account the growing demands of society and the requirements for university graduates in this specialty.

The subject of the defense industry is a discipline that provides for a certain amount of personal involvement, self-actualization of students in the process of passing this course. The task of the teacher here is not so much to provide the student with the necessary amount of information about the current state of psychological counseling and the history of its development, as to involve him in the process of research and assignment of the components necessary for successful counseling. Most of these components can be worked out only in the course of practical exercises, since it is during practical exercises that students get the opportunity to develop the non-verbal contact skills necessary for work, the feeling of the interlocutor, the assessment of pauses, intonation, etc. In the future, each of these components should be analyzed in order to make them conscious, which results in the possibility of their application in independent work.

Taking into account the content of the developed model, experimental work was carried out. The purpose of this work was to test the effectiveness of the

pedagogical model of creative development and its impact on the professional training of students.

The total number of hours allocated at the moment in both groups was, in accordance with the State Standard, 242 hours in each university. The number of control and experimental groups was about 30 people annually. In total, for all the years of research, about 1000 students were involved in the experiment.

Each course was divided into control and experimental groups. In the control group, classes were conducted without the use of practical classes in their structure. Such classes were held in the experimental group. In the control group, classes consisted of a course of lectures and seminars, where students worked through lecture material in the form of reports, discussions and speeches. The ratio of lectures and seminars in the control group was 1:1.

Within the framework of this discipline, the ratio of theoretical (lectures) and practical (workshops, seminars, discussions) parts in the experimental group was 1:2. At the seminars, students were asked to perform practical exercises that allowed them to master various aspects of working in a simulated situation. The structure of the seminars was built taking into account the lecture material. To strengthen the dynamics of the process, the seminars were built on the principle of increasing complexity, taking into account individual orders of students and the specifics of their relationships in the group. Practical classes were held on the basis of the application of a pedagogical model for the development of creativity of students of

pedagogical universities, a group. The entire training process was divided into three parts. The first part was devoted to the acquaintance of the participants with each other and the presenter. In this work, the technologies of working with subject identification were used. At this stage, the work was mainly carried out in pairs, followed by discussion of the results of the work in a group. This form of interaction made it possible to form pairs by mutual consent of the participants, which in turn contributed to the establishment of positive relationships between the participants.

The second part of the seminars was based on the use of role modeling technologies. At this stage, special attention was paid to the formation of a position of active listening and support. The peculiarities of this kind of work provide for the students to have a position of openness and freedom of self-expression. This position was developed using NLP and gestalt therapy technologies to establish the correct forms of contact. Also, at this stage, drawing technologies for structuring and working out the inner space of the personality have been used, which allow integrating significant installations in a fairly short time in order to use them productively in further professional activities.. Personal attitudes bearing a negative load were also identified and worked out in the context of the possibility of their transformation and application in the work of a teacher.

Results.

At the final stage, special attention was paid to developing the skills of an integrative approach to the conduct of the consultative process, using various areas of modern consulting. In the process of work,

psychodrama and gestalt therapy technologies were applied. This work took place in the form of simulated situations in which all members of the group actively participated, followed by an analysis of the results at the end of each seminar.

The study of empathy and empathy in the adolescent community is of great importance for modern society. For teenagers, friendships are very important, which imply the desire for full mutual understanding with peers, defining the nature of communication. Empathy and empathy are considered by psychologists as necessary components for a successful socialization process. It should be noted that empathy and empathy are synonymous with the term empathy. The development of empathy is very important during adolescence, since it is at this time that a teenager develops basic moral values, life guidelines and views on life. However, this process is complicated by the sensitivity of this age period to self-expression and conflicts with others, which makes it difficult to form empathy.

Conclusion.

The students passed the designated stages under the strict supervision of the teacher, while observing the basic rules of group work. Summing up the experience of working with the group, we can identify five main group rules that each member of the group must voluntarily accept and observe: these are confidentiality, voluntariness, priority, lack of evaluation and openness. The meeting process consisted of warming up (verbal and nonverbal), action (or exercise), discussion (sharing) and completion (summing up and summarizing). The recording of the exercise was usually

carried out in the following classes, when the experience gained during the exercises was assimilated by each participant of the group..

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