

# The Experience of Foreign Countries in Improving the System of Moral and Aesthetic Education of Students

Rasulova Gulchehra Jamolovna

Young biologists and chemists specialized boarding school named after Abu Ali ibn Sino  
e-mail: g.jamolovna@mail.ru

**Annotation:** *The transition of modern development to the postindustrial stage has dramatically increased the status and role of the creative individual in all spheres of society. This is due to the fact that only a creative, creative approach to the problem is able to effectively master modern techniques and technologies of the XX and XXI centuries. In other words, the creative potential of a nation is determined by the creative formation of each person it represents. In order to find solutions to such global issues, it is expedient to direct education from the interests of the state to the interests of the individual. At the same time, the essence of pedagogical processes is changing as a result of changes in cultural, historical and social conditions. This requires the need to rely more on innovations, innovative approaches, rather than on existing experiences. This idea is the main principle of the education system, which is the main link of socio-cultural heritage, and affects the purpose of the educational process, its content, form and methods, the interaction of teachers and students, their activities. The issue of aesthetic education, which plays a key role in the formation of a creative personality, plays an important role in the structure of the educational process.*

**Keywords:** *Educational process, aesthetic education, spiritual condition, students, education in schools*

## I. Introduction.

In Western countries, the results in the findings of researchers are important because they are compared with the theory and practice of aesthetic education. The philosophical foundations of aesthetic education in the United States are closely related to the philosophical concepts that form the basis of socio-cultural life (e.g., Dune's doctrine of pragmatism). One of the unique features of the U.S. higher education system is the diversity of science programs and their non-uniformity [1].

The philosophical concepts of aesthetic education in the United States are characterized by the predominance of science and technology. This can lead to negative consequences such as domination, technocracy and mass homogeneity, loss of identity. American educators believe that art saves from disaster. For this reason, the American pedagogical literature speaks of the great importance of art in human life, emphasizing that every student should be engaged in art, whether he is talented or not [2]. The main means of aesthetic education in the United States is art studies. In this case, the student's artistic experience prevails over the work of art. Only when life observations are combined with practical-artistic experience do they begin to acquire aesthetic significance.

Accordingly, according to U.S. theorists, establishing an emotional balance between the individual and the environment is one of the primary goals of aesthetic education. The idea of emotional balance is embodied in Victor Louerfeld's concept of "art therapy." This concept highlights the reasons why children are unable to express their thoughts in words, losing self-confidence. Art-assisted therapy is enriched with terms from Freud's theory of aesthetic education and behavioral psychology, including

self-expression, self-realization, and self-realization. terms such as self-confidence), self-evaluation. In American theory, such terms are referred to as "personal adjustment."

## II. Discussion.

French and British education theorists see the U.S. education system as a future model for their countries. Unlike the United States, these two countries, especially France, are characterized by the fanaticism of the views of the official state policy on aesthetic education. There is a single state program (France) and a system of state exams (England) that encourage teachers to familiarize themselves with the rules inherited from traditional art education systems. Western educators try to overcome the intuition in the theoretical analysis of the artistic process and teaching practice. At the same time, the views of aesthetic education theorists and practitioners on a problem are not only disproportionate, but it is difficult to find commonalities between American, French, and English concepts.

In the United States, the United Kingdom, and France, communication between art educators is conducted through a number of professional journals, including pedagogical communities nationally and globally. For example, in the United States there is the National Association of Art Education, and in the United Kingdom there is the Royal Society of Art Education. Similar societies operate in France, Italy, Germany and other countries. Special annual journals and numerous books on the problems of aesthetic education are published in the United States, England and France. Modern trends in foreign pedagogy and aesthetics are in line with philosophical trends. Since many studies on A-E education have been influenced by trends in modern philosophy such as Freudianism, pragmatism, neotomism,

and existentialism, these studies are important not only in theory but also in practice.

Western countries place special emphasis on active educational methods of aesthetic education in the education system. Proponents of this approach believe that the main thing in the educational process is not to impart knowledge, but to focus on the overall development that determines the success of education. Influencing student psyche is as important as influencing their minds.

The initiative of educators and learners is encouraged, taking advantage of the opportunities available in the modern aesthetic education system. Compulsory programs are used to assess student mastery, examinations are considered outdated, and methods such as the "daily" method, questionnaires, clarifying interests, which provide a systematic approach to the development of the child, are preferred. Reading and development, rationality and sensitivity play an important role in the acquisition of basic sciences and knowledge taught to young people, in the development of their individual creative potential.

In France, the meaning of the concept of "aesthetic education" has become relatively narrow, and now it is understood as the main field of art education. Speaking of the philosophical foundations of aesthetic education in France, it should not be forgotten that the whole French nation aspires to art or good taste. This taste is reflected in the works of all masters of artistic expression, national costumes and other elements. This taste is recognized by the whole world as an integral part of French culture and should be preserved and developed in the process of artistic formation of the French people, even if the national language of the country is recognized at the level of its art. [3]

The French education system places great emphasis on aesthetic education and it plays an important role in the national development process. For this reason, the issue of aesthetic education applies not only to a group of gifted students, but to all.

It should be noted that in France, painting is just as important as aesthetic education in the development of the individual. At the end of the 19th century, music was included in the curricula of all educational institutions. In the process of music education, as in art classes, there is a tradition and stability. The first music programs were created in 1887, in 1905 they were approved by a special order of the Ministry of Education, and by 1938, additional instructions were included in these programs. Kindergarten singing lessons are closely related to movement games and rhythmic movements. Music played a major role in the festivities at these kindergartens. Special attention is also paid to listening to music. The main purpose of music lessons is to develop hearing and sound in children. The main tasks and assignments in these classes include not only

memorizing songs, but also exercises and dictations in various forms. Singing in unison is gradually divided into small groups and replaced by learning to sing separately, one of the main requirements is to learn to read notes throughout the science of music.

Contemporary French art, its methodological foundations have a positive impact on the aesthetic upbringing of children in new schools. It is no coincidence that researchers argue that the scientific foundations of aesthetic education should be based on modern psychology, philosophy and aesthetics, the teachings of Bergson, Nietzsche, Freud. According to the founders of the new system of art education, in the formation of artistic skills of young people should be encouraged their creative pursuit and initiative.

The main focus of French educators is on the artistic and creative development of young people. [4]

Thus, based on the analysis of the philosophical foundations of A-E education in Western educational institutions, a number of interesting and positive aspects can be noted in them. Among the positive and effective theories are John Gilford's theory of creativity, Charles Pierce and John Dewey's theory of finding quality solutions to problems using art, Herbert Reed's theory of art education, Alfred Norton Whitehead's theory of the social role of art. , Jaak Mariten's (France) theory of religious education using art can be mentioned.

It should be noted that in the Western education system, A-E education is aimed at determining the place of art in general education, overcoming narrow specialization, the formation of teaching methods of art, the importance of creative factors in the formation of personality.

In Japan, the issue of aesthetic education is one of the key factors in personal development. According to Japanese educators, aesthetic ability is the ability of a person to express their individuality. However, it is difficult to understand the organization of the process of educating young people A-E in this country without understanding the Japanese national identity. It is a kind of "theory of relativity" in relation to this upbringing.

It is not uncommon in Japan for the A-E aspects to be separated from the syncretic characterization, the harmony of norms, ideas, and imagination, which is important in understanding the world. It should also be noted that the aesthetic factor is the content and structural aspect of this harmony. In a sense, this harmony complicates the analysis of aesthetic problems because they cannot be artificially separated from the worldview. Therefore, aesthetic education is studied in the flow of moral laws (overcoming evil in itself, understanding the concept of debt) [5].

The guidelines of the Ministry of Education of Japan contain five ethical and pedagogical rules that must be followed by the educator in raising a harmoniously developed generation:

1. The basis of moral education is a way of life, not a one-sided assimilation of norms. The teacher effectively manages the process of daily communication with students through his personal example.
2. Moral education is aimed at the formation of certain skills (control of their behavior, thoughts and feelings; readiness to respond to their consequences, the ability to make independent decisions, the ability to act).
3. Young people should be taught to respect the wishes of others, to understand that it depends on society and others.
4. The main form of moral education is the organization of group activities; its criterion of effectiveness is determined by the persistence of the participation of all students in the work, all of whom must clearly understand their role.
5. To teach students to accept the group problem as their own problem, to inculcate in them the norms and laws of the group and society, the need to follow them.

The main topics of the A-E educational program can be conditionally divided into 3 groups. The topics in the first group are related to the concept of "duty of gratitude". These themes aim to help students understand the sense of belonging to their educational institution.

In general, in Japan, a person feels part of a group (family, community, firm). He is accustomed to following the opinions of this group and should behave according to his position in the group. He must be grateful to his master, his boss, just as he is grateful to his father, ready to obey. That's when "family" comes into play. This is reflected in the public and political life of the country.

The second group of topics focuses on educating an active person. From an early age, the student develops a passion for work, preparation for work and the ability to work, and this work is described as a contribution to the "great work in general." Activeness, curiosity, creative approach are encouraged throughout the activities of students.

The topics in the third group are united by the issue of accepting the moral norms of society as a personal necessity. There is a strict regulation in human relations, which discusses how to act in any situation. Its main category is the "duty of honor", the need for a person to go against his personal interests, interests, benefits, desires, an objective approach to justice. The main content of the "Duty of Glory" is expressed in the following phrases: "Traditions demand it", "If you break the rules, people will condemn you and turn away."

According to Japanese etiquette, the performance of the "duty of gratitude" and the "duty of honor" requires a person to give up his own interests.

### III. Conclusion.

The principle of "Jen" (humanity, humanity) is the basis of human interaction. For example, regardless of the character of the Japanese, the rules of modernity, he must be obedient to his parents, and this is the "duty of gratitude."

In Japan, conflict-free communication skills are formed from a young age.

The Japanese man is characterized by a passion for observation. He cannot dedicate a separate object to be observed in the process of contemplation in this observation, he focuses his attention on the comprehension of the whole scene, he considers himself a part of this scene. The beauty in his eyes is the harmony with all the wealth.

The bridge between art and nature, art and ordinary life is a key feature of Japanese culture. Higher art is to follow in the footsteps of one's own nature, to realize oneself in the world. This can manifest differently.

In the eyes of the Japanese, the world of nature and the world of art are unified, not directed against each other, moreover, to feel nature, to know oneself as a part of it, is one of the constant qualities of a cultured person. There is also an aesthetic approach to nature: environmental education is closely related to aesthetic education, as the whole traditional Japanese culture is based on a careful approach to nature [1].

A Japanese person is a person who is faithful to true traditions. Throughout his life, he is accompanied by rituals, ceremonies, rituals.

Thus, the practice of "bowing" overcomes pride and finds its place in the world, the practice of "rituals" allows the soul to be refreshed, and the practice of "observation" allows one to communicate with a living being, to mature.

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