

INTEGRATION OF PEDAGOGICAL AND ARTISTIC ACTIVITIES IN EDUCATION

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Annotatsiya:Maqola bo'lajak tasviriy san'at o'qituvchilarni tayyorlashda integratsiya hozirgi zamonda dolzarb bo'lib hisoblangan masala, ya'ni tushunchalar majmuasini - integratsiya; - badiiy faoliyat; - badiiy ta'lim pedagogik va badiiy faoliyatni birlashtirish amaliyoti pedagogik-psixologik imkoniyatlari haqida yoritilgan.

Tayanch so'zlar:Integratsiya, fanlar integratsiyasi, badiiy faoliyat, pedagogik faoliyat, badiiy idrok, badiiy obraz, badiiy ijod jarayoni.

Аннотация:В статье рассматривается проблема интеграции в подготовке будущих учителей изобразительного искусства, которая считается актуальной в настоящее время, то есть комплекс понятий - интеграция; - художественная деятельность; - педагогико-психологические возможности практики совмещения художественного образования с педагогической и художественной деятельностью.

Ключевые слова:Интеграция, интеграция предметов, художественная деятельность, педагогическая деятельность, художественное восприятие, художественный образ, художественно-творческий процесс.

Abstract:The article examines the problem of integration in the training of future teachers of fine arts, which is considered relevant at the present time, that is, a set of concepts - integration; - artistic activity; - pedagogical and psychological possibilities of the practice of combining art education with pedagogical and artistic activity.

Key words:Integration, integration of subjects, artistic activity, pedagogical activity, artistic perception, artistic image, artistic and creative process.

Currently, in order to justify the need for integration in the training of future teachers, we will consider a complex of descriptive concepts that interest us - integration; - artistic activity; - artistic education as the practice of combining pedagogical and artistic activities.

Thinkers who created in Central Asia in the Middle Ages created an incomparable scientific treasure, and their masterpieces, rich creativity, scientific and philosophical thought are still important today. In particular, in their scientific heritage, we can see a huge number of

examples of Knowledge Integration, interdisciplinary approach, which are the basis of modern scientific technologies.

Such integration is reflected in mathematics, music, architecture, art. The great thinker who realized in the Middle Ages the idea of integrating mathematics with other sciences in Middle Asia is considered a Phorobist. This initiative, initiated by forobius, would later be further developed by other scientists, continuing in their research.

"Central Asian thinkers have included arithmetic, geometry, astronomy and music in one discipline. On the basis of all treatises lay the principles of mathematics".[23, 182-183] and later the idea of the integration of these two disciplines can be traced in the scientific heritage of the European scientist Bacon.

As we noted above, on the basis of the idea of applying mathematics in other areas, the idea of an early interdisciplinary approach was developed in our country. What is an interdisciplinary approach? In modern science, "the interdisciplinary approach is to use different methods of Science in the study of some problem." [20,23] president of the International Center for transdisciplinary research physicist B. In contrast to Nicolescu's argument, the concept of an "interdisciplinary approach "in itself" represents the modern demand of knowledge for reunification and integration".[22]

For example, in his "great treatise on music", Phorobius elaborated on the research of the authors of antiquity, stating that he had set out to write a new treatise, as he discovered that there were some musical inaccuracies in it.[23,183] as a result, Farobius perfectly studies the integration of music science based on mathematical methods

Also, as a result of scientific research, Mirzo Ulugbek also used the method of integration to create the world-famous work "Zij".[21,121-122] it can be said that a new scientific idea was discovered in science. This was the idea of an interdisciplinary approach, and the methods of mathematics were skillfully applied in other disciplines, as a result of which the integration of Sciences took a new step.

At that time, science integration began to be used effectively in the fields of art studies as well. For example, in the Middle Ages, unique ornamental art appears in the Zamiri of the harmony of mathematics, geometry and art in Central Asia. The idea of harmony, lying on the basis of mathematical approaches in the art of architecture, patterns, is an idea with such a universal character. For this reason, harmony in architectural art was expressed in the means of geometrically popular "giri" patterns.

In the pattern art of Islamic civilization, the tradition of decorating mausoleums and mosques with patterns called "giri" first appeared in the 12th century. Girihs are a practical expression of an interdisciplinary approach. Because even on their basis lie such mathematical ideas as symmetry, asymmetry, which indicate mathematical skill. The integration of knowledge in the work of thinkers took the development of modern sciences to a new level.

The completion of the terminological apparatus of science has become necessary for the analysis of many new phenomena in pedagogical practice and theory. In this regard, a model,

design, thesaurus and other new expressions took place in pedagogical terminology. This is a sign of a new phenomenon - the integration of scientific knowledge.

In our study, the term “integration” has a dominant meaning. In the past, many phenomena, trends, the real need for the mutual orientation, support, combination and harmony of processes have been embodied in the terms “interdependence”, “interaction”. In the Philosophical Dictionary, integration is defined as “one aspect of the process of development associated with the Union of previously unequal parts and elements into one whole”. Integration processes can also occur within the framework of previously established systems - in this case, they lead to an increase in its integrity and organizational level, and the emergence of a new system from previously unrelated elements. [13, 122].

In the study of the problem of integration of humanitarian and professional training of specialists, scientists note that this gives us a new term and concepts in pedagogy through the prism of integration in the pedagogical higher educational institution

"Integration is a theoretical synthesis tool for achieving a new cognitive result of aesthetic significance, superior to the cognitive value of all integrated components. It refers only to processes that occur in the form of interactions between components. [17]

A number of scientists emphasize that integration makes sense only on one condition - it must be brought to its logical conclusion and become a personal appropriation for each student. The pedagogical logic of the integration of pedagogical and artistic activities should include methodological approaches to its implementation. It is established on the basis of this logic, and the individual-oriented result of all integral processes is achieved in effect.

The essence of the concept of “artistic activity” let's consider finding the necessary grounds for integrating artistic and pedagogical activities in the preparation of the future teacher of Fine Arts.

The problems of artistic activity, artistic creation, artistic education and upbringing are the subject of research in the disciplines of aesthetics, art studies, art psychology, pedagogy.

The Philosophical Dictionary defines artistic activity as “the process by which a work of art is created and perceived as activity. Artistic activity includes various types of human activity (transformative, cognitive, evaluative, educational, communicative, playful), which, thanks to the existing aesthetic aspects, are included in artistic activity.

It arises from the need to distinguish an aesthetic attitude from other human relationships and activities. The central link of artistic activity is a work of art. In art, artistic knowledge of the world and artistic appreciation are realized, a new artistic realism is created.”[14, 530-531]

The philosophical concept of artistic activity is very broad. It includes educational activities in its composition, emphasizing their general aesthetic nature. Educational activities should be understood as pedagogical activities organized around the creation and perception of a work of art. In this definition, special attention is paid to creative perception: the perception, assimilation of works of art as carriers of artistic value is also, to some extent, an activity similar to their creative creation.

The dictionary of visual art " defines artistic activity not through its constituent types, but through the concept of an artistic image. "Artistic activity is the most general concept that expresses a person's creative activity (mental, intellectual, material-practical), aimed at creating artistic images in any form. Artistic activity is a part of culture, the method of artistic activity is art.[16, 238]

Both definitions broadly reflect the concept of artistic activity "engaging in art as opposed to scientific activity". The differences between the two fields of knowledge - science and art - are discussed in many philosophical, aesthetic and art-science works that address issues about the nature of art.

A narrow definition of artistic activity is visual activity, which involves the creation of images (on the plane, in volume), as well as the perception of works of Fine Arts.

The narrowing of the concept of" artistic activity "in this way is associated with the historical development of the concept of" artist". Its meaning has changed from period to period and does not always coincide with the modern meaning.

From ancient times to the Renaissance, fine arts were considered crafts. Not only artists, but also jewelers, gunsmiths, Saddlers were called artists.

The worldview of the Renaissance distinguished the concept of "artist" - a person engaged in the Fine Arts-from other craft specialties. V.M.In Dal's Explanatory Dictionary, The Artist is described as a person who devotes himself to art, elegant art.

Understanding artistic activity as an activity in the field of Fine Arts, we can clarify this phenomenon in terms of the psychological structure of activity.

The purpose of visual activity is to create an image. V.G.According to Vlasov's definition, "an image is such a process of materialization of the surrounding reality, which involves the use of certain tools, techniques and materials, as well as the final result of this process, that is, in fact, the form of visual material, and in art - an artistic image"[16, 82]. In this definition, imaging focuses on "imaging"almost all stages of activity. Whether the artist really reflects the surrounding reality (realism in art is the artist's position "I draw what I see") or its task is to draw according to certain rules ("I draw as I know it" - Ancient Egyptian Image law, Byzantine icon painting canon, academic canon) or it reflects his inner views ("I feel, describe" - modernist directions).

If we see the definition of the image more broadly imaging the purpose of the activity, the "image" will be the process of materializing the visual image, then the task of image forms is shifted to the choice of flat or volumetric, the choice of working techniques - painting, graphic, relief, decorative, etc., the choice of materials - paper, clay, concrete, watermark, etc. In this case, the" image " refers to the choice of a central link - a solution-in the structure of activity and the use of means of its material incarnation.

In the third case, according to the definition of" image", as the final result of the process of materialization of the visual image, the purpose of artistic activity can be its assessment: whether the result corresponds to the plan of the initial idea, how much satisfies the artist's need

for it. The finished work has another feature. After materialization, the "image" begins to exist independently of its creator to a certain extent. And a new type of activity - image perception - is introduced into life.

Consequently, art education has always had the task of development, as well as teaching visual arts to adequately, aesthetically perceive works and create images.

As our study, it should be noted that artistic activity, like any other, can have a reproductive (recreative) and productive (creative) character. The problem of the connection between the number of reproductive and creative components is also one of the main problems in art education. Reproductive is primarily Canon art schools, where teaching focuses on moving the canon-sample as accurately as possible. There are also many reproductive elements in other directions. In particular, academic education has always paid attention to having artistic craftsman-chivalric qualifications, copying the figurative images of the student as a form of exaltation by imitating great teachers. Lorenzo Bernini while painting from *Natura*, in front of your eyes a living figure

Thus, P.P. The pedagogical system of Chistyakov arose from the desire to return academic assignments to their original essence. The first step towards a creative approach to learning was for students to realize the essence of their academic assignments and to react reflexively to their performance. His approach to educating artists-artists is based not on changing the content of education, but on changing the degree of creativity of educational tasks.

Creativity in psychology, the concept of "artistic creation" "is considered" like the process of creating a work of Fine Art, the artistic value of which always contains an element of novelty." [15, 130].

Psychologist M.G. Davletshin analyzes the changes that occur in the mental Organization of his personality in the process of artistic creation in the "psychology of technical abilities of students" from the point of view of a personal approach. "The process of artistic creation," he argues, is often interpreted unilaterally only as the creation of an artistic image. Indeed, in the movement of creativity, the artistic subject itself is created at the same time." This mechanism of "creativity" has in common with changes in the personality of the teacher in the process of pedagogical creativity.

The book by The Great Master of the Renaissance Albrecht Dürer, "a book about painting", was planned as a fundamental work in which the entire process of raising an artist was observed, from the choice of a boy, his lifestyle, spirituality to special training in art. According to the researchers, some of the provisions of this brochure can be found in Y. Some of the principles of the "Great didactics", stated by Amos Komensky a century later, can be foreseen [19].

Indeed, the history of art education - to fulfill the order, indicates that the artist must engage in pedagogical activity due to the needs of production. This form of interdependence between education and student labor is called "workshop".

The workshop dates back to ancient times. The outstanding works of antiquity, the Middle Ages and the Renaissance were the result of their activities. The basis of the relationship

between the teacher and the disciple in the teachers was formed at the very beginning of the training, which remained until the moment when the student began to feel that he had nothing to learn other than the teacher. Then, their relationship can develop in two directions: either The Apprentice will be an artist independent of the teacher, or he will have an equal employee in his workshop.

Workshop it is a specific style of mastering artistic competence as a form of direct relationship between a teacher and a student, in which the tasks of teaching the art of imaging are determined by practical goals.

Andrea Verocchio's work can be considered a vivid example of the integration of artistic and pedagogical creativity in general. Verocchio, an Italian sculptor, jeweler and painter of the second half of the 15th century, created several works that entered the history of art: the monument to Colleoni, "David". The Grand Master is not interesting as the tutor of the famous painters of Florence, mainly painters, although Verocchio himself was primarily famous as a sculptor. His contemporaries regarded Verocchio as one of the best teacher-painters who managed to educate Masters in the same school with a special originality: Leonardo da Vinci, Girlandayo, Botichelli, Perudjino, Lorenzo di Credi. In the XIX century, the "teacher of all Russian artists" P.P.To the reputation of Chistyakov V. Serov and M. Similar geniuses like Vrubel studied.

The workshop of verocchio became an example of a new type of relationship between a teacher and an apprentice. The disciples ' early work, their long stay in the workshop, shows Verokkioni entering into a unique "partnership"with his students and helping to reveal their unique talents.

Until the beginning of the XVII century, the main form of relations between a teacher and an apprentice in fine art was considered a workshop. Universities that appeared in Europe in the 12th century did not have a significant impact on the process of training the artist. Only Leon Battista Alberti had a higher, university education. He did research in the field of painting and was the first to publish his pamphlets not only in scientific Latin, but also in the odddian folk Italian, as evidenced by the pedagogical direction of his scientific work and his desire to teach ordinary people.

The expansion of the circle of knowledge during the renaissance led to the need to combine and synthesize them, for which scientific circles were created. The content of the educational process includes new cognitive interests in artists ' workshops, a teaching method derived from the best workshops of joint research in various fields of science. In addition to their masters, their disciples were also included in the study, although the previous relationship between the teacher and the disciples had survived.

In the 17th century, academies were opened, the purpose of which was for students to master certain scientific or artistic experiences necessary for creativity. Educational content and teaching methods, the first educational standards were introduced in academies, which made it possible to obtain predictable educational results.

The relationship between the teacher and the student is based on the principle of "cooperation". In the Academy, on the contrary, a practical goal with a leading cognitive goal

(the performance of educational works, scientific works, etc.) is an educational tool. Here, the teacher usually acts as a “leader” in relation to the student.

In the 17th and 19th centuries, academic movements became widespread in Europe. The analysis of the emergence and development of the “workshop” and the “Academy” shows us the historically formed forms of integration of pedagogical, artistic and research activities corresponding to the nature of Fine Arts.

Modern artistic pedagogy continues the tradition of understanding the artist's creativity as a triad of artistic-creative, research and pedagogical activity.

N.N.Rostovsev, in the introduction to “plates from the history of the methodology of teaching Pencil”, argues that the artist sets a difficult task for the teacher to integrate pedagogical and artistic activities.

“It is also important to note that many artists think that for a mature teaching job, it is enough to know their science well and be a master of their work, and the rest will come on their own. However, both history and practice prove that this is not the case in life. The high skill of the artist, unnatural, not positive, can sometimes serve the negative side. Teachers often rush to convey everything they know to the student. This makes the student depressed, it is difficult for him to “digest” everything at the same time. [24, 6-8]

Both in the field of pedagogy and in artistic creativity, the personality of the creator is an important and direct influence, participating in the pedagogical process itself as an expressive material of creativity, and in visual activity indirectly through the means of expression of plastic art – color, shape, size.

Research conducted by scientists describes in detail the proximity of art and pedagogical activity in terms of content (communicative) and instrumental (personality of the creator and his psychophysical nature as a means of influence) characteristics. Artistic activity involves an indirect (through material and artwork) connection between the artist and the viewer. The personality of the creator is also indirectly manifested.

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