



Article

Professional Training of Future Fine Arts Teachers Based on an Individual Approach

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Abstract: This article explores the significance of an individualized approach in higher education, particularly within fine arts faculties. The study highlights the need to tailor professional training to contemporary standards, positioning students as active participants in their learning. A key knowledge gap exists in the application of individualized teaching methods in fine arts education, which this study addresses by proposing a methodology for teaching painting. The research aims to demonstrate how this approach fosters personal and professional student growth. The methodology focuses on adapting lessons to individual needs, with results indicating that such an approach enhances student engagement and success. The findings underscore the importance of integrating individualized learning strategies into higher education curricula to improve both teaching and learning outcomes.

Keywords: Higher education institution, Personalized, Individual approach, Students, Mentor, Artistic activity

1. Introduction

The transformation of the higher education system, the entry of the Republic of Uzbekistan into the Bologna process put pedagogical science before the necessity of developing a domestic strategy of professional training of teachers by including the resource of the world experience in the field of higher education and synchronous preservation of the exclusivity of the domestic academic culture [1]. The issue of individualization of the educational process has always remained relevant for teachers [2]. The study of literature on psychological and pedagogical issues revealed that even Ya.A. Komensky in his works raised the issue of the need to take into account the individual characteristics of students and the approach to them [3]. An individual approach is considered one of the key factors contributing to the effectiveness of the learning process.

The problem of an individual approach was studied in the works of such scientists as M. Akimov, Yu. Babansky, Zagvyazinsky, M. Kagan, V. Kozlov, P. Blonsky and others. Also, a significant contribution to the study of a differentiated approach to teaching fine arts was made by famous Uzbek teachers: R. Khasanov, S. Bulatov, R. Choriev, B. Oripov, S. Abdirasilov and others. The modern trend towards individualization of education and development of the creative personality of young people is becoming increasingly relevant, but problems in this area, including insufficient study of the possibilities of an individual approach in higher education institutions, remain unresolved.

Research on the work of students in the field of fine arts shows that their abilities vary: some make many mistakes, others cannot complete the task, others show diligence

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and the achieved results correspond to the objectives of the lesson. Some students show their talents in composition, others in painting, others in graphics, and some in drawing from life. Students' preferences in choosing materials also vary significantly.

The purpose of our study is to theoretically substantiate, methodologically develop and experimentally verify the need for an individualized approach to future teachers of fine arts in painting lessons.

2. Materials and Methods

The object of the study was an individual approach to teaching painting at the Faculty of Art History of the Gulistan State Pedagogical Institute in the 20203-2024 academic year. The following methods were used at various stages of the experimental work:

1. Pedagogical observations and analysis of the artistic and creative activities of first-year students (composition, life drawing, painting);
2. Studying the individual differences of students using psychodiagnostic techniques to implement an individual approach in their work.

One of the problems of future fine arts teachers is overcoming the one-sidedness of professional development, when students are preparing to perform a limited range of professional functions and do not see the entire horizon of tasks beyond the given labor function. To solve this problem, it is necessary to restructure the very model of training future fine arts teachers. It is necessary to increase the effectiveness of the educational process and aim it at preparing future teachers for constantly changing, developing activities, enriched with new technologies and opportunities.

Among other things, this requires reorientation of training towards the individual development of each student [4]. In other words, today it is necessary to prepare a well-rounded teacher of fine arts with a broad profile using the methodology of an individual approach, taking into account the abilities and interests of each student. The problem under consideration is internally contradictory, requiring a comprehensive methodology for selecting the content and methods of teaching. This article is devoted to the practical experience of solving this problem, accumulated at the Gulistan State Pedagogical Institute [5].

The Department of Fine Arts and Engineering Graphics of our institute mainly works with students who are just starting their education. These students vary significantly in their level of preparation, ability to organize independent study, adaptation to the educational process, and level of school knowledge and communication. Teachers, analyzing the characteristics of students, came to the conclusion that standardization of education and the application of the same requirements to all students leads to a decrease in the quality of knowledge [6].

In the process of creative development, there is both the general and the unique. Unique personality traits are called individual, and a pronounced individuality is called uniqueness. An individual approach consists in managing the development of each student. This does not imply adjusting to a specific student, but requires adapting teaching methods to their individual characteristics in order to achieve the necessary level of development.

This approach creates optimal conditions for revealing the cognitive abilities, activity and talents of each student, focusing on the choice of forms and methods of teaching, taking into account their characteristics and capabilities. In this case, the teacher must understand and take into account the psychological characteristics of students, their brief level of knowledge and many other factors that influence their success in their studies [7]. A certain role in the student's educational activity and behavior is also played by his temperament, interests, inclinations, abilities, nature of his attitude to educational activity, relationships with the teacher, position in the group, health condition, mood. A teacher

who understands the importance of individual differences of students for his activity will certainly notice them and find an opportunity to use them [8].

At the beginning of the semester, the level of students' visual activity is determined based on the results of simple tests. Having identified the level of development of students' visual activity, it is necessary to pay special attention to the study of their individual characteristics. Based on this, the department's teachers have developed individual assignments for groups of students with different levels of visual activity. Their implementation stimulates students' creative activity and contributes to the search for rational ways to solve visual problems [9]. This publication presents only a framework on the basis of which each creative teacher can supplement and improve the material, putting new ideas into it. Perhaps our experience will be useful to teachers of fine arts.

Depending on the individual characteristics of students, the academic group can be divided into three categories:

1. The "weak" group consists of students with insufficient preparation, whose works clearly contain serious errors. Their ideas are often duplicated among classmates and are not always clear without explanations;
2. The "average" group includes students whose works do not have obvious errors, but lack expressiveness. Themes and plots rarely intersect with the works of peers. The teacher's assignments are not completed completely; such students can be considered to have an average level of artistic taste;
3. The "strong" group is formed from talented students who have skills in the visual arts. Their works are interesting from both a compositional and pictorial point of view. They strive to convey the emotions of the characters and have a rich imagination.

Teachers practice two approaches to individualization of teaching in the visual arts: preventing gaps in academic performance and developing the unique abilities of students. Basic assignments are mandatory for all, additional ones - for talented and less prepared students. The structure of lessons can include various options based on the individual abilities of students.

Basic assignments are mandatory for all students, and additional assignments for more capable and weaker students are designed to fill in the gaps in knowledge.

There are three options for the structure of lessons in teaching visual arts [10].

Option 1:

The lesson begins with the presentation of new material to all students, while average and strong students are given individual advice during observation of their work. The lesson ends with an analysis of the students' work.

Option 2:

After the lesson topic is presented, strong and average groups of students are given assignments for independent study, and weak ones are given individual assignments. The lesson ends with an analysis of the students' work.

Option 3:

Students in the strong group immediately begin working on the topic they heard about in the previous lesson. Students in the weak and average groups work individually, as the task is explained to them. At the end of the lesson, all work is analyzed.

3. Results and Discussion

Observations of the work of first-year students of the Fine Arts and Engineering Graphics department of the Gulistan State Pedagogical Institute in the 2023-2024 academic year showed that in painting and composition classes, some students coped with the tasks quickly and well, their works were expressive and interesting [11].

In order to achieve an overall balance in painting lessons, we recommended changing the way of working with students [12]. The main task is mandatory for all students, and additional tasks for gifted students and for weaker students are designed to fill the gaps in their knowledge. The structure of the lessons begins with the presentation of new material, an individual approach is applied, taking into account the individual abilities of the students.

Gifted students were offered more complex compositions in accordance with their individual abilities, weak students - simpler ones. Individual advice was given while observing the work. At the end of the lessons, the students' work was analyzed. Below we offer methodological material for an individual approach to students in painting for the 1st year. Task: Still life of household items of complex shape and color" (1st year).

Material: paper (stretched over a tablet), gouache, 50x70 cm format or other, at the student's choice or due to the composition features.



Figure 1. For students of group #1 (weak): "Painting with a simple teapot and two fruits"



Figure 2. For students of group #2 (intermediate): "Painting with a complex vase, teapot with 2-3 fruits, use warm tones"



Figure 3. For students of group #3 (strong): "Painting with a can with a teapot and 3-4 fruits of complex color, united by a common theme with a predominance of cold and warm tones"

In the course of our work, three pedagogical conditions were implemented: effective pedagogical interaction between the teacher and the student; self-actualization of the student's personality, individual educational work. When implementing the pedagogical condition of effective interaction between the teacher and the student, we focused our main attention on the development of the necessary skills and abilities and on the dynamics of the knowledge acquired by students in painting.

To determine the pace of this dynamics, it is necessary to compare the initial level of students with the final level achieved during the painting lesson. Based on the analysis, it is necessary to determine how successfully the knowledge acquired in the lessons has been formed and consolidated. In our opinion, it is promising to use methods when student's complete tasks that they can handle. In this case, the sequence of their implementation depends on the desire of the student. The second option - the student is offered a task that contains several levels of complexity. He himself determines the level at which he will complete the tasks and apply

Having analyzed the completed work, we made conclusions about the success of the assimilation of the material covered. The second pedagogical condition of the model we are implementing is self-actualization of the student's personality - this toolkit serves to achieve goals that are significant for the student. In our opinion, it can be achieved by increasing self-confidence, a sense of victory, and increasing stress resistance.

In the process of work, significant attention was paid to satisfying the needs of the student and the teacher, taking into account the interests of the student, based on creativity and activity, self-actualization and self-development. In order to implement the third pedagogical condition, as a means of improving student performance, individual educational work is effective. It is a mistake to perceive an individual approach in working with students as working with only one student. From our point of view, it is effective to divide students into small groups and thus notice the characteristics of each.

4. Conclusion

The study reveals that an individualized approach in fine arts education enables teachers to not only ensure students acquire foundational knowledge and skills but also to cultivate their creative potential, leading to a higher degree of artistic mastery. The refinement of pedagogical mechanisms, such as promoting independent thinking and adaptive learning, has proven effective in fostering student autonomy and enhancing the learning process. Additionally, the approach strengthens interpersonal relationships within the educational environment, promoting mutual understanding and a democratic

atmosphere. These findings imply that individualized learning strategies are crucial for optimizing student development in artistic disciplines. Further research could explore the long-term effects of individualized approaches on professional success in the arts and other creative fields.

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