

## MECHANISMS FOR THE DEVELOPMENT OF CREATIVE ABILITIES OF STUDENTS THROUGH MUSEUM PEDAGOGY

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### Annotation

This article provides recommendations on the development of the role of museums and galleries in education in educational institutions, the importance of using museums and galleries in educational activities, the main goals of museum pedagogy, factors affecting the use of teaching methods in museum pedagogy, the development of creative abilities of students through museum pedagogy.

**Keywords:** museum, gallery, museum pedagogy, art education, creative ability, Creative Activity, Visual Experience, exhibition space.

## МЕХАНИЗМЫ РАЗВИТИЯ ТВОРЧЕСКИХ СПОСОБНОСТЕЙ УЧАЩИХСЯ ЧЕРЕЗ МУЗЕЙНУЮ ПЕДАГОГИКУ

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### Аннотация

В данной статье даны рекомендации по развитию роли музеев и галерей в образовании в образовательных учреждениях, значимости использования музеев и галерей в учебной деятельности, основные цели музейной педагогики, факторы, влияющие на использование методов обучения в музейной педагогике, развитие творческих способностей учащихся через музейную педагогику.

**Ключевые слова:** музей, галерея, музейная педагогика, художественное образование, творческие способности, творческая деятельность, визуальный опыт, выставочное пространство.

As we all know, in modern conditions, the task of developing the role of museums and galleries in education and cooperating with institutions that provide formal and informal education is becoming more important. In this way they contribute to the assessment, understanding and development of local, national and world civilization heritage.

As educational institutions, museums and galleries should facilitate learning processes that provide students with different ways to gain knowledge. ” In order to consider themselves

"educational centers", museums and galleries need to provide more than exhibitions on interesting topics. They will have to connect these displays and themes with the life experiences of different audience groups.

Museums and galleries are of particular importance in training. It can now be seen that the impact of schools on work in museums and galleries is much greater than the impact of museums on work in schools. Thus, pedagogy in museums and galleries does not constitute a specialty. In museum pedagogy, it is mainly school pedagogy, which is used in the field of Education. Working in the environment of their educational process in these two institutions gives an effective result.

Art teaching in educational institutions is aimed at developing the creative and appreciative abilities of students, which should also be the goal of museum pedagogy. After all, appreciative abilities are also used for the perception and acceptance of a work of art. Therefore, modern art education is oriented in two directions: 1) development of artistic creative abilities; 2) effective and perceptual training of students.

The term effective is understood as the coverage of all activities in which students determine their relationship to reality through creative expression. The term perceptive refers to all activities related to the perception, exchange of experience, understanding and interpretation of existing works of art. The results of effective work in the field of technology and Fine Arts in education largely meet the expectations of this field. But this does not apply to the receiving side of educational activities. Even if students are in contact with fiction from time to time, there are dif-dotecological cultures in the selection and presentation of such works.

Students mainly work with paintings based on the traditional concept of a work of art. Therefore, these paintings are perceived as artistic products. Therefore, the spatial and temporal structure in which the image practices are located will be hidden. To improve this, museum teachers are creating optimal conditions for students to gain knowledge. Through such teaching procedures, Museum pedagogy makes students sensitive to the perception of art and actively engages them in the process of museum education through a series of workshops that mimic life in a given historical period.

In the real gallery space, meetings between students and artists provide additional motivation and new opportunities to encourage the development of both types of artistic ability. In terms of teaching art, museums and galleries provide opportunities for academic exchange between artists and students. Here, group discussions among students encourage common knowledge and experience for everyone.

One of the main goals of museum pedagogy is to convey to art lovers the meanings associated with the works of art in the exhibition. Thus, museum educators create conditions that help visitors recognize the important features of the exhibited work and the spirit of the period in which they were created, understand and sensitize works of art, actively integrate them into the process of museum education with various workshops. When choosing teaching methods



in museum pedagogy, several factors are taken into account (Figure 1). These factors are considered very important in teaching science.

By simulating life in a certain historical period, the question arises of how to connect the roles of teaching students and adults in museums and galleries. Museums and galleries display a large number of artworks and art objects, which are often presented in ways that do not allow observation and study. These are reactions typical of younger students. In these facilities, exhibits are often placed and displayed at a more suitable height for adults.

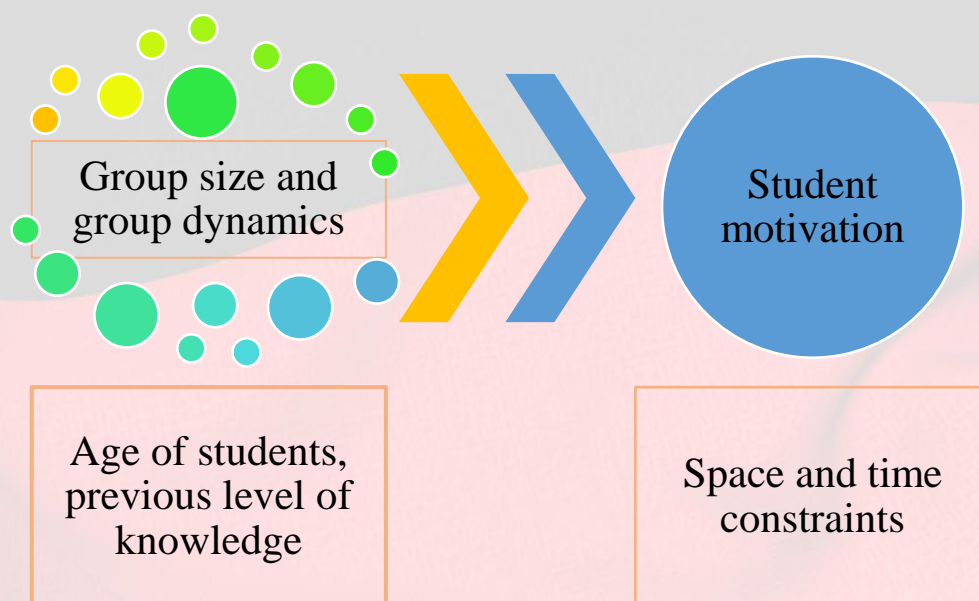


Figure 1. Factors affecting the use of teaching methods in museum pedagogy

The question also arises of the success rate of education in museums and galleries, as well as how to measure it. If visitors are intended to give personal meaning from their museum experience, then how to measure the result? Miracles continue daily. "what criteria can be applied to distinguish successful museum educational activities from failure? To the above questions, this issue is greater than the concern of adapting the activities of museum education to the needs of education in the formal field.

The educator is looking for solutions on two other issues: the development of special procedures for assessing education and the revision of the results of visits to the museum. In this regard, we can look for an answer to the question of the role of student education and how to connect the premises of museums. Quality artistic education can be achieved by carrying out both effective and receptive creative activities. Fine arts education provides a very comprehensive set of tools for the development of information formed in the complex world of young people and their cultural environment. Therefore, art education is a subject in which students constantly express themselves creatively and develop the ability to receive and perceive works of art. The museum sees the placement of works of art dedicated to the interests of students as the main goal of pedagogy. This is called art appreciation.

The sum of students' artistic perception and receptive abilities is called artistic appreciation. In order for students to enjoy artistic forms and react to the content presented, they must pay attention to museums and galleries. Therefore, for students engaged in creative activities, it is important to adopt the technique of viewing aesthetic objects according to their directly visible qualities. Emotional attitude is the result of individual factors for each person and leads to visual thinking from visual experience. In this way, when working with works of art, students achieve their mental abilities. Many believe that the perception of a work of art is rational if it is properly explained. In communicating works of art in museums, through various media or in the classroom, there is a fundamental issue of the interaction of independent perception on the one hand and the explanation presented on the other.

In research work, it is believed that the research presented on the basis of the work loses its ability. Research is reduced to the activity of acquiring the knowledge given about a work of art and is limited at most to the search for compatibility between heard and seen. In this case, the processing of instruction and knowledge determines the action. Instead of creating a state of discovery and observation that establishes a certain relationship to the work of art, gratitude is based on what is said. Thus, we are dealing with our approach to painting or the visual speech outcome of speech.

The development of the appreciation of art is based on the development of visions of works of art as subtly as possible. Perception is the product of the perceived image on the one hand and the ideas of the Observer on the other, while perceptions, memories, concepts, culturally related factors and the like shape perception in the mind. What a student sees is not the only important factor in observing a work of art, especially in relation to what he brings in relation to it. Students' opinions differ due to personal perspectives and associations. Students can react on an emotional level, an associative level, and a formal intellectual level. These three types of reactions differ because they depend on the Observer as well as the artwork.

Students discover techniques and materials in addition to their expression possibilities, as it is necessary to understand artistic meanings. The works of art created by students allow comparison with the work of the artist. At the same time, they can study differences in artistic expression and techniques for solving artistic problems before moving workshops in galleries. The place where these workshops take place can be an exhibition room or a room away from the exhibition. When it comes to exhibition space, care must be taken to ensure that students do not damage the inaccessible exhibits. It is common for students to create in galleries using the reproduction method. This means creating a similar product like the original. They create their own version of the show based on their observations. Modern pedagogical practices raise the question of whether it is a failed project to introduce students to works of art and draw using artistic templates. The answer depends on whether we accept the assumption that the purpose of drawing using artistic templates is only to relieve the student's self-creation.



As a conclusion, it can be said that since interaction in museum pedagogy is a personal matter that varies from one student to another, within a group it can create appropriate conditions that allow students to express their personal thoughts in a creative way. Their opinions differ due to personal perspectives and associations. When expressing their opinions, their perception increases the experiences of other students. Art works in the museum and gallery can cause an artistic reaction, which will be an individual solution of each student and develop a new aesthetic experience.

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