



## IMPROVING THE MODEL FOR DEVELOPING STUDENTS' ARTISTIC TASTE AND AESTHETIC THINKING THROUGH THE STUDY OF CREATIVE WORKS

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<b>Received:</b> 20 <sup>th</sup> September 2025 <b>Accepted:</b> 14 <sup>th</sup> October 2025	The purpose of this study is to develop an effective model for developing students' artistic taste and aesthetic thinking through the study of creative works. During their studies, students should acquire not only academic knowledge but also aesthetic and artistic skills. This goal is achieved through an in-depth analysis of works of art and an understanding of their aesthetic value.
<b>Keywords:</b> artistic taste, aesthetic thinking, creative activity, aesthetic perception, pedagogical model, artistic analysis, art education, artistic abilities, aesthetic values, creative activity.	

The issues of artistic taste and aesthetic thinking have a long history. The word "aesthetics" itself comes from the Greek "aisthesis" — meaning "to feel" — and for centuries it has been central to philosophy and art criticism. Famous philosophers of Ancient Greece, including Plato and Aristotle, studied aesthetic aspects as intrinsic to the nature of art and artistic works. In Aristotle's "Poetics" there is a broad account of the structure of artistic works and their aesthetic functions. Across the ages, aesthetic thinking was more often considered in a religious context. During the Renaissance, interest in art and aesthetics was revived, and reflective and empirical approaches in art studies developed. In that period, artistic taste and aesthetic thinking were regarded as important criteria for the evaluation of works of art.

In the modern era — especially in the nineteenth century — the scientific foundations of aesthetic thinking and artistic taste were further developed. The German philosopher Immanuel Kant, in the work of the same name, examined aesthetic judgment and its subjective features, defining aesthetic experience as a key aspect of aesthetic thinking. In the twentieth century, postmodern approaches emerged in the domains of aesthetics and artistic taste, which allowed art works to be studied in many dimensions and forms. Today, research aimed at developing artistic taste and aesthetic thinking within education continues. Pedagogical methods for studying artistic works and forming students' aesthetic values are topical, and these directions are being implemented in the education system. Nevertheless, approaches to the development

of artistic taste and aesthetic thinking require further refinement.

A principal problem among today's youth is that, in the educational process, students often lack sufficient skills to correctly evaluate and analyze works of art. Frequently, students experience difficulties in identifying the aesthetic value of works of art, and this can impede the full development of artistic taste. This problem adversely affects the development of aesthetic thinking, because deeper analysis and evaluation of artworks is an important educational experience for students.

In today's education system there is a shortage of the necessary methodology and tools for studying works of art and understanding their aesthetic aspects. Therefore, students do not have sufficient opportunities to develop artistic taste and to shape their aesthetic thinking. This situation limits the development of artistic taste and aesthetic thinking and reduces the effectiveness of the educational process.

This research is aimed at creating an effective model for developing students' artistic taste and aesthetic thinking through the study of creative works. The model will help increase students' skills in correctly evaluating and analyzing works of art, and it will propose new approaches for developing artistic taste and aesthetic thinking among students.

The presidential Decree of the Republic of Uzbekistan dated July 1, 2025, No. PQ-212 "On additional measures to further develop the field of Fine and Applied Arts", the Decree dated August 21, 2025, No. PQ-260 "On measures to hold the International Contemporary Art



Biennale at a high level", the Decree dated November 15, 2024, No. PQ-391, as well as the Decree of January 28, 2022, No. PF-60 "On the Development Strategy of New Uzbekistan for 2022–2026", and other normative-legal documents relevant to this activity constitute the main normative-legal foundation for this research.

Forming artistic taste and aesthetic thinking in the creative direction positively transforms the essence of the educational process in higher education institutions. It is based on the exchange of artistic-aesthetic and evaluative reflections that have decisive influence in forming students' normative and criterion bases of taste. The teacher's task is to identify the psychological state and value-semantic orientation and the mood of each person, and to stimulate interest in the learning process as well as emotional engagement.

A pedagogical prerequisite for forming artistic taste and aesthetic thinking among students is the teacher's cultivation of artistic development during lessons through emotionality, associativeness, and imagery. The use of emotionality, associativeness and imagery helps to achieve the stated goals and evokes a distinct emotional and psychological state among students, stimulates direct interest in life, and strengthens their curiosity, thinking and memory.

This condition is based on the peculiarity of the cognitive process. It is realized through an emotional-cognitive component. Subsequently, emotional experiences expand the intellectual (cognitive) domain and therefore create a need to broaden the individual's artistic taste and aesthetic thinking.

To intensify emotional and figurative impact, we propose using poetic and musical supplements during the study and imagining of colors. These methods multiply the subject's perceptual reactions, acting not only through the visual realm but also via auditory and figurative channels.

After listening to a poem, students were asked to attempt to convey their feelings, emotions and perceptions through color and texture solutions, compositions and other various artistic means, and to draw the presented flower (rose) image.

When working with different expressive means, the teacher forms a fuller and more integral conception of the world, nature and objects in the student, thereby creating the necessary environment for artistic and aesthetic education and understanding. The associative component of lesson organization plays the same role: as students listen to a poem, they are invited to listen to musical pieces and to create the associative artistic image of flowers; according to the suggested segments

they are invited to create, gather and present the full artistic image of the flower and its combinations.

This pedagogical condition ensures the effectiveness of the cognitive process and the accumulation of knowledge about artistic and aesthetic categories manifested in floral depictions, which in turn influences the development of the cognitive side of students' artistic taste and aesthetic thinking.

Development of the creative and artistic capacities that form the artistic-aesthetic component of students directly reflects the ideal of organizing the educational process in any branch of modern education.

Therefore, continuous orientation of curricula toward value-semantic directions creates a favorable ground for eliciting students' artistic and aesthetic positions. These tasks may include assignments that direct students' attention to the non-utilitarian value of household items and natural objects related to the inner life of a person. A pedagogical condition is the dialogic communication between teacher and student as co-participants of artistic and aesthetic activity. This encompasses pedagogies of creative collaboration and teacher-student interaction.

Its essence is that as a result of mutual transmission of certain spiritual information, those engaged in interaction, while each retaining their unique individuality, develop, to some extent, common artistic-aesthetic and possibly life values and similar life positions.

The sphere of art education is boundless, and within the framework of a person-centered approach, in the process of educating teacher and student, free mutual understanding of values, the shaping of artistic taste and aesthetic thinking, and the spiritual profile of the people involved in this communication are reflected.

A pedagogical condition is also the teacher's pedagogical mastery (skill in conducting lessons). Conducting mastery classes is an indicator of the teacher's high artistic level because the teacher can demonstrate technique and methods of their own creative work, possibilities and ways of artistic improvement in the object or work. In addition, the teacher must be able to correctly and effectively organize the learning process, master modern teaching methods and technologies, and possess a high level of professional training [4].

On the other hand, describing the process of developing artistic perception and creativity requires emphasizing the important role of students' actual practical activity. This condition is realized through the practical component.



A pedagogical condition is the consistent complication of educational tasks and exercises provided by the teacher to ensure continuity of instruction. Aesthetic knowledge and feelings are nearly equal in shaping artistic taste and aesthetic thinking; therefore, the principle of sequential progression and continuity of curricula ensures an easier and more effective transition for the student from aesthetic needs, feelings and imaginations to the development of knowledge, understanding artistic and aesthetic categories and forming ideals. Ultimately, this leads to the identification of personal value meanings, development of technical skills and practical aesthetic activity.

Within person-centered, axiological and cultural approaches, the principal task in improving this program must be targeted influence on forming the student's artistic taste and aesthetic thinking. Firstly, because it plays a decisive role in developing artistic capacities. Secondly, because aesthetic thinking in life is intimately connected with moral attitudes at its most important moments, and consequently influences its formation. An important task of this development is not only artistic and creative growth, but also the moral development of the person through the forces of art [5].

The various pedagogical conditions for aesthetic formation that we have identified develop the artistic and aesthetic literacy required for subsequent spiritual growth of the student personality, enabling them to master the language of artistic culture, use it, perceive it, combine it and create an artistic image.

Application of the conditions we propose leads to successful formation of artistic taste and aesthetic thinking among students, cultural development, self-knowledge, acquisition of more complex professional skills and competencies, expansion of artistic sensitivity and taste, the ability to create and construct creative projects.

Systematizing, activating and demonstrating the acquired knowledge, and interpreting internalized information at a reproductive level in the process of thinking and comprehension, the student develops artistic taste, value orientations and aesthetic thinking; they understand categories of beauty, harmony and attractiveness, and form an aesthetic ideal and standard, thereby shaping artistic taste and aesthetic thinking.

The practical component engages the student in artistic and aesthetic activity and creative practice, fosters emergence of diverse artistic and aesthetic interests, encourages observation of individual preferences, cultural development and design, and forms the desire to regularly visit exhibitions, museums, creative

workshops and art galleries. This allows the student to accumulate deep spiritual and active experience, to reveal their creative potential through empathy and identification during the process of depicting a composition, and ultimately to form artistic taste and aesthetic thinking through creative works.

This attainment is marked by the highest spiritual and emotional outcome of artistic and aesthetic perception via mechanisms such as empathy, identification and catharsis in reaction to the beautiful or ugly, artistic taste, ideals and standards. In this way, a person enters the world of beauty, feels themselves as a harmonious whole, and transforms the world according to the laws of beauty.

The presented criteria and indicators formed the basis for developing three levels of students' formation of artistic taste and aesthetic thinking through creative works.

Students with a low level of artistic taste and aesthetic thinking demonstrate a limited awareness of concepts and ideas in the fields of art and aesthetics; average perception of information related to aesthetics, art and other subject areas associated with fine art education; lack of ability to establish connections between theoretical knowledge and practice in artistic activity; inability to integrate various concepts into a whole; lack of understanding of the significance of a particular phenomenon (object) both for itself and within cultural conditions; absence of clear guidance, cultural interests, needs and preferences in the visual arts world; weak manifestation of sensitivity to beauty; minimal participation in aesthetic activity; and weaker development of artistic abilities. In such students, artistic and aesthetic proper behavior is primarily ensured through control and measures of responsibility. High level of artistic taste and aesthetic thinking is characterized by the student's demonstration of profound knowledge across aesthetics, philosophy, art, literature, design and other disciplines and arts; that is, the student systematizes knowledge about the depiction of a flower in the context of the task and demonstrates high intellectual indicators; solves tasks, is able to give information meaningful context and to process (interpret) it; constructs understanding according to their own value-semantic orientations; expresses personal beliefs and positions; applies theoretical knowledge, skills and competencies in practice; comprehends the world of beauty; shows a developed selective aesthetic perception, a high level of spiritual and emotional life, and clear indicators in the field of fine arts; perceives refinement and grandeur in creative works; participates in artistic and aesthetic events;



displays conscious value orientations in interpersonal communication, inner spiritual formation, behavior, appearance, manners and speech; demonstrates artistic and aesthetic taste; assesses the importance of an object in the sphere of cultural values and evaluates actions and situations from a value-semantic perspective for themselves; manifests aesthetic sensitivity and compassion toward the world, art and people; exhibits diverse aesthetic interests; sets their ideals and standards; is capable of applying artistic devices (colors) within the subject area of fine arts; and possesses practical skills and techniques.

The developed model considers students as participants in the processes of forming artistic taste and aesthetic thinking and in creative aesthetic activity who interact and collaborate with one another. This also pertains to subject-to-subject relations and the interpersonal relations among students. Formation of artistic taste and aesthetic thinking profoundly affects students' interpersonal relations, fostering warm, friendly attitudes, understanding and tolerance within the community. Subtle behavioral styles, polite manners and neat appearance become prevalent. A favorable ground for personal growth is created, and students learn to notice beauty, show empathy, respond to inquiries, and assist one another in performing collective tasks.

During the work, a calm, positive environment is observed that contributes to the development of creative collaboration, constructive communication and careful interpersonal attitudes among group members. Moral and informational communication is established among students, which leads to understanding of their value orientations; students participate in discussions and share their views and ideas about what beauty, harmony and attractiveness are, and about their significance and moral direction.

Practical implementation of the model for forming artistic taste and aesthetic thinking through creative works consists of creating situations of students' creative activity using pedagogical conditions that take into account humanistic demands in the training of future specialists and approximate, as much as possible, their future professional activities.

Educational situations are predictive and indicative in nature and are based on reflecting the fullness and integrity of students' personal manifestations in life and educational environments. According to D. Shult, behavior diagnostics attempts to directly measure how a person will respond to various life situations. Diagnosis of the process of forming artistic taste and aesthetic thinking is manifested in observing students in

natural situations, creating experimental analogues of such natural situations, evaluating sketches and preparatory materials, in practical classes, in essay writing, in analyzing and assessing the student's oral reports and their personal opinions and responses to such situations.

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