

GOALS AND TASKS OF DEVELOPING AESTHETIC TASTE IN PRESCHOOL EDUCATIONAL ORGANIZATIONS

Tolibjanova Ikboloy Tokhirjon kizi
Master of Namangan state university

Abstract

In this article, the musical-aesthetic education for children by qualified teachers working in preschool educational organizations is detailed about the organization and implementation of tools and methods that create content and improve children's aesthetic attitude to life, literature and music, their ability to be highly demanding, and their talent. information is provided.

Keywords: preschool education organization, student, method, education, literature, music, art, culture, interest, event.

Over the past period, the Republic of Uzbekistan has adopted a number of normative and legal acts on the development of culture and arts. In particular, the Resolution of the President of the Republic of Uzbekistan No. PD - 3391 of November 17, 2017 “ On measures to further develop the art of the Uzbek national makom”, August 26, 2018 Resolution No. PD - 3920 “ On measures for innovative development of the arts ”, Resolution No. PD-4038 of November 28, 2018 “ On approval of the Concept of further development of national culture in the Republic of Uzbekistan”, are becoming increasingly important.[1]

Currently, there is no school, lyceum, college, public organization of children and youth that does not pay attention to aesthetic education. Radio, television, and the press consider aesthetic development of young people as one of the main problems.

Communication between literature and art has become a standard of life for today's student. The result of feeling and pictorial perception of reality expressed in the artist's work of art is a strong support and means of knowing life for the young generation. Art has such a great educational power that the experiences of the characters in the works of art are processed in the imagination, experiences, and aesthetic feelings of the perceiver and become his own experience, creating new emotions and new human relationships.

As a result of long-term and serious communication with literature and music, the aspects of the student's personality that enjoy the figurative emotional content of the musical work - aesthetic feelings, needs, attitudes, as well as personal and social concepts of all its aspects, worldview, moral and aesthetic ideals are formed. content.[2]

The ability to understand and feel beauty is not only a specific criterion and indicator of the student's level of development. Perhaps it is manifested as a stimulus for the development of the individual's abilities, and often predetermines one or another level of the student's spiritual relations with his peers, close people, classmates and schoolmates.

Any social phenomenon has both an aesthetic and a moral essence. Morality and beauty have been understood as a structural unity since ancient times. From the point of view of humanitarianism, the thing that elevates and adorns a moral and spiritual person is beauty, and if the moral thing is not in internal connection with beauty, then it cannot be recognized as spiritual-goodness. The teacher should not always ignore the inner closeness and unity of meaning of moral and aesthetic spheres.

The practical experience of schools engaged in the musical-aesthetic education of teachers shows that they effectively solve the main task with their creative work, that is, a comprehensively developed, spiritual wealth (highly developed spiritual-practical, theoretical, musical - shows that it forms a person who embodies aesthetic abilities), moral purity and physical perfection. For this reason, music-aesthetic education is now considered the most important element of the system of personality formation in every school in our republic. Qualified teachers understand that musical-aesthetic education is a set of tools and methods that develop and improve students' aesthetic attitude to life, literature and music, their ability to be highly demanding, and their talent. Scientific worldview is an indicator that is considered as a measure for the ideological and artistic effort of a piece of music.

The system of musical-aesthetic influence implies the close connection of various forms of artistic and creative activity of the child in the classroom, outside the classroom and outside the school. The use of mass media, computers, computing techniques in the experience of aesthetic education greatly expands its tools and methods.

In order to organize a developmental complex of aesthetic education for a child in every school, it is necessary to eliminate the concepts of one-sidedness of the tasks and goals of aesthetic education. Realizing the beauty of the nature of our country, the beauty of the surroundings, the beauty of attitude and the science of music, physical development will have a much more educational effect than communication with literature and music alone.

Unfortunately, in practice, there are still teachers who do not pay attention to the aesthetic maturity of the child, who use the excuse that there are more serious tasks in moral, labor, and political education, and who consider aesthetic education to be an unnecessary task. Such a teacher cannot achieve success in educational work.

In fact, the importance of the goals and tasks of aesthetic education and its potential for forming the student's personality were not sufficiently reflected in the structure of the curriculum, in which very few lesson hours are allocated even to music, let alone the science of aesthetic education. Accordingly, the task of the teacher and the school is, firstly, to make full and productive use of class time, secondly, to make maximum use of the possibilities of classroom and extracurricular activities, and thirdly, to establish interdisciplinary communication.

Aesthetic educational work carefully considered from these three points of view applies to the entire educational process, all classes, clubs and optional activities, the child's extracurricular pedagogical organizational activities, free time activities, music, literature, etc. is absorbed in independent application. Then these works can be combined and become the basis of the educational process, its organizational and unifying part.

In the current conditions, the following tasks of aesthetic education are promoted in the school.

1. Systematic development of students' perception of beauty, aesthetic feelings and imagination. All kinds of art, musical activities, nature and life contribute to this, directly creating emotional presence, joy, excitement, pleasure and interest.
2. Bringing children closer to activities in the field of art by raising the need and habit of adding elements of beauty to life, nature, and social relations as much as possible.
3. Enriching children's impressions by introducing them to different types of musical works and the means of expression used in them using a certain organized system.
4. To develop general musical ability in children, to develop expressiveness of singing voice and movements, to help the development of basic musical-aesthetic taste.

The practical experience of schools engaged in the aesthetic education of students shows that they effectively solve the main task with their creative work, i.e. comprehensively developed spiritual wealth (highly developed spiritual-practical, theoretical, aesthetic abilities), showing that it forms a person who embodies moral purity and physical perfection. Therefore, in every school in our republic, aesthetic education is now considered the most important element of the system of personality formation.

According to advanced pedagogues, aesthetic education is a set of tools and methods that develop and improve students' aesthetic attitude to life, literature and art, the ability to be highly demanding of them, and the ability to objectively evaluate artistic works from the perspective of literature and art. they understand that [3]

In the correct organization of work on aesthetic education, it is appropriate to determine its approximate content for children in each class, to determine specific requirements that are in accordance with the general tasks of education. This makes it possible to overcome randomness, spontaneity, one-sidedness in the selection of tools and methods of aesthetic education, helps pedagogues-practitioners to plan work, distribute works in a certain consistency, and see its final results.

Aesthetic education permeates many aspects of a child's life, is inextricably linked with children's moral, mental, physical, and musical development and is realized in the main forms of organizing their activities.[4]

The aesthetic education program is aimed at developing interest, feelings, inclinations and abilities that help to form perception, imagination, memory, and the emergence of an active attitude to life. Observing the manifestation of these qualities and their development is more difficult than observing the concrete results of knowledge and skills. It is important to determine the consistency of this development. Aesthetic education is a complex process. That's why we sometimes use expressions such as "Teaching children to be emotionally aware", "Enjoying", "Love and desire", "Showing their abilities" and so on, in which we specify exactly what it is manifested in. For example, it is required to demonstrate musicality and poetic ability, and at the same time how to determine this and what is required of children – "Correct intonation, listening to determine whether the song is sung correctly, high and low distinguishing between sounds, their strength and height, the change of tempo in singing and reciting poetry" is explained.

Musical-aesthetic education is not separated from the general pedagogical process. Aesthetic education permeates many aspects of a child's life, is inextricably linked with the musical, mental, moral and physical development of students and is realized in the main forms of organizing their activities: music, games, work, and holiday events.

A certain difficulty in organizing a real aesthetic education is that the tasks of aesthetic education are often solved simply and superficially. Although a musical work has unlimited possibilities, it is used without careful preparation and without setting serious goals. However, one should not talk to students about great music, literature, or visual arts in a superficial and casual way. The level of educational work based on the material of a musical work should be in accordance with the complexity of the work, the depth of the idea in it, the author's artistic skill and musical-aesthetic imagination. Otherwise, the serious content of the piece of music will be lost and it will not affect the reader's emotions and mind as expected. Therefore, it is necessary to have a creative and deep approach to organizing work with a musical work, using it in the educational process.

There are two most important aspects of knowing the art of music: the direct perception of a musical piece and its appreciation. Both of these should be taken care of in school.

First of all, the student should be in the environment of the world of music, understand the artistic and moral-aesthetic nature of the work. He should understand that the content of a musical work cannot be conveyed using any means other than the means by which it was created.

A child listens to a piece of music for a moment and becomes enthralled, so that his inner dialogue at the same moment is the teacher's desire and goal.

At the second stage of knowing the work, the student should express his opinion about the musical work, give an artistic assessment of its ideological content, and analyze the characteristic features of the work. Knowing music only on an intellectual level can not only impoverish students' understanding of the work, but also destroy the true meaning, idea and content of the work. Therefore, direct perception of music is a factor in this process. An intellectual approach to music actually destroys its active

influence on a person. In this case, the feeling is left aside, the perception prevails, and the direct relationship becomes nothing in front of the history and theory of music.

But this does not mean that knowledge of music should be limited to direct perception and experiences. A student can have a conscious attitude to the evaluation of an artistic work only if he acquires the skills and qualifications of analysis and evaluation. He should be able to adjust his attitude and assessment of the work to the assessment confirmed by social experience. Knowing the experience of social evaluation of such a work has educational and developmental value.

Aesthetic education has a great and comprehensive impact on the formation of a person. First of all, the perception of a piece of music helps to develop experienced creative, imaginative thinking. A work of art, which is considered a complex and unrepeatable event, forms delicate imaginative connections, enriches and deepens thinking, develops feelings and the ability to express them verbally or in other forms. The feeling of words, especially poetic words, imagination and imagination are improved, the ability to creatively react to life, to express one's ideas, feelings and mood through an artistic material is deepened. The experience of using general different forms of knowledge becomes a tracer of the development of musical-creative ability in the student in general: the less experience, the lower the level of development, and vice versa, the more it is, the higher the level of development. will be higher.

With the aesthetic knowledge of music, nature and all other events that contain elements of beauty, a person has special characteristics, qualities such as musical taste, aesthetic ideal, aesthetic experience, the ability to see, feel and appreciate beauty and awakening. will find content. No matter how much all these forms of musical-aesthetic knowledge develop, it cannot be the final limit, but they improve throughout a person's life. In this process, general education school is a serious stage. It introduces the child to the beauties of art and existence, develops in him the ability to creatively perceive any form of aesthetics and teaches him to distinguish these aesthetics, forms an aesthetic need in the child, improves the ability to evaluate any event in music and existence. [5]

Aesthetic taste begins to develop with the child's initial relational experience and knowledge of the surroundings. The period of its most intensive formation is the school years, during which the child has the opportunity to regularly get acquainted with musical activities, and his musical-creative ability actively develops. In educational or educational work, the teacher draws the student's attention to the aesthetic qualities of life and art and music. It should be said that a young person is more capable of direct emotional assessment of everything he perceives than an older person. It simply resolves the choice in a yes or no manner. The student gradually develops a complex of concepts that express personal recognition and goodwill. The fact that the child chooses works that he likes more than others is an indicator of his aesthetic taste. Aesthetic taste is more specific and pedagogically controlled compared to other indicators of aesthetic maturity in the student. Currently, the teacher has the opportunity to show the student's future taste growth, relying on the knowledge of the student's artistic or wider musical-aesthetic preferences. [6]

Conclusion. The student can answer the question about what genre of music he likes the most. These are indicators of the student's musical or aesthetic taste, and even help to understand his ideal, but cannot be concrete examples that represent the ideal.

The stability of the concept of the aesthetic ideal is characteristic for elementary school children. The reader may be interested in one or another thing in the process of learning about the events. Interest in adventure, science-fiction literature, interest in vocal-instrumental ensembles, interest in television artistic broadcasts can be replaced by amateur art, and so on. Children's ability to appreciate the ideological and artistic content of the work is formed, and their interest in art forms and music is strengthened.

The skills and abilities acquired by the student are directly related to the age characteristics of his growth and perception.

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