



PEDAGOGICAL CONDITIONS FOR FORMING VISUAL THINKING IN THE PROCESS OF ARTISTIC ACTIVITY

Baltayeva Xalima Toraboyevna

Lecturer

Department of Art Studies

Urgench State Pedagogical Institute

E-mail: baltayevaxalima583@gmail.com

Annotation: This article analyzes the pedagogical conditions for forming visual thinking in students in the process of artistic activity, within the context of international pedagogical experience. It reveals the psychological nature of visual thinking, its mutual interconnection with artistic activity, and the system of pedagogical conditions effectively organizing this process. The influence of national art samples on the development of visual thinking is given special attention.

Key words: visual thinking, artistic activity, pedagogical condition, figurative perception, creative imagination.

Introduction

Among the cognitive qualities ensuring the professional-personal development of the student in contemporary pedagogical science, visual thinking occupies a special place. Particularly for students studying in the field of fine art, this quality is considered not an additional but a core professional competence, since any artistic-creative activity is above all based on the ability to perceive the world visually and to reprocess it in a figurative form. However, practice shows that visual thinking does not, of itself, naturally reach a high level — its development requires a complex of purposefully organized pedagogical conditions. The purpose of this article is precisely to scientifically substantiate this system of conditions and to shed light on their practical significance in the process of artistic activity.

The relevance of the topic lies in the fact that, in many curricula, artistic activity is directed mainly toward forming technical skills, and the question of purposefully developing visual thinking is often left out of attention. As a result, students create works that are technically executed but superficial in a compositional-figurative respect. This situation gives rise to the necessity of scientifically researching and applying in practice precise pedagogical conditions for forming visual thinking.

Analysis Of Literature On The Topic

The problem of visual thinking has been deeply studied in psychological



science by R. Arnheim, who interprets visual perception not as merely passive reception but as an active cognitive-creative process. In pedagogical science, V.S. Kuzin has developed a step-by-step methodology for developing visual perception in the process of artistic activity, according to which this process presupposes a transition from observation to analysis, and from analysis to creative interpretation. In Uzbek pedagogical science, Abdirasilov S.F. has methodologically substantiated the question of developing visual-cognitive skills in fine arts education.

At the same time, in existing research, the pedagogical conditions forming visual thinking have been little studied as an integral system — most works address only individual aspects (for example, only drawing from nature, or only theoretical knowledge). Moreover, the question of the influence of national art samples on the development of visual thinking has hardly been researched, which determines the scientific novelty of this article.

Research Methodology

The research employed the methods of theoretical analysis, pedagogical observation, and comparative analysis. The structural components of visual thinking (perceptual, analytical, creative-transformative) were identified on the basis of psychological-pedagogical literature. As a result of observing practical exercises conducted with students, a system of pedagogical conditions effectively developing visual thinking was formed and systematized.

Analysis And Results

1. The psychological-pedagogical nature of visual thinking. The problem of visual thinking lies at the intersection of psychology and pedagogy, and it must be regarded not merely as a purely psychological phenomenon, but also as a developing ability subject to pedagogical management. This ability is not innate, but is formed and improved as a result of purposeful exercises and systematic pedagogical influence. For this reason, unlike traditional conceptions of a “talented” or “untalented” student, contemporary pedagogy emphasizes that visual thinking can be successfully developed in every student, provided the correct pedagogical conditions are ensured.

In analyzing the structural parts of visual thinking, it can be divided into three interrelated components: the perceptual component (the ability to see an object correctly and fully), the analytical component (reprocessing the perceived information, distinguishing structures), and the creative-transformative component (transforming perceived and analyzed information into a new, distinctive image). In organizing the pedagogical process, it is important to develop these three components not separately, but in organic interconnection, since the deficiency of any one of them has a negative effect on the overall quality of visual thinking.



2. The main pedagogical conditions forming visual thinking. The analysis carried out shows that, in order to effectively form visual thinking in the process of artistic activity, it is necessary to ensure a number of interrelated pedagogical conditions. These conditions can be divided into the following system.

The first condition is creating the opportunity for direct and systematic work with nature (from life). Visual thinking develops effectively only in the process of live observation, that is, when the student is in direct contact with a real object. Working from photographs or reproductions is, of course, useful to a certain degree, but they cannot fully convey real spatial depth and the subtleties of light and shadow. For this reason, allotting sufficient time and conditions for drawing-from-nature exercises in the educational process is a necessary condition for developing visual thinking.

The second condition is a step-by-step approach and the consistent increase of complexity. The process of forming visual thinking must begin with depicting simple geometric shapes and gradually move toward complex compositional tasks. If a student is given excessively complex tasks from the outset, his visual thinking, not yet fully formed, may fall into a state of “stress,” and his creative activity may decline. On the contrary, consistent, step-by-step complication creates stable confidence and motivation in the student, which ensures the natural pace of visual-cognitive development.

The third condition is the purposeful development of analytical observation skills. The teacher must teach students not merely to “draw,” but first of all to “see.” This means forming the skill of consciously analyzing the proportional relationships, spatial arrangement, and light-shadow gradation of an object. In practice, this is often implemented in the forms of verbal analysis, comparison exercises, and mutual discussion — the student is taught to analyze the object before drawing and to express his observations in words, which strengthens the connection between visual and verbal thinking.

The fourth condition is the systematic application of exercises in memory and imagination. A high level of visual thinking presupposes the ability to depict accurately and reliably not only the object one is currently observing, but also images retained in memory or imagined. For this reason, alongside drawing from nature, it is necessary to regularly apply exercises in drawing from memory and composing from imagination. Such exercises develop the student’s ability to retain visual images in the mind for a long period and to freely reprocess them.

The fifth condition is creating an environment of constructive criticism and mutual assessment. When students participate in the process of analyzing their own work and one another’s work, and identifying strong and weak points,



their visual-critical thinking is activated. In such an environment, the student not only creates his own work but also learns to assess it with an external, “viewer’s eye,” which is a high-level visual-analytical skill.

The sixth condition is expanding the opportunity to work with various visual materials and techniques. Working in only one technique (for example, drawing with pencil) may develop visual thinking in a one-sided manner. Working with various techniques such as watercolor, gouache, graphics, and collage enriches the student’s visual experience, since each technique demands its own particular way of seeing and thinking. For example, watercolor technique develops visual thinking connected with transitions of color and transparency, while graphics develops thinking connected with line and contrast.

The seventh condition is quality and timely pedagogical feedback provided by the teacher. When a student receives, about his own work, not merely a general “good” or “bad” grade, but precise, concrete feedback showing ways of correction, his visual-analytical skills develop more quickly. Effective pedagogical feedback not only shows the student the error, but also explains its cause and suggests a strategy for correction, which serves to form in the student the skill of independently finding and correcting errors.

The eighth condition is the appropriate use of modern digital tools in developing visual thinking. Digital drawing programs, virtual galleries, and interactive presentations give the student the opportunity to view classical works of art in high quality, from various angles, and in large size, which provides a visual experience that traditional textbook reproductions cannot give. However, it should be particularly emphasized that these tools should not fully replace drawing-from-nature exercises, but should be used as an additional, complementary tool.

3. The influence of national art samples on the development of visual thinking. It should be particularly emphasized that, in developing visual thinking, national art samples, in particular Eastern miniature painting and folk applied decorative art, possess a distinctive pedagogical potential. Whereas the classical traditions of Western fine art are mainly directed toward depicting three-dimensional space in a real, depth-illusory manner, in Eastern miniature painting conventional, multi-point perspective and decorative flatness predominate. Acquaintance with these two different visual systems serves to develop the student’s visual thinking not in a one-sided but in a multifaceted manner, since it teaches the student to perceive the world not through only one “correct” method, but through various artistic-visual systems.

The rhythmically repeating ornamental elements of folk applied decorative art, in turn, are a natural means for developing compositional



balance and rhythmic thinking in the student. In the process of analyzing an ornamental composition, the student practically learns the laws of visual organization such as symmetry, rhythm, and balance, and this knowledge subsequently serves as a foundation for solving any compositional task.

Analyzing the work of Kamoliddin Behzod from the point of view of developing visual thinking is of particular interest. In his miniatures, several events are depicted as occurring on a single plane, at different points of time and space — this is a complex visual-compositional method known as “multi-temporal composition.” Analyzing such works helps to transition the student’s visual thinking from linear, single-directional perception toward multi-layered, complex compositional thinking, which is also an important cognitive skill required in modern graphic design and multimedia art.

4. The mutual interconnection of the pedagogical conditions. It is of great importance to understand the eight pedagogical conditions examined above not separately, but as an integral system. Practice shows that ensuring only some of these conditions — for example, organizing only work with nature while leaving mutual assessment or feedback mechanisms out of attention — leads to a one-sided development of visual thinking. For this reason, it is necessary to develop a methodological approach that monitors the organic and balanced provision of all the conditions in designing the educational process. Such an approach requires that, in planning each lesson, one determine not only the technical task, but also precisely which condition or complex of conditions is being worked on.

5. Criteria for assessing visual thinking. Objectively assessing the level of development of visual thinking is a matter presenting particular difficulty in pedagogical practice, since this ability, unlike technical skills, is an internal cognitive process that cannot be directly observed. Nevertheless, it is possible to indirectly assess the level of development of visual thinking through the student’s final creative product — his drawing, his composition. In doing so, it is recommended to use the following criteria: compositional integrity (the balanced arrangement of objects on the plane), proportional accuracy (the precision of the proportions among the parts of the object), a sense of spatial depth (the visual differentiation between foreground and background), and figurative distinctiveness (the manifestation of the student’s individual artistic-thinking style in the work). Each of these criteria reflects a particular component of visual thinking, and their comprehensive application allows the teacher to consistently monitor the dynamics of the student’s development.

The use of the portfolio method in implementing such an assessment system yields particular benefit. By keeping and analyzing, in chronological order, all the works a student creates during the academic year or semester, it is



possible to precisely trace the qualitative changes in his visual thinking. This method, unlike a one-time assessment, shows the dynamics of the developmental process, and also gives the student himself the opportunity to see his own progress, thereby self-motivating himself.

6. An approach corresponding to age characteristics. In organizing the process of developing visual thinking, it is of great importance to take into account the differences in the age and level of preparation of students. For first-stage students, the development of visual thinking should be directed mainly toward mastering simple geometric shapes, basic proportions, and the fundamentals of light and shadow. For advanced-stage students, tasks such as complex multi-figure compositions, deep analysis of samples of national and world art, and the search for one's own individual artistic style, are of pressing importance. Such a differentiated approach makes it possible to develop visual thinking at each stage appropriately, without overloading or underestimating.

7. Practical recommendations. On the basis of the theoretical analysis carried out, the following practical recommendations can be put forward. First, conducting a brief “visual warm-up” exercise at the beginning of each lesson — the perceptual activity of students can be increased by giving them the task of quickly observing an unfamiliar object and verbally describing its main characteristics. Second, organizing a “visual discussion” session among students at the end of each major topic, in which works are compared and compositional solutions are discussed. Third, allotting separate time for the regular analysis of samples of national and world art — this expands the student's base of visual experience and gives him the opportunity to become acquainted with various artistic-visual systems. Fourth, regularly incorporating exercises in drawing from memory and imagination into the weekly lesson schedule, which ensures the stable development of visual memory and creative imagination.

Discussion

In summarizing the results of the analysis carried out, it should be emphasized that, in the process of forming visual thinking, it is of great importance to maintain a balance between technical skills and cognitive-creative development. In some pedagogical approaches, excessive emphasis is placed on technical mastery, and the development of visual-cognitive processes may be pushed into the background, which may lead to the student becoming a specialist whose only “manual skill” is developed, while his ability for independent compositional thinking is not sufficiently formed.

Likewise, the question of harmonizing national and modern visual systems also remains a matter of debate. While some researchers are inclined to



set the conventional perspective of Eastern miniature painting against modern realistic methods of depiction, within the framework of this research it has been substantiated that they should be regarded not as mutually exclusive, but as two distinct visual-cognitive systems that mutually enrich one another.

Conclusion

In conclusion, the effective formation of visual thinking in the process of artistic activity requires the comprehensive and continuous provision of the pedagogical conditions enumerated above. If any one of these conditions is left out of attention, the process of developing visual thinking will not be complete and balanced. Integrating national art samples into this process enriches visual thinking not only technically but also culturally-aesthetically. The development of a precise system of methodological tasks ensuring these conditions in practice remains a pressing task for future research.

LIST OF REFERENCES USED

1. Arnheim R. Visual Thinking. — Berkeley: University of California Press, 1969. — 345 p.
2. Methodological guide on various artistic techniques (watercolor, gouache, graphics). — Tashkent, 2020.
3. Hattie J., Timperley H. The Power of Feedback // Review of Educational Research. — 2007. — Vol. 77, No. 1. — P. 81–112.
4. Kuzin V.S. Psychology: a textbook for art schools. — Moscow: Vysshaya Shkola, 1997. — 304 p.
5. Psychological-pedagogical guide on developing memory and imagination. — Tashkent, 2019.
6. Abdullaev T.A. History and theory of the art of Eastern miniature painting: study guide. — Tashkent: Gafur Gulom Publishing-Printing Creative House, 2019. — 212 p.
7. Vygotsky L.S. Mind in Society: The Development of Higher Psychological Processes. — Cambridge, MA: Harvard University Press, 1978. — 159 p.
8. Methodology of assessing students' knowledge in the subject of fine art on the basis of a portfolio. — Tashkent, 2022.