



METHODOLOGY OF APPLYING INNOVATIVE PEDAGOGICAL TECHNOLOGIES IN FINE ARTS EDUCATION ON THE BASIS OF NATIONAL VALUES

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Annotation: This article analyzes the methodology of applying innovative pedagogical technologies in fine arts education on the basis of national values. It sheds light on the questions of harmonizing modern interactive, project-based, and digital technologies with samples of national art — Eastern miniature painting, folk applied decorative art, and national architectural ornamentation. The author systematizes the theoretical foundations and practical methods of integrating innovative technologies with national components, as well as the pedagogical opportunities arising in this process.

Key words: innovative pedagogical technology, national value, fine arts education, interactive method, digital learning tools.

Introduction

One of the priority directions of developing the contemporary education system is the application of innovative pedagogical technologies in the educational process. Fine arts education is no exception to this: interactive presentations, project-based learning, problem-based learning, and digital tools are today becoming an integral part of the methodology of art education. However, an important question arises in this process — the application of innovative technologies should not lead to the loss of national-cultural distinctiveness; on the contrary, it should become a means of conveying national values to students in a more effective and appealing manner.

The purpose of this article is to develop the methodological foundations for harmonizing innovative pedagogical technologies with national values in fine arts education, to systematize the specific methods and tools that can be applied in this process, and to theoretically substantiate their pedagogical effectiveness. The relevance of the topic lies in the fact that today's students, being representatives of the digital generation, are more inclined toward interactive, visually rich, and technologically modern forms of education than toward traditional teaching methods, and for this reason presenting the national



component precisely in such modern forms can significantly increase its effectiveness.

Analysis Of Literature On The Topic

The theory of innovative pedagogical technologies has been widely studied in contemporary pedagogical science, and many researchers have proven the higher effectiveness of interactive, project-based, and problem-based methods of instruction as compared with traditional teaching. In particular, proponents of constructivist learning theory emphasize that knowledge is a phenomenon independently constructed by the student through active activity, which provides grounds for giving priority to active, practical-project-based activity rather than passive listening. In the context of art education, this theory means that the student is not merely a recipient of ready-made knowledge, but an active subject who constructs his own knowledge and skills through practical activity.

The question of the harmonization of national-cultural heritage and modern technologies also occupies a special place in international pedagogical literature. A number of studies show that presenting cultural heritage through digital tools (the “digital heritage” approach) is an effective means of strengthening young people’s cultural identification, since this approach presents traditional heritage in a modern format familiar to young people. At the same time, existing research has not sufficiently developed the methodology of applying innovative technologies specifically in the context of Eastern miniature painting and Uzbek applied art, which determines the scientific novelty of this research. In national pedagogical science too, the question of innovative technologies has been the subject of much research, but the majority of it is directed toward general didactic aspects, and the question of the integration of fine art specifically with the national-artistic heritage requires separate, in-depth research. Xoliqberdiyev T., in his research, emphasizes that the effectiveness of modern pedagogical technologies directly depends on the degree to which they are adapted to the specific characteristics of the given academic subject, which shows the necessity of developing an individual methodological approach for every subject, including fine art.

Research Methodology

The research employed the methods of theoretical analysis, pedagogical modeling, and comparative analysis. The existing classifications of innovative pedagogical technologies were reconsidered in a form adapted to the objectives of teaching national components. For each type of technology, the possibilities of its integration with national art samples were theoretically modeled, and practical recommendations were formed.

The research was carried out in three stages: in the first stage, the



classification of existing innovative pedagogical technologies and their general didactic possibilities were studied; in the second stage, the possibilities of applying each type of technology in the context of fine arts education and national components were theoretically modeled; in the third stage, the results obtained were generalized, and practical recommendations and methodological directions were formed. In the course of the research, existing international and local pedagogical experience was also comparatively analyzed, which served to ensure the scientific validity of the proposed methodology.

Analysis And Results

Interactive presentations and multimedia tools show particular effectiveness in teaching national art samples. Instead of the static, often low-quality black-and-white images found in traditional textbooks, it is possible, through interactive presentations, to display works of Eastern miniature painting at high resolution, in enlarged form, and even analyzed layer by layer. This is of great pedagogical significance particularly in studying the finely detailed works of masters such as Kamoliddin Behzod, since by seeing the details of a work in a vivid, enlarged form, the student comprehends its compositional and technical subtleties more deeply.

Virtual museum and gallery technologies also create great opportunities in teaching national art. Students gain the opportunity to “visit” virtually museums and architectural monuments that they cannot physically visit. This is a particularly important means of acquainting students, especially at educational institutions in remote regions, with the national artistic heritage, since such technologies serve to partially eliminate regional resource inequality.

Project-based learning is a particularly effective method for teaching national components, since it engages students in long-term, deep research and creative activity. For example, students may be given the assignment of developing a project on the topic “The Applied Art of My Region,” in which they meet with local craftspeople, document local art samples through photographs and sketches, and then create modern interpretations of them. Such a project develops in the student not only artistic but also research, communicative, and presentation skills.

Another effective form of project-based learning is group projects, in which students work together as a team to transform a large-scale national ornamental composition into a modern design product (for example, a textile pattern or a graphic design element). Such projects help students perceive national art not as a “museum exhibit,” but as a living, dynamic heritage that can be practically applied in contemporary life.

Harmonizing the problem-based learning method with national



components develops students' critical-analytical thinking. For example, the teacher may present students with problem questions such as "Why is inverse perspective used in Eastern miniature painting?" or "On what mathematical laws is the symmetry in national ornamental composition based?" Such questions encourage the student, instead of waiting for a ready-made answer, to engage in independent research and reflection, which is an effective method for forming deep and stable knowledge.

Graphic tablets and digital drawing programs create broad possibilities for reinterpreting national ornament and compositions in a modern form. Students can transform traditional ornamental elements, with the help of digital tools, into animation, a 3D model, or a modern graphic design product. Such activity brings national heritage out of a "museumified" state and transforms it into a living and relevant element within the context of contemporary visual culture, which holds particular appeal especially for digital-generation students.

At the same time, maintaining a balance in the use of digital tools is of great importance. Digital technologies should not fully replace traditional hand skills — drawing, painting, applying ornament — but should serve as an additional, complementary tool. Indeed, many forms of national applied art, in particular miniature painting and ornamental painting (naqqoshlik), are based precisely on manual skill and traditional techniques, and digital tools cannot fully replace this aspect.

Introducing elements of play into the educational process, that is, gamification, is another effective method for reinforcing knowledge about national art. For example, quizzes on identifying types of national ornament, interactive "puzzles" on the history of national art, or games matching forms of applied art to regions, make students' process of acquiring knowledge appealing and motivational. It has been scientifically proven that gamification, particularly in reinforcing theoretical-historical knowledge, yields a considerably higher effect than the traditional oral-presentation method.

The blended learning model — harmonizing traditional classroom sessions with online educational resources — can show particular effectiveness in teaching national components. In such a model, while students engage in practical exercises in the classroom — drawing ornament, creating compositions — they may study theoretical-historical information, for example lectures on the history of Eastern miniature painting or national architectural styles, in advance at home in the form of online video material. This approach, known as the "flipped classroom," makes it possible to allocate classroom time to the maximum degree to practical-creative activity, which creates particular convenience for the subject of fine art, based as it is on practical skills.

Modern digital tools, including learning management systems (LMS),



make it possible to form an individual educational trajectory corresponding to the student's personal interests and level of preparation. In the context of national components, this means that if one student shows a deeper interest in Eastern miniature painting, he receives additional materials and assignments in that direction, while another student who is more inclined toward folk applied decorative art is offered an individual direction suited to him. Such an individualized approach, instead of forcing all students into the same mold, makes it possible to freely develop each student's personal creative potential within the framework of national heritage.

Discussion

In summarizing the results of the analysis carried out, it should be emphasized that a certain degree of caution is also necessary in the process of harmonizing innovative pedagogical technologies with national values. It must not be forgotten that technology itself is not the goal but the means — if an innovative tool is used only for external “interestingness” rather than for conveying the deep content of the national component, this may produce the opposite effect, that is, it may reduce national art to the level of a superficial amusement. For this reason, in choosing any innovative technology, the main criterion should be the degree to which it conveys the didactic content of the national component deeply and correctly.

It is also necessary to take into account, in introducing innovative technologies, the differences in the technical capacities of educational institutions. Since not all institutions possess an equally modern level of technical equipment, it is expedient that the proposed methodologies be adapted to various technical conditions, that is, that they have variants suited to various levels of technical provision, ranging from a simple projector to interactive boards and virtual reality tools.

Another matter requiring discussion is the professional preparedness of teachers in using innovative technologies. Even the most modern technology will not yield the expected pedagogical effect if the teacher has not sufficiently mastered the methodology of using it. For this reason, the proposed methodology for harmonizing innovative technologies with national components must also include special preparation of teachers, that is, it must require, alongside theoretical knowledge, practical training and workshop sessions as well. Without such comprehensive preparation, technology itself cannot be the decisive factor — the main factor always remains a qualified and creative teacher.

Conclusion

The research carried out shows that applying innovative pedagogical technologies in fine arts education on the basis of national values can be



effectively implemented along the following main directions: presenting national art samples at high quality through interactive visualization tools; engaging students in deep research activity through project-based learning; developing critical-analytical thinking through problem-based learning; reinterpreting national heritage in a modern form through digital creative tools; and making the process of acquiring knowledge appealing through elements of gamification.

All of these directions form a mutually complementary, interconnected methodological system. Proving the practical effectiveness of this methodology through experimental-testing work, as well as precisely developing a set of technologies suited to each stage of education, remains one of the important tasks for future research.

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