

## THE DIDACTIC MODEL OF USING NATIONAL COMPONENTS IN FINE ARTS EDUCATION

Baltayeva Xalima Toraboyevna

Lecturer, Department of Art Studies,

Urgench State Pedagogical Institute

E-mail: baltayevaxalima583@gmail.com. Phone: +998937448191.

### ABSTRACT

This article develops and describes a scientifically grounded didactic model for using national components in fine arts education. The model is presented as a system of interrelated structural components: goal, content, methodological principles, forms-methods-means, and outcome-assessment. The function and interconnection of each component is theoretically substantiated.

**Keywords:** Didactic model, national component, fine arts education, pedagogical system, model components, learning outcome.

## ДИДАКТИЧЕСКАЯ МОДЕЛЬ ИСПОЛЬЗОВАНИЯ НАЦИОНАЛЬНЫХ КОМПОНЕНТОВ В ХУДОЖЕСТВЕННОМ ОБРАЗОВАНИИ

### АННОТАЦИЯ

В данной статье разрабатывается и описывается научно обоснованная дидактическая модель использования национальных компонентов в художественном образовании. Модель представлена как система взаимосвязанных структурных компонентов: цель, содержание, методические принципы, формы-методы-средства и результат-оценка. Теоретически обосновываются функция и взаимосвязь каждого компонента.

**Ключевые слова:** дидактическая модель, национальный компонент, художественное образование, педагогическая система, компоненты модели, результат обучения.

## TASVIRIY SAN'AT TA'LIMIDA MILLIY KOMPONENTLARDAN FOYDALANISHNING DIDAKTIK MODEL

### ANNOTATSIYA

Mazkur maqolada tasviriy san'at ta'limida milliy komponentlardan foydalanishning ilmiy asoslangan didaktik modeli ishlab chiqiladi va tavsiflanadi. Model maqsad, mazmun, metodik tamoyillar, shakl-usul-vosita va natija-baholash kabi o'zaro bog'liq tarkibiy qismlardan iborat tizim sifatida taqdim etiladi. Har bir komponentning vazifasi va o'zaro aloqadorligi nazariy jihatdan asoslanadi.

**Kalit so'zlar:** didaktik model, milliy komponent, tasviriy san'at ta'limi, pedagogik tizim, model komponentlari, ta'lim natijasi.

## INTRODUCTION

Although the theoretical necessity, didactic significance, and methodological principles of improving the content of fine arts education on the basis of national components have been substantiated in earlier research, uniting this knowledge into an integral pedagogical system capable of being applied in practice constitutes a separate scholarly task. It is precisely this task that can be resolved through the development of a didactic model. A didactic model is a theoretical-practical construction that reflects the lawful interconnections among the basic structural components of the educational process (goal, content, method, means, result) and provides a clear direction for pedagogical practice.

The purpose of this article is to develop an integral didactic model for using national components in fine arts education, to identify its structural components, and to scientifically substantiate their mutual functional interconnection. The relevance of the topic lies in the fact that, in existing pedagogical practice, the use of national components is often carried out not on the basis of a systematic model, but in the form of separate, unconnected methodological recommendations, which reduces the integrity and effectiveness of the process.

## ANALYSIS OF LITERATURE ON THE TOPIC

The theory of pedagogical modeling is a widely developed direction in contemporary pedagogical science. V.A. Slavenin and other researchers define a pedagogical model as a schematic representation that simplifies the essence of the educational process while preserving its basic laws. Such a model gives the teacher the opportunity to view the educational process as an integral system and to manage it purposefully. Various didactic models have also been developed in the methodology of teaching fine art, but the majority of them have a general character, detached from the national-cultural context.

In Uzbek pedagogical science, Abdirasilov S.F. and other researchers have developed the systemic foundations of the methodology of teaching fine art, but a didactic model specially oriented toward national components has not yet been fully formed. At the same time, in international practice, models of education based on cultural heritage (the “culturally responsive teaching” approach) are widely recognized, and this approach emphasizes the necessity of harmonizing the content and methods of education with students’ cultural-national context. This international experience serves as an important theoretical foundation for the model being developed in this research.

In the methodology of pedagogical modeling, two main types of models are distinguished, the descriptive model, which describes existing pedagogical reality, and the normative model, which defines how the educational process should be organized. The model being developed in this research is mainly of a normative character, being directed toward providing teachers with a clear road map for integrating national components into fine arts education. At the same time, the model also includes descriptive elements, since it is built on the basis of generalizing existing advanced pedagogical experience.

## RESEARCH METHODOLOGY

The research employed the methods of pedagogical modeling, systemic-structural analysis, and theoretical generalization. In developing the model, the general structural components of the educational process (goal, content, method, means, result) were first identified, and then each component was concretized in a form adapted to the context of national components. The functional interconnections among the components of the model were expressed schematically and theoretically substantiated. In order to ensure the scientific validity of the model, each of its components was also examined comparatively against existing pedagogical-psychological theories (constructivism, activity theory, cultural-historical theory).

## ANALYSIS AND RESULTS

The goal-oriented component of the model defines the ultimate pedagogical goal of using national components in fine arts education. This goal has a two-level character: the strategic level — forming in students a national-aesthetic worldview, artistic taste, and national pride; the tactical level — mastering specific knowledge, skills, and competencies within the framework of each particular topic. The goal-oriented component performs the function of a “compass” directing all the remaining parts of the model — the selection of content, the determination of method, and the assessment of the result are all carried out in accordance with precisely this goal.

The content component defines how national components are incorporated into the fine arts curriculum. This component consists of three layers: the first layer — samples of national applied art (ornamental painting, pottery, embroidery, wood carving); the second layer — Eastern miniature painting and the creative work of its masters; the third layer — national architectural ornamentation and images of historical monuments. These three layers are distributed systematically and consistently throughout the curriculum, each being organically linked with the relevant academic topics (still life, composition, landscape).

The methodological component is built on the basis of the seven methodological principles substantiated in earlier research — systematicity, consistency, visualization, activity-orientation, cultural-historical contextuality, individualization, and interdisciplinary integration. These principles perform the function of the model’s “operating mechanism,” that is, through them the content component is transformed into a practical educational process. The methodological component also includes modern pedagogical methods such as project-based learning, problem-based learning, and interactive technologies.

The technological-instrumental component includes the specific tools used in implementing the model — visual teaching aids, digital presentations, virtual museum resources, and equipment for practical exercises. This component is the “material-technical support” of the model, and its quality and adequacy directly affect the practical effectiveness of the entire model. In selecting tools, the main criteria are their compatibility with the content component and the degree to which they serve the methods defined in the methodological component.

The outcome-assessment component is the final stage of the model, serving to determine the level of knowledge, skills, and values attained by the student. This component envisages assessment along three directions: the cognitive direction (knowledge about national art), the practical-creative direction (artistic-technical skills and their creative application), and the

value-attitudinal direction (the degree of interest in and respect for national art). The results of the assessment, in turn, return as “feedback” to the goal-oriented component of the model, which shows that the model is a closed, self-improving system.

The five components described above — goal-oriented, content, methodological, technological-instrumental, and outcome-assessment — form not a linear, but a cyclical, mutually interacting system. The goal defines the content, the content requires the method, the method determines the choice of means, the result is formed through the means, and the result, in turn, influences the goal again through assessment — that is, on the basis of the results of assessment, the goal and content are, where necessary, reconsidered. Such a cyclical structure turns the model into a not static scheme, but a constantly improving, dynamic pedagogical system.

In order to visually represent the developed model, it can be expressed in the form of a five-stage cyclical scheme: Goal → Content → Method → Means → Outcome-assessment → (again) Goal. At the center of this scheme stands the personality of the student, since all the components serve precisely to shape the student’s national-aesthetic worldview and professional-artistic preparedness. The outer contour of the scheme, in turn, is surrounded by the educational environment — the material-technical, personnel, and organizational conditions of the educational institution — and these external factors directly affect the quality of the model’s practical implementation.

Although the developed model has a universal character, its specific implementation must differ depending on the stage of education. At the stage of secondary specialized education, the model is applied mainly with an emphasis on the content and technological-instrumental components, in a visual-practical manner. At the stage of higher education, the methodological and outcome-assessment components are strengthened, and students not only study samples of national art but also master the skills of researching, analyzing, and pedagogically interpreting them, since in the future they themselves will become teachers who apply this model in practice.

## DISCUSSION

In discussing the developed model, it should be emphasized that its practical implementation must be carried out adapted to the specific conditions of the educational institution. Although the model has a universal structure, its content and technological-instrumental components can and should be adapted according to the material-technical possibilities of each institution, regional artistic traditions, and the specific characteristics of the student body. This shows that the model is not a rigid, unchangeable scheme, but a flexible, context-dependent pedagogical construction.

It should also be particularly emphasized that, in implementing the model, the professional preparedness of the teacher remains a decisive factor. Even a scientifically well-grounded model will not yield the expected result if the teacher implementing it does not possess the relevant methodological and theoretical preparation. For this reason, alongside the model, there also arises the necessity of improving the system of teachers’ professional development. Another aspect requiring discussion is the potential of the model to serve as a model for other academic subjects as well. Although the model was developed specifically for fine arts

education, its general structural logic (the goal-content-method-means-result cycle) can be adapted for integrating national components in other humanities-arts subjects as well. This shows that the model has not only narrow-practical but also broader methodological significance.

### CONCLUSION

As a result of the research carried out, an integral didactic model for using national components in fine arts education has been developed. The model consists of five interrelated components — goal-oriented, content, methodological, technological-instrumental, and outcome-assessment — which form a cyclical, mutually interacting system. This model creates a practical basis for the systematic, scientifically grounded integration of national components into fine arts education.

Proving the practical effectiveness of the developed model through experimental-testing work, as well as developing versions of it adapted to different stages of education (secondary specialized, higher education), remains an important task for future research.

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