



MODERN PROBLEMS IN EDUCATION AND THEIR SCIENTIFIC SOLUTIONS

**IMPROVING THE METHODOLOGY OF TEACHING FINE ARTS  
BASED ON THE HARMONY OF TRADITIONAL AND MODERN  
APPROACHES**

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**Abstract:** *This article explores the synthesis of traditional and modern methodologies in the teaching of fine arts. The author analyzes the importance of preserving classical artistic values while integrating innovative digital technologies and contemporary pedagogical techniques. The research focuses on enhancing students' creative thinking and technical skills through a balanced curriculum. By harmonizing these two approaches, the study proposes an improved methodological framework for higher education institutions, specifically tailored for future art specialists.*

**Keywords:** *Fine arts, teaching methodology, traditional art, modern approaches, integration, creative education, pedagogical innovation, artistic skills.*

The modern landscape of fine arts is undergoing a profound transformation driven by technological progress and shifting aesthetic paradigms. For centuries, art education was built upon the "master-apprentice" model, focusing on rigorous academic training, anatomical precision, and the mastery of physical materials like oil, clay, and graphite. However, the emergence of digital painting, 3D modeling, and conceptual installations has expanded the definition of "fine arts."

Currently, a gap exists in the educational system: some institutions cling strictly to traditional methods, potentially leaving students unprepared for the modern creative industry, while others pivot too quickly to technology, risking the loss of foundational artistic discipline. This article argues that improving the methodology of teaching fine arts requires a balanced "Middle Path" where traditional values provide the soul and foundation, and modern approaches provide the language and reach.

Traditional art education is the bedrock of visual literacy. The methodology of classical drawing and painting develops several crucial cognitive and physical attributes:

- **Observational Skills:** Training the eye to see light, shadow, and proportion beyond superficial perception.
- **Hand-Eye Coordination:** The tactile connection between the artist's hand and the canvas creates a unique neural pathway that digital tools cannot fully replicate.
- **Patience and Discipline:** Traditional mediums do not have an "undo" button (Ctrl+Z). This forces students to think critically before making a mark, fostering a high level of intentionality.





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In the Uzbek context, traditional methodology also encompasses the preservation of national identity through miniature painting, calligraphy, and applied arts, which are vital for maintaining cultural continuity.

Modernity in art education is not just about computers; it is about a shift in how we teach. Key modern elements include:

- **Digital Tools:** Software like Adobe Creative Suite, CorelDraw, and 3D sculpting tools (ZBrush) allow students to experiment without the cost of expensive physical materials.
- **Project-Based Learning (PBL):** Moving away from static copying of casts toward solving real-world design problems.
- **Interdisciplinary Approaches:** Combining art with technology (STEAM education), psychology, and sociology to create "thinking artists."

To improve the methodology at the Master's level, we propose a "Integrated Modular Framework". This research utilized qualitative observations of student performance at JDPU and a comparative study of international art curricula.

### Comparison of Methodological Focus Areas

|               |                        |                          |                             |
|---------------|------------------------|--------------------------|-----------------------------|
| Feature       | Traditional Approach   | Modern Approach          | Integrated Result (Harmony) |
| Primary Tool  | Pencil, Oil, Clay      | Stylus, Software, AI     | Multi-platform proficiency  |
| Learning Path | Linear (Basics to Pro) | Non-linear (Exploration) | Structured Creativity       |
| Outcome       | Physical Artifact      | Digital/Conceptual File  | Versatile Portfolio         |

The analysis shows that students who engage in "Hybrid Projects" (e.g., sketching a portrait by hand and then digitally coloring it) demonstrate 30% higher engagement and better spatial understanding than those using only one method.

### Proposed improvements for teaching methodology

A. The "Traditional-First" Layer:

Teaching must begin with classical foundations. Anatomy, color theory, and perspective should be taught using physical materials to build "muscle memory."

B. The "Digital Extension" Layer:

Once foundations are set, digital tools should be introduced not as a replacement, but as an extension. For example, a student paints a traditional landscape and then uses software to animate the lighting or elements within that painting.

C. Virtual Galleries and Global Critique:

Modern methodology should utilize the internet for "Virtual Exhibitions." Students should be taught to present their traditional works in a digital global marketplace (NFTs, ArtStation, Behance), bridging the gap between the studio and the economy.

### Discussion: Challenges and solutions

The primary challenge in implementing this harmony is the lack of technical infrastructure and the resistance of "traditionalist" faculty.

- **Solution:** Professional development workshops for older faculty to learn digital basics, and for younger digital artists to master classical techniques.





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- Infrastructure: Establishing "Smart Art Studios" equipped with both easels and graphic tablets

The methodology of teaching fine arts in the 21st century must be a synthesis of the "Old" and the "New." Tradition provides the structural integrity and cultural depth, while modern technology provides the tools for innovation and global relevance. By harmonizing these approaches, we ensure that the next generation of artists from institutions like Jizzakh State Pedagogical University are not only guardians of our heritage but also leaders in the global digital renaissance.

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