



DEVELOPMENT OF STUDENTS' AESTHETIC TASTE AND CREATIVE ABILITIES THROUGH NATIONAL FINE ARTS

Rafiyeva Nargiza
Bukhara State University

Abstract. The article analyzes the pedagogical possibilities of developing students' aesthetic taste and creative abilities through national fine arts from a theoretical and methodological perspective. The purposeful use of national fine arts in the educational process is justified as a means of forming artistic perception, aesthetic evaluation, independent thinking, figurative thinking, creative approach and attitude to national cultural values in students. The article reveals the interrelationship of aesthetic taste and creative abilities, and proposes methodological approaches based on the analysis of works of national art, artistic interpretation, creative assignment, project work, museum and gallery pedagogy, reflection and the use of digital visual resources. Also, criteria and pedagogical conditions for assessing students' aesthetic taste and creative abilities have been developed.

Keywords: national fine arts, aesthetic taste, creative ability, artistic perception, students, aesthetic education, national values, creative thinking, fine arts education, artistic education.

INTRODUCTION. In today's higher education system, the development of not only professional knowledge and skills of a person, but also his aesthetic, intellectual, creative and cultural potential is emerging as one of the important pedagogical tasks. Especially in the context of globalization, digitalization and a sharp increase in the volume of visual information, the need for young people to consciously perceive the visual environment, analyze artistic images, aesthetically evaluate them and make independent creative decisions is increasing.

Fine arts have unique pedagogical opportunities in solving these tasks. Because through fine arts, the student not only theoretically masters such artistic categories as color, form, composition, proportion, rhythm, texture, space and image, but also feels and applies them in the process of practical creative activity. In this sense, fine arts education can be considered as a pedagogical environment that combines aesthetic perception with creative activity.

The national characteristics of Uzbek fine arts create even wider opportunities for this process. Uzbek miniature, painting, applied decorative art, architectural decorations, national painting school and examples of modern fine arts are important sources for the development of national artistic thinking in students. In sources on Uzbek fine arts education, the implementation of aesthetic, moral and creative education through the study of national art is also considered an important task.

For example, the modern development of national fine arts shows the formation of various styles and artistic research in the work of painters, sculptors and graphic artists who worked in the 20th-21st centuries. The catalog "Selected Works from the Collection of the National Bank of Uzbekistan", presented at the Gallery of Fine Arts of Uzbekistan in 2025, is also notable for its formation of the national art school, its methodological diversity and its coverage of modern artistic research.

From this point of view, the study of national fine arts as a means of developing students' aesthetic taste and creative abilities is an urgent pedagogical problem.

ANALYSIS OF RELATED LITERATURE. Aesthetic taste is characterized by a person's perception of aesthetic phenomena in existence, art and the social environment, their differentiation, evaluation and a certain attitude towards them. It is not formed ready-made, but develops in the process of purposeful education, social experience, artistic activity and personal communication.

In methodological sources on fine arts education, the development of aesthetic taste is considered in connection with viewing and analyzing works of art, understanding their beauty and artistic expression, evaluating color and compositional relationships, and independent creative activity. The study of national art introduces national-cultural content into this process.



The issues of forming the artistic and aesthetic competence of future teachers of fine arts in Uzbekistan have also been separately studied. In the study of N.I. Yuldasheva, the issue of improving the technologies for forming the artistic and aesthetic competence of future teachers of fine arts was scientifically studied.

Modern international research also confirms the connection between art education and creative development. In a study that studied the relationship between art education and cognitive development in higher education in 2025, it was noted that artistic activity is positively related to students' critical thinking and creative problem-solving abilities.

Also, the impact of design-based learning in art and design education in 2024 on student motivation, creativity, and design skills was investigated. In a study involving 207 participants, the experimental group scored higher on creativity and design skills than a control group that received traditional education.

Systematic analyzes of art education methodology also show that education in a studio environment is constructivist, active, practical, and student-oriented. Such an environment creates conditions for the student to make independent decisions in the creative process, rather than copying a ready-made model.

Thus, although existing studies show that art education is an effective tool for the development of creative abilities, the issue of comprehensive substantiation of the pedagogical mechanisms of national fine arts in the simultaneous development of students' aesthetic taste and creative abilities requires more in-depth research.

The methodological basis of the study is formed by person-oriented, competency-based, axiological, active and cultural approaches. The person-oriented approach involves taking into account the individual aesthetic views, interests, creative opportunities and artistic experience of the student. The axiological approach is aimed at understanding examples of national fine arts as cultural and aesthetic values.

The active approach interprets aesthetic taste not only as theoretical knowledge, but also as a quality that is formed in the process of observing, analyzing a work of art, performing creative tasks, conducting experiments and independent creativity. The competency-based approach allows us to consider the student's abilities to analyze a work of art, aesthetically evaluate it, develop a creative idea and express it in visual form as a single result. National fine arts perform three main tasks in the development of students' aesthetic taste.

Firstly, it forms aesthetic perception in the student. While observing a work of art, the student begins to understand not only its content, but also the harmony of colors, compositional balance, relationship of forms, emotional impact of the image and means of artistic expression.

Secondly, national art develops the ability to evaluate aesthetics. For example, if a student is presented with two different compositions and is given the task of comparing the color, shape, rhythm and compositional center in them, he will try to justify his aesthetic decision. This process ensures the transition from a subjective "like-dislike" attitude to a reasoned aesthetic judgment.

Thirdly, national art forms aesthetic needs and artistic interest. National patterns, miniatures, historical architecture, national costumes, natural landscapes and examples of modern Uzbek painting strengthen the student's aesthetic attitude towards their cultural environment.

Therefore, in teaching national fine arts, it is not enough to limit oneself to "showing the work". It is advisable to study the work based on the chain of viewing → observation → analysis → evaluation → interpretation → re-creation → reflection.

The student's creative ability is manifested in his ability to put forward a new idea, reinterpret an existing image, propose several solutions to a problem, and express his idea through independent artistic means.

National fine arts should be used in this process not as a ready-made model, but as a creative resource.

For example, if a student is given the task of copying a ready-made model of a national pattern, technical skills are mainly formed. If he is given the task of studying the compositional



principle of a traditional pattern and reworking it for a modern interior or graphic design object, creative thinking comes into play.

Accordingly, creative tasks based on national art can be divided into the following levels:

reproductive level - analysis of a work, pattern or composition and re-expression of its main features;

reconstructive level - changing an existing artistic image, rearranging color or composition;

creative level - creating a new composition, image, or design solution based on national artistic elements;

innovative level - the development of a new creative product by integrating national artistic heritage with modern technologies, digital graphics or multimedia.

This approach turns the student from a performer repeating a ready-made form into an independent artistic decision-maker.

To achieve the desired result, it is necessary to ensure the following pedagogical conditions.

1. Formation of a national artistic environment. The systematic use of works of Uzbek artists, examples of national applied art, miniatures, patterns and architectural decorations in the educational process enriches the visual experience of students.

2. Giving the student the opportunity to choose. Creative assignments should provide the opportunity to partially independently choose the topic, material, technique or compositional solution. This approach strengthens the student's internal motivation. Modern research has also shown that art education models that provide students with the opportunity to choose are effective in developing creativity, innovative thinking and an attitude to science.

3. Problematic creative assignments. Instead of reproductive tasks such as "Draw this picture", it is advisable to use open-ended tasks such as:

- "How can this national pattern be used in modern design?"
- "Express the same content in three different compositions"
- "Reinterpret a national painting in a modern visual language"
- "Create a new composition inspired by the architectural ornaments of Bukhara"

4. Discursive analysis of a work of art. The student should not only describe the work, but also substantiate his aesthetic view with evidence. This simultaneously develops aesthetic appreciation and critical thinking.

5. Use of digital technologies. Digital catalogs of national fine art samples, virtual exhibitions, graphic editors, digital collage and illustration tools expand the creative activity of students.

In this case, digital technology should not be considered a substitute for national art, but rather a means of studying and interpreting it in a new visual environment.

Target component. Development of aesthetic taste, national artistic thinking and creative abilities in students.

Content component. Study of the history of Uzbek national fine arts, national art school, miniature, painting, applied art, modern fine arts and examples of national artistic heritage.

Process component. Observation, analysis of works, comparison, discussion, creative exercises, project, museum pedagogy, excursion and use of digital visual resources.

Creative-activity component. Processing of national elements, creation of new compositions, experimental creativity, digital graphics, creative project and presentation.

Result component. Development of aesthetic perception, aesthetic evaluation, national artistic knowledge, creative independence, originality and reflective abilities.

In this model, the teacher is not a subject who provides a ready-made artistic solution, but participates as a subject who organizes and directs the student's creative search.

The main pedagogical advantage of using national fine arts in the educational process is that it combines aesthetic education with national-cultural content. By studying a work of national art,



the student not only masters artistic means, but also understands a certain historical, cultural and spiritual context.

In this process, it is important to avoid understanding nationality only as a pattern, color or external decoration. The content of national fine arts is also reflected in its figurative thinking, historical memory, attitude to nature and man, color culture, compositional traditions and methods of artistic expression.

In modern Uzbek art, there are examples of the combination of the national spirit with modern artistic solutions. In particular, the features of feeling the colors of nature and combining national images with modern plastic solutions are noted in the work of representatives of Uzbek national art.

Therefore, it is advisable to present national art to students not only as a historical heritage, but also as a source for modern creativity.

International studies also show the positive impact of artistic activity on the creative development of students. A study published in 2026 found that students studying in the field of education and regularly participating in artistic activities had higher creative indicators.

However, there is an important methodological issue here: the impact of art on creativity does not occur automatically. If the lessons are based only on copying from a ready-made model, mechanical implementation of technical rules and repeating the teacher's instructions, creative opportunities may be limited. Therefore, it is necessary to increase the share of open-ended tasks, independent choice, experimentation, discussion and reflection in the educational process.

Based on the analysis, the following pedagogical opportunities for developing students' aesthetic taste and creative abilities through national fine arts were identified:

1. works of national art serve as visual and figurative material that enriches aesthetic perception;
2. analysis of works of art develops aesthetic evaluation and critical thinking;
3. reinterpretation of national artistic elements increases creative independence;
4. open-ended creative tasks create conditions for the formation of original ideas;
5. the use of museums, galleries and virtual exhibitions expands the artistic experience of students;
6. digital technologies allow to reinterpret national art in a modern visual environment;
7. reflexive activity develops the student's ability to give an aesthetic and critical asses

In conclusion, national fine arts are one of the means with high pedagogical potential in developing students' aesthetic taste and creative abilities. Its educational opportunities are not limited to providing artistic knowledge, but also include the development of students' aesthetic perception, aesthetic appreciation, figurative and critical thinking, creative independence, and attitude to national and cultural values.

The study proved that in integrating national fine arts into the educational process, it is not enough to simply demonstrate the work, but rather an active methodology based on its observation, analysis, evaluation, interpretation, and creative reinterpretation is necessary.

Also, giving students the opportunity to choose, using open-ended tasks, organizing creative projects, applying museum and gallery pedagogy, and using digital resources of national art were identified as effective pedagogical conditions for developing aesthetic taste and creative abilities.

As a result of combining national fine arts with modern educational technologies, the ability to appreciate traditional artistic heritage and reinterpret it in a new creative context is formed in students. This, along with the transmission of national artistic heritage from generation to generation, ensures its development in a modern educational and creative environment.

On this basis, it is advisable to determine the experimental effectiveness of this methodology in future studies, develop diagnostic tools for assessing aesthetic taste and creative abilities, and experimentally substantiate the technologies for using national art in a digital artistic educational environment.

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