



## USE OF INNOVATIVE EDUCATIONAL TECHNOLOGIES IN FINE ARTS CLASSES OF HIGHER EDUCATION INSTITUTIONS

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<b>Received:</b> March 17 <sup>th</sup> 2021 <b>Accepted:</b> March 28 <sup>th</sup> 2021 <b>Published:</b> April 18 <sup>th</sup> 2021	The article deals with the ways in which modern innovative technology can be used, how students develop their creative abilities and how they can develop a passion for fine arts. Technology, on its own, does not drive higher education change. Where the introduction of computers in learning involves providing students with greater autonomy as learners, this commonly conflicts with students' past educational experiences and can require a shift in their conceptions of what learning involves and what constitutes appropriate roles of students and teachers.

**Keywords:** Learning process, innovative learning technologies, interactive techniques, general conclusions, graphic organizers, self-confidence, self-esteem

The use of new pedagogical innovative technologies in the learning process is becoming more and more relevant as a social necessity in order to improve the effectiveness of the educational process, to form strong theoretical knowledge, skills and abilities of students, to develop their creative activity. The implementation of these technologies in the educational process will ensure a qualitative change in the content of the overall process of staff training. The educational process is based on the use of the ideas of the new pedagogical technology, it will give an indication of the quality of the fulfillment of the social order for the education of a fully developed personality and qualified specialist. Development of the activities of a competent person and skilled professionals in the process of social production leads to acceleration of social development. Recognizing this, many educators have been using computers effectively in the use of innovative technologies in fine arts. Through these tools, they use thematic master classes, trips to world museums, video demonstrations of great artists' works, graphic organizers, and non-standard tests. In particular, the teacher personally demonstrates the process of creativity that makes the session funny.

Innovative learning technologies (project), interactive techniques (mental attack, understanding of concepts, sequenced logical chains) and (Cluster B-B-B, "Why" graphic organizers, such as "How" diagrams and categorization tables) can be used effectively during the lessons. The use of various non-standard tests aimed at determining the level of pedagogical intelligence and professional competence of students is carried out through computer facilities. At the same time, test tasks appear in the form of animated pages, not just only with words. Using computer technology is fun and welcoming and students are involved in serious creative activities that nurture personal qualities. Visual arts create a positive atmosphere and gradually the students begin to develop certain cultural and moral features that enhance their outlook.

Through the arts, students gain self-confidence and self-esteem by expressing and exploring their identities, as well as communicating issues and personal reflections through alternative mediums of expression. Research has found that students at-risk for dropping out of school who participate in arts programs gain a more positive attitude about themselves and their future, increase academic achievement, and decrease delinquency. For students with disabilities in particular, the opportunity to be self-expressive and successful in an artistic medium can often diffuse or transcend the sense of isolation and frustration they may feel when working with their disability in daily life.

Today's technologies offer multiple ways to accomplish this in the classroom alongside already established curricula. This Information Brief will summarize some of the research pointing to the benefits of the arts for students with disabilities and offer a number of technology resources teachers, families and students can explore.

Implementing arts-oriented classroom technology is no different than working in any other kind of technology into the classroom. It is extremely important to involve knowledgeable teachers who can adapt their teaching to a learner-centered, creative process with other teachers, students, and families, and provide a classroom environment

that has access to technology. In using technology for creative pursuits, teachers can introduce and reinforce concepts that have been previously introduced by more traditional teaching methods, and in doing so adapt the concepts to the various needs of all their students.

Many students with learning disabilities struggle to communicate their thoughts and feelings. They may have trouble finding the words or using language effectively. The visual arts, such as painting, drawing, music, and computer graphics, can give them a non-verbal way to express themselves and interact with other people. Computer graphics programs in particular can provide alternative avenues for creative expression, and when coupled with overall classroom software application, use and retention of knowledge and skills (through repetitive movement and software training, for example), can result in students retaining the ability and knowledge to use alternative input devices — often up to two full years after initial use, according to one study.

Instead, advances in technology need to be considered within the context of an interlocking web of trends and forces, from demographic drivers (not good) to levels of public funding (even worse). Demographic headwinds and funding shortfalls will swamp any impact of new technologies.

What also matters more than technology is ideas (and people to support them). The permanent scarcity that is now endemic to the postsecondary system has caused many to look to technology for economic answers. The vision of “your teacher is a robot” as the solution to higher ed’s cost disease is alive in those who wish to disrupt the postsecondary ecosystem.

This vision of lowering instructional costs with AI, however, only appeals if you think of learning as a transaction. In this model of learning, there are inputs (instruction) and outputs (assessments), all of which can be measured and tracked.

This conception of the learning process, however, is in reality deeply impoverished. Learning as a transaction takes the least impactful practices of higher education and elevates them to the primary goal of our colleges and universities.

An alternative view is that learning is relational, iterative, recursive and constructed. This nuanced, complicated and human-centric conception of learning requires the active participation of educators.

We can look forward to a time when well-supported (and economically secure) faculty (including adjuncts) are given new AI and AR tools to aid in their teaching. These tools, however, will complement, not substitute for, the professors.

We pay a great attention to the activities that allow for a wider and holistic understanding of visual arts using innovative technologies. Analyzing visual arts through computers, using various audio texts, music, and animations to organize virtual tours around the museums will encourage students to practice in the interconnectedness of visual arts, literature, music, art and innovative technologies. The interaction of education enhances students' interest in learning and the arts. Under the influence of material and new teaching methods students develop skills of thinking, research, discovery, justification, implementation, computer skills, as well as the skills of independent creativity. With the new generation of multimedia technologies active students' perceptions of artwork will be formed faster. Active use of innovative technologies in visual arts classes will help students to develop their ability to perceive visual arts, to develop their computer skills and to enhance their knowledge and skills. Nowadays, computer technology is the main tool for transferring knowledge in accordance with the new content of education and personal development. This tool fosters a student's sense of independence and responsibility in reading, finding sources of information, acquiring new knowledge and developing intellectual discipline.

Methods the following general conclusions were made about the practical application of computer facilities and their use in visual arts classes:

1. The computer has convenient and extensive opportunities to achieve positive results in improving teacher and student communication.
2. Provides a new and qualitative level of the use of visual explanations and reproductive methods in education.
3. The use of information and communication technologies in the classroom is a form of education that enhances students' knowledge, focuses and enhances their creativity.
4. Provides an opportunity to master the art of painting and composition through the independent use of curriculum with pedagogical advice.
5. The use of projectors makes it easier to work with texts, to present teaching videos, to increase visibility and save time.
6. Get acquainted with electronic encyclopedias, virtual tours around the world museums and exhibition halls.
7. The use of computer technology enhances the students' ability to work independently, such as searching, finding, selecting and storing information through the Internet.
8. The use of tests not only allows you to gain time, reduce material costs but also allow you to assess your knowledge and capabilities objectively.
9. The use of computer technology in the classes will enhance students' interest in the fine arts and the quality of education.
10. Visual and colorful visual observation of paintings, drawings, charts, visualization of objects by means of photos and videos, accurate perception of the material on the subject, helps to illustrate the chosen material in an interesting way.

Thus, the use of innovative technologies in the classroom and in extracurricular activities helps to save time, develop personal creativity and organize activities based on psychopedagogical knowledge. In addition, the use of innovative pedagogical technologies in the Fine Arts classes:

- Develops students' cognitive activity and activates the learning process;
- a lot of work is done in short time;
- Speed up the process of checking students' theoretical knowledge;
- Strengthens knowledge and skills;
- Leads students to creativity out of class.

Successful educators focus on the intellectual—and often ethical, emotional and artistic—strengths and development of students. Indeed, rather than thinking in terms of teaching a discrete discipline, they teach students to understand, apply, analyze, synthesize, and evaluate evidence and conclusions. They stress the ability to make judgments, to weigh evidence, and to understand one's own thinking; many stress the importance of developing intellectual habits, asking the right questions, examining one's values, recognizing moral decisions, and looking at the world in novel ways. Rather than emphasizing how well students perform on examinations, they focus on ways to transform conceptual understanding, foster advanced reasoning, and develop the ability to examine one's own thinking critically.

Good instructional design promotes better learning outcomes. When designing instruction, whether synchronous or asynchronous, whether utilizing technology or not, the educational underpinnings are the same. The literature in educational theory, including that of cognitive psychology, provides a framework for course design. Most significant are the seminal works describing "How People Learn" and Chickering and Gamson's Seven Principles of Good Practice.

Adopting a philosophy, model, and culture that facilitates, values, and recognizes the scholarship of teaching and learning is not without challenges. Faculty members have indicated that a lack of adequate incentives and compensation, plus the lack of tenure and promotion guidelines that support the scholarship of teaching and learning, are barriers. Perhaps the most significant hurdle, however, is that most faculty populating institutions of higher education have not been trained as educational scholars. They are quite comfortable pursuing scholarship, often in the form of traditional research, in their specific areas of expertise (among pharmacy faculty, those areas would represent various aspects of the pharmaceutical sciences and related disciplines that in the aggregate compose academic pharmacy). They almost never have experience, expertise, or confidence in developing hypotheses or applying the scientific method to issues related to teaching and learning.

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