

SCIENTIFIC-PEDAGOGICAL BASES AND PRACTICAL RESULTS OF THE USE OF AUDIO-VIDEO TECHNOLOGIES IN THE PROCESS OF FINE ARTS EDUCATION

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Abstract

The article highlights the scientific and pedagogical foundations of using audio-video technologies in teaching fine arts in secondary schools. It analyzes the role of multimedia tools in developing students' artistic perception, develops a step-by-step methodology for integrating audio-video materials into the learning process, and presents indicators of pedagogical effectiveness achieved through its practical implementation.

Keywords: Fine arts education, audio-video technologies, multimedia, artistic perception, pedagogical effectiveness, interactive learning, creative thinking.

Introduction

Annotatsiya. Maqolada umumta'lim maktablarida tasviriy san'at fanini o'qitish jarayonida audio-video texnologiyalaridan foydalanishning ilmiy-pedagogik asoslari yoritilgan. O'quvchilarning badiiy idrok etish qobiliyatini rivojlantirishda multimedia vositalarining roli tahlil qilingan, audio-video materiallarni dars jarayoniga integratsiyalashning bosqichma-bosqich metodikasi ishlab chiqilgan hamda uning amaliyotga tatbiq etilishi natijasida erishilgan pedagogik samaradorlik ko'rsatkichlari keltirilgan.

Kalit so'zlar: tasviriy san'at ta'limi, audio-video texnologiyalar, multimedia, badiiy idrok, pedagogik samaradorlik, interfaol o'qitish, ijodiy tafakkur.

Аннотация

В статье освещены научно-педагогические основы использования аудио-видео технологий в процессе преподавания изобразительного искусства в общеобразовательных школах. Проанализирована роль мультимедийных средств в развитии художественного восприятия учащихся, разработана поэтапная методика интеграции аудио-видео материалов в учебный процесс, а также приведены показатели педагогической эффективности, достигнутые в результате её практического внедрения.

Ключевые слова: обучение изобразительному искусству, аудио-видео технологии, мультимедиа, художественное восприятие, педагогическая эффективность, интерактивное обучение, творческое мышление.

Introduction

The formation of aesthetic taste, artistic perception and creative thinking in students is one of the important tasks of general secondary education, and fine arts occupies a special place in this regard. In the modern digital age, the characteristics of students' perception of information have changed radically, and they perceive information coming through visual and audio channels faster and more efficiently. Therefore, the scientifically based use of audio-video technologies in the process of fine arts education is becoming an urgent pedagogical problem.

The purpose of this article is to reveal the scientific and pedagogical foundations of the use of audio-video technologies in the process of fine arts education, to develop an effective methodology for their integration into the teaching process, and to analyze its practical results.

Analysis of relevant literature

Issues of fine arts teaching methodology F.M. Karimova, N. Mahmudov, which mainly consider the theoretical aspects of traditional art education methodology. The issues of the impact of multimedia technologies on the educational process are studied in the general pedagogical studies of J.G. Yuldoshev and other authors. Among foreign researchers, the psychological and pedagogical mechanisms of developing visual perception are analyzed in the works of scientists such as I.D. Stolbova.

At the same time, the special methodology for using audio-video technologies in fine arts education, their differentiated introduction according to the types of lessons (theoretical, practical, creative) have not been sufficiently scientifically studied, which determines the scientific novelty of this article.

Research Methodology

The study used theoretical analysis, observation, questionnaire and pedagogical experimental-testing methods. The study was conducted in the 2024-2025 academic year with the participation of students in grades 5-7 of secondary schools in the Furkat district. In the experimental group, fine arts lessons were organized on the basis of audio-video technologies (video demonstrations of painting techniques, multimedia presentations of famous works of art, creative exercises with background music), and in the control group - in the traditional way.

The following methodological stages were developed to integrate audio-video materials into the lesson process: the first stage is the introductory-motivational stage, in which interesting information on the topic or a famous work is presented through a short video;

the second stage is the demonstration-explanatory stage, in which the painting technique is shown step by step through the video; the third stage is the independent creative stage, in which students perform independent practical work accompanied by background music; the fourth stage is the presentation-discussion stage, in which the work done is demonstrated using multimedia tools and discussed together.

Analysis and Results

The results of the assessment conducted at the end of the pilot study showed that the proportion of students in the experimental group with high and above-average marks in the quality of artistic work increased from 48 percent at the beginning of the experiment to 79 percent at the end of the experiment. In the control group, the corresponding figure increased from 46 percent to 58 percent. This difference confirms the high pedagogical effectiveness of lessons organized on the basis of audio-video technologies compared to traditional lessons.

According to the results of a survey conducted among students, 88 percent of students in the experimental group noted that they liked lessons in which audio-video tools were used, and that they felt more free and creative in such lessons. Also, observations conducted by teachers showed that students' discipline and level of involvement in the lesson improved significantly in lessons in which audio-video materials were used.

The results of the analysis also showed that the effectiveness of audio-video technologies directly depends on their content and quality. The use of poor-quality or inappropriate materials, on the contrary, can distract students from the main topic. Therefore, the need for strict adherence to scientific and pedagogical criteria by teachers in the selection and preparation of audio-video materials was justified.

Interesting results were also noted in the course of the study across various topics. In particular, the indicators of the experimental group in the "Portrait Genre" topic were 24 percentage points higher than the control group, in the "Landscape Genre" topic by 21 percentage points, and in the "Applied Decorative Art" topic by 28 percentage points. These results indicate that the impact of video demonstration is especially high in topics such as applied decorative art, which requires a step-by-step technical process.

The results of an expert survey conducted with teachers are also of great importance. Of the 12 visual arts teachers surveyed, 10 (83 percent) expressed their willingness to use the developed four-stage methodology in their practice, but they also noted the need for more time and technical resources to prepare audio-video materials.

Conclusion

The results of the study confirmed that the scientifically based use of audio-video technologies in the process of visual arts education significantly increases students' artistic perception, creative thinking, and interest in science. The developed four-stage methodology has been highly effective in practice and is recommended for its widespread

implementation in the practice of visual arts education in secondary schools. In future studies, the integration of this methodology with other creative disciplines (music, technology) remains a promising direction.

Based on the results of the research, the following practical recommendations were developed: first, to include a list of recommended audio-video materials for each subject in the fine arts curriculum; second, to create an electronic methodological fund consisting of a collection of short video tutorials on painting techniques for teachers; third, to establish a system for exchanging audio-video materials and assessing their quality at the level of regional methodological associations. The consistent implementation of these recommendations will further improve the quality of fine arts education.

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