

METHODOLOGICAL POTENTIAL OF CREATIVE-TRANSFORMATIONAL TASKS IN DEVELOPING ELEMENTS OF ARTISTIC-AESTHETIC COMPETENCE

Mohirjon Adhamjon-o‘g‘li Oktyabrov
Namangan State Pedagogical Institute

Abstract: This article examines the methodological potential of creative-transformational tasks in developing elements of students’ artistic-aesthetic competence in fine arts lessons. Artistic-aesthetic competence is interpreted as a complex pedagogical phenomenon involving the perception of artworks, understanding of artistic features, expression of aesthetic judgments, analytical thinking, and the ability to transform artistic impressions into independent creative activity. Particular attention is paid to the differences between creative-transformational tasks and simple copying or imitation of an existing model. The article also analyzes methodological approaches that enable students to connect artworks, genre characteristics, color relationships, compositional solutions, and artistic ideas with their own creative experience.

Keywords: fine arts, artistic-aesthetic competence, creative-transformational task, artistic perception, aesthetic evaluation, composition, color relationships, reflection

Introduction. In contemporary education, it is increasingly important for learners not only to acquire ready-made knowledge but also to interpret it independently, apply it creatively, and justify their own attitudes and judgments. Fine arts education offers particularly broad opportunities for developing students’ aesthetic taste, artistic perception, imaginative thinking, and creative activity.

However, in educational practice, fine arts lessons may sometimes be limited to teaching drawing techniques, reproducing a model, or completing a visual task on a given topic. Such an approach does not always allow students to fully realize their ability to understand an artwork, experience its aesthetic content, and reinterpret that experience through independent creative activity.

The formation of artistic-aesthetic competence in fine arts lessons requires an integrated organization of the learner’s processes of seeing, sensing, understanding, evaluating, and creating. From this perspective, creative-transformational tasks have particular methodological significance. They position the learner not simply as an observer of an artwork or an imitator of an existing model, but as an active participant who reconstructs artistic-aesthetic experience through an individual creative decision. The purpose of this article is to reveal the methodological potential of creative-transformational tasks in developing elements of artistic-aesthetic competence among students in fine arts lessons.

Literature Review. In scholarly and pedagogical approaches to fine arts education, considerable attention is given to the development of learners’ artistic perception, aesthetic education, creative thinking, and practical visual activity. Within pedagogical literature, the competency-based approach is generally interpreted as the ability to apply acquired knowledge, skills, and abilities in real situations and practical activity. In fine arts education, this approach is enriched by such dimensions as the perception of artworks, understanding of artistic means of expression, aesthetic evaluation, and the application of artistic knowledge in creative practice. Artistic-aesthetic competence includes several interrelated components, among which artistic-perceptual, aesthetic-evaluative, analytical-interpretative, creative-practical, and reflective-communicative elements are of particular significance.

Nevertheless, the formation of these components cannot be fully ensured through theoretical discussion or artwork analysis alone. Artistic-aesthetic competence becomes more active and meaningful when interaction with an artwork is directly connected with the learner's own independent creative activity.

In this regard, creative-transformational tasks function as a methodological bridge between the artwork and the student's creative experience. Such tasks do not require learners to directly reproduce the color, form, composition, image, mood, or idea of an artwork. Instead, students are expected to reinterpret these artistic elements in accordance with their own topic, personal imagination, and creative objective. This process strengthens the learner's internal understanding of artistic-aesthetic experience and supports its transformation into an individual creative decision and visual product.

Methodology. The study was based on methods of theoretical analysis, pedagogical observation, comparative analysis, analysis of students' creative works, interviews, question-and-answer activities, and examination of reflective responses. In identifying the methodological potential of creative-transformational tasks, students' learning activity in fine arts lessons was considered through the following stages: perception of an artwork, identification of artistic features, expression of aesthetic attitude, creative transformation, and reflective evaluation.

These stages ensure the gradual activation of students' engagement with works of fine art. At the first stage, the learner perceives the overall mood, color tone, theme, and figurative content of the artwork. At the second stage, the learner identifies the compositional center, color relationships, forms, lines, light and shade, and other artistic means of expression. At the third stage, the learner expresses a personal aesthetic response to the artwork. At the fourth stage, the student transforms the artistic-aesthetic impression received from the artwork into an independent creative work. At the fifth stage, the learner explains the completed work and justifies the selected colors, forms, compositional solution, and artistic idea.

Results. The application of creative-transformational tasks in fine arts lessons contributes to the development of several important artistic-aesthetic qualities in students.

First, such tasks encourage learners to observe artworks carefully, identify their essential artistic characteristics, and distinguish between different expressive elements. Students perceive color harmony, the compositional center, arrangement of images, movement, rhythm, spatial organization, and the overall emotional atmosphere of the artwork. Second, creative-transformational tasks help develop students' aesthetic evaluation skills. Learners are not limited to superficial statements such as “I like it” or “I do not like it.” Instead, they are encouraged to explain which artistic means produced the strongest impression, how the choice of color created a particular mood, and why a specific compositional solution appears expressive or effective. Third, these tasks activate analytical and interpretative activity. Students seek to understand the relationship between content and form, genre characteristics, figurative ideas, and the functions of artistic means of expression. In this process, they learn to use appropriate fine arts terminology and to express their ideas in a consistent, coherent, and well-reasoned manner. Fourth, creative-transformational tasks develop the learner's ability to make independent creative decisions. For example, a student may reinterpret the balance of warm and cool colors observed in a landscape painting in an original work entitled “Morning Nature.” Similarly, a learner may use the arrangement of objects, direction of light, and color contrast found in a still life as a source of inspiration for creating a completely new composition with different objects.

In such cases, the student does not copy the original artwork. Instead, the artistic experience contained in the artwork is transformed and reinterpreted through the learner's own creative

activity. Fifth, creative-transformational tasks also strengthen reflective and communicative skills. Students analyze their own creative work and explain which artistic solutions were used, what was changed, and what kind of mood or artistic effect they intended to create. This process supports not only practical creativity but also verbal expression, aesthetic judgment, and self-assessment in fine arts lessons.

Discussion. The main methodological advantage of creative-transformational tasks lies in their ability to establish a close relationship between the artwork, the learner's perception, and independent creative activity. In traditional assignments, students often create a drawing based on a given topic or reproduce an existing visual model. Creative-transformational tasks, however, shift the focus away from copying a ready-made form toward understanding an artistic idea and reinterpreting it in a new context. Several methodological requirements should be considered when designing such tasks. First, the selected artwork should correspond to students' age characteristics, level of artistic perception, and the topic of the lesson. Second, artwork analysis should not be overloaded with excessively complex theoretical explanations. Instead, it should encourage students to observe, answer questions, express their views, and justify their interpretations.

Third, the creative task should allow a particular artistic feature of the artwork to be transformed into an independent creative decision by the learner. Fourth, each task should preferably conclude with reflective evaluation, enabling students to explain and assess their own creative choices. Creative-transformational tasks can be organized in several forms, including color transformation, compositional transformation, image transformation, mood transformation, and decorative transformation.

In color transformation, learners apply the color tone or palette of an artwork in a new way within their own theme.

In compositional transformation, the compositional center or spatial arrangement observed in an artwork is adapted to an image with different content.

In image transformation, the character, state, or movement represented in the artwork is reinterpreted through a new artistic image.

In mood transformation, the emotional impression derived from the artwork is converted into an independent visual solution.

In decorative transformation, patterns, rhythm, symmetry, and color harmony are reinterpreted in a contemporary or thematically appropriate decorative composition.

These forms of transformation create conditions for students to preserve the artistic essence of the source experience while generating new and individually meaningful visual solutions.

Conclusion. The use of creative-transformational tasks in fine arts lessons is one of the effective methodological means of developing elements of artistic-aesthetic competence in students. Such tasks guide learners toward perceiving artworks, identifying artistic features, making aesthetic evaluations, engaging in analytical thinking, making independent creative decisions, and reflectively evaluating their own work.

Most importantly, creative-transformational tasks provide learners with an opportunity to reinterpret impressions obtained from artworks through independent creative activity. This demonstrates that artistic-aesthetic competence should not be understood merely as theoretical knowledge or visual skill, but as an integrated unity of perception, understanding, evaluation, creative application, and reflective attitude. The approach presented in the article contributes to the development of students' artistic perception, aesthetic attitudes, analytical-interpretative thinking, creative-transformational activity, and reflective-communicative skills in fine arts education. Therefore, the systematic integration of creative-transformational tasks into the content of fine arts

lessons can strengthen the competency-based orientation of art education and create favorable conditions for the comprehensive artistic, aesthetic, intellectual, and creative development of learners.

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