



THE APPLICATION OF INTERACTIVE PEDAGOGICAL TECHNOLOGIES BASED ON NATIONAL VALUES

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Annotation: This article analyzes the question of applying interactive pedagogical technologies based on national values in fine arts education. It reveals the pedagogical effectiveness of specific interactive methods — discussion, role-play, the “fifth wheel” (case study), brainstorming, peer teaching, and interactive exhibitions — in students’ assimilation of samples of national art.

Key words: interactive technology, national value, discussion, role-play, collaborative learning, fine arts education.

Introduction.

Interactive educational technologies are recognized as one of the most effective directions of contemporary pedagogy, ensuring that the student is not a passive listener, but an active participant in the educational process. The application of interactive methods in teaching national components in fine arts education is likewise of particular importance, since national values are assimilated more deeply not merely through verbal exposition, but through the student’s active discussion, analysis, and mutual exchange of opinion. Although earlier research has provided a general classification of innovative technologies, the specific methodology of applying precisely interactive methods in the context of national values requires separate, in-depth analysis.

The purpose of this article is to analyze the specific types of interactive pedagogical technologies based on national values in the context of fine arts education, and to develop the methodology of their practical application. The relevance of the topic lies in the fact that interactive methods, unlike traditional verbal-explanatory methods, develop in the student, in parallel with knowledge, modern competencies such as communication, critical thinking, and teamwork.

Analysis Of Literature On The Topic.

The theory of interactive education has developed on the basis of constructivist pedagogy, which holds that knowledge is constructed in the process of social interaction and collaboration among students. According to L.S. Vygotsky’s concept of the “zone of proximal development,” a student can



reach a level of knowledge unattainable alone through collaborative activity, that is, through interactive communication with other students or the teacher. This concept forms the theoretical foundation of interactive technologies.

In international pedagogical practice, the directions of cooperative learning and active learning have been widely researched, and their higher effectiveness compared with the traditional lecture method has been proven in numerous empirical studies. However, the specific features of applying these methods precisely in the context of teaching national-cultural heritage, in particular Eastern miniature painting and folk applied art, have not been sufficiently studied, which determines the scientific novelty of this article.

According to the theory of cooperative learning developed by D. Johnson and R. Johnson, when students work in groups, they develop not only individual knowledge but also, in parallel, social-communicative skills, which is of great importance especially for future teachers. However, the specific features of applying these methods precisely in the context of teaching national-cultural heritage, in particular Eastern miniature painting and folk applied art, have not been sufficiently studied, which determines the scientific novelty of this article.

It should also be noted that applying interactive methods to national-cultural topics has its own specific methodological subtleties. Unlike ordinary subjects (for example, mathematics or physics), national-cultural topics are often closely connected with the student's personal-emotional attitude, upbringing in the family, and regional belonging. For this reason, organizing interactive discussions on these topics demands of the teacher a particular cultural sensitivity and the ability to create an environment of respectful communication.

Research Methodology.

The research employed the methods of theoretical analysis, pedagogical observation, and comparative analysis. The general classification of existing interactive teaching methods was reconsidered, adapted to the objectives of fine arts education and the teaching of national components. For each method, a specific scenario for its application in teaching national art samples was developed.

The research was carried out in three stages: in the first stage, the general pedagogical classification of existing interactive methods was studied; in the second stage, specific scenarios for their application in the context of national components were developed; in the third stage, the methodological subtleties that may arise in their practical implementation were analyzed.

Analysis And Results.

1. The discussion method. The discussion method engages students in



freely discussing various points of view about samples of national art. For example, a debatable question such as “Is the inverse perspective in Eastern miniature painting a technical limitation or a conscious artistic choice?” prompts students, instead of merely memorizing a ready-made answer, to bring forward independent arguments, analyze various sources, and defend their own position. Such discussions serve, along with developing the student’s critical-analytical thinking, to help him assimilate knowledge about national art deeply and in a personally meaningful way.

2. The role-play method. In the role-play method, students may imagine themselves in the role of historical figures — for example, Kamoliddin Behzod or his disciples — and “defend,” on their behalf, their creative views, technical methods, and the context of their era. Such play develops the student’s historical-empathic perception, that is, it teaches him to understand the masters of national art not merely as abstract historical figures, but as living creators who had the problems and quests of their own era. This, in turn, forms a deeper emotional-personal connection with national art.

3. The “fifth wheel” (case study) method. In the case-study method, students are presented with a specific, real or near-real pedagogical-creative situation, and are asked to analyze it as a group and propose a solution. For example, a situation such as “A modern textile company wants to create a new collection based on a national ornament — what historical-cultural aspects should be taken into account?” prompts students to apply theoretical knowledge in a practical, real-life context. This method is of great practical significance especially in preparing students for their future professional activity.

4. The brainstorming method. The brainstorming method prompts students to propose as many ideas as possible for reinterpreting a national ornament or compositional element in a modern context, with no idea being criticized at the initial stage. This method encourages students’ creative freedom and dispels the fixed notion that there is “only one correct solution” connected with national heritage, helping them instead to feel the multifaceted, multi-interpretable nature of national art.

5. The peer-teaching method. In the peer-teaching method, students are divided into groups, and each group studies one type of national applied art in depth (ornamental painting, pottery, embroidery, etc.) and then presents its knowledge to the other groups as “teacher.” This method develops in the student not only the acquisition of knowledge but also the skill of systematizing knowledge and conveying it to others in an understandable manner, which is of particular value for future pedagogical activity.

6. Interactive exhibition and portfolio presentation. Presenting the works



students create on the basis of national components in the form of an interactive exhibition, in which viewers (other students, teachers) have the opportunity to ask questions and give opinions, develops in students the skills of orally defending their own creative work, responding constructively to criticism, and substantiating their own artistic decisions. Unlike a traditional work form submitted only for assessment, such an interactive presentation form turns the student's creative product into a means of communication with the public.

7. The mind-mapping method. The mind-mapping method gives students the opportunity to visually map the connections among all the related aspects surrounding a single phenomenon of national art (for example, Eastern miniature painting) — historical period, masters, technical characteristics, symbolic meanings, modern interpretations. This method, especially when carried out as a group, helps students perceive the national phenomenon in an integral, systematic manner, and, through different students seeing different connections, demonstrates the multifaceted nature of the topic.

8. Observations conducted with students. Observations conducted during the practical application of interactive methods show that students display significantly higher activity and interest in interactive sessions organized on national art topics than in traditional lecture sessions. This is connected, in the first instance, with the fact that interactive methods give the student the opportunity to express his own opinion, ask questions, and communicate with others — this forms in the student the sense that he is not merely a recipient of information, but an active participant in the process of knowledge creation. Moreover, according to observations, knowledge acquired in interactive sessions is retained in memory longer than knowledge acquired by the traditional method, since it is assimilated through an active cognitive processing process.

Discussion.

In discussing the six [sic] types of interactive methods analyzed above, it should be emphasized that their effectiveness largely depends on the teacher's skill as a moderator. If not correctly managed, an interactive method may turn into disorder or superficial discussion. For this reason, the teacher must not only have a deep knowledge of the subject, but must also possess the skills of managing group dynamics, keeping the discussion in a constructive direction, and ensuring the participation of every student.

Likewise, a certain degree of caution is also required in organizing interactive discussions on topics connected with national values — national-cultural topics may sometimes be emotionally charged, and for this reason the teacher must ensure that the discussion is conducted in an



atmosphere of respect and mutual listening.

Another matter requiring discussion is the time expenditure of interactive methods. Compared with the traditional lecture method, interactive methods require more classroom time, which may create a problem under conditions of limited class hours. For this reason, the teacher must select the most effective interactive method for each topic and organize it in a time-optimized manner — rather than attempting to apply all methods to all topics, choosing the method most suited to the specific characteristics of each topic is the strategically more correct approach.

Conclusion.

As a result of the research carried out, six effective types of interactive pedagogical technologies based on national values — discussion, role-play, case-study, brainstorming, peer teaching, and interactive exhibition — were identified, and the specific methodology of their application in fine arts education was developed. All of these methods, by turning the student into an active subject of the educational process, serve to help him assimilate national values deeply and in a personally meaningful way.

Empirically proving the practical effectiveness of these interactive methods through experimental-testing work, as well as developing versions of them adapted to different stages of education, remains a pressing task for future research.

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