European Journal of Innovation in Nonformal Education (EJINE)
Volume 5 | Issue 6 | Jun - 2025 ISSN: 2795-8612

Formation of Competence through Developing Students' Creative Thinking in Fine Arts Lessons

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A B S T R A C T
The article discusses the issue of developing students' creative thinking skills and forming competencies through visual arts lessons. The study analyzed theoretical foundations and practical results. Experimental work had a positive impact on the growth of creativity and competence.

A R T I C L E I N F O
Article history:
Received 22 Apr 2025
Received in revised form
23 May 2025
Accepted 24 Jun 2025

Keywords: visual arts, creative thinking, competence, methodology, education, visual analysis, communicative competence, technical competence.

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In today's globalization, new approaches, innovative ideas and competency-based training models are widely used in the world education arena. The President of the Republic of Uzbekistan, Sh.M. Mirziyoyev, paying special attention to the education sector, assesses the education system as a force moving "from national revival to national progress." In particular, he noted that "Improving the quality of education is one of the main conditions for building a new Uzbekistan."

In our country, within the framework of the State Program for the Development of General Secondary Education until 2030, one of the main priorities is to revise the content of education based on a competency-based approach and to train creative and independent thinkers.

Fine arts education taught in general secondary schools also plays an important role in the successful implementation of these processes. This subject forms students' aesthetic thinking, visual perception, and the ability to create new ideas. In particular, it would not be wrong to say that fine arts lessons are an important tool serving this goal. In lessons conducted in this subject, students develop not only the ability to work with visual images, but also the ability to imagine, create new ideas, and develop creative thinking skills through visual analysis.

Creative thinking is the ability to create new ideas, apply an unconventional approach to problems, and use existing knowledge in a new way.

If we look at the issue of creative thinking in pedagogical psychology, J.P. Guilford links creativity with divergent thinking in his models and explains it as a mental process of creating new ideas. He expresses divergent thinking through the components of “fluency” (flow of thoughts), “flexibility” (adaptability), “originality” and “elaboration” (development). E.P. Torrens defines creative thinking in his works as a process of feeling, guessing, testing and analyzing the results of a problem. J. Dewey sees experience-based thinking in education and independent decision-making in problem situations as the basis of

creative thinking.

In the educational process, creative thinking forms active cognitive activity in students. They have the opportunity to apply their knowledge in practical situations, reflect and propose new approaches.

At the same time, in modern educational theory, the concept of "competence" has been defined by a number of scientists. In particular, A.V. Khutorskoy defines competence as a set of knowledge, skills and personal qualities necessary for a person to successfully operate in a particular field of activity. According to him, competence is "a structure that has an integrative nature, is manifested in practical activity and expresses the maturity of the individual". European researcher J.M. Zimnyaya defines competence as "the harmonious manifestation of knowledge, skills and attitudes, the ability of a person to successfully operate".

Generalizing on this basis, competence means a person's readiness to operate in a particular field based on the harmony of knowledge, skills and attitudes.

The following types of competencies can be formed in fine arts education:

- visual competence (perception, analysis of images);
- creative competence (creation of new images, composition);
- communicative competence (expression of thought through art);
- Technical competence (working with various materials and methods).

Creative thinking serves as the basis for the formation of these competencies.

Practical research was obtained as a result of experimental tests.

In the spring of 2025, experimental tests were conducted in three general secondary schools (grades 5-7) in Navoi. In the lessons of fine arts, creative tasks, problem situations, and exercises based on imagination were applied as experimental tests. 60 students participated in the experimental tests of our research work.

The methods used in our experimental work were as follows:

1. Creative tasks (drawing from imagination);
2. Evaluation of results through observation and questionnaire;
3. Determination of growth dynamics through the "Creative Thinking Scale".

Table of results:

Group	Creative thinking before lesson (%)	After lesson (%)	Competence growth
Experience	45%	80%	+35%

Thus, the results show that lessons with specially developed creative tasks and new approaches were highly effective in developing not only creative thinking in students, but also general subject competencies.

Experimental work was conducted among students in grades 5-7. The lessons were taught using interactive methods aimed at developing creative thinking, visual analysis, composition creation, and tasks that stimulate imagination. The following were identified as expected results in the process:

- the ability to create a new idea;
- skills in analyzing and processing visual material;
- the ability to evaluate aesthetics and express independent opinions;
- an attempt to complete the task with non-typical solutions.

When the results obtained during the experiment were statistically analyzed, it was observed that the level of creative thinking in students increased from 45% to 80%. This increase also indicates that positive changes have occurred in their attitude to fine arts lessons.

In addition, these changes can be attributed to the following factors:

Active learning methods: - Methods such as "Brainstorming", "Cluster", "and Visual analysis" encouraged students to think independently and creatively;

Integrative approach: - Visual arts topics related to subjects such as history, natural science, technology require creative solutions;

Development based on personal experience: - students formed their own unique approach by participating in visual projects about their lives, families or dreams.

As a result, experimental work showed that it served as an important factor in engaging in activities through creative thinking, revealing the student's internal intellectual potential and forming competencies in the field.

The research process used scientific and pedagogical analysis, observation, testing and interview methods. In order to identify changes in the educational process, experimental and control groups were established. Training sessions were organized for the experimental group based on the content of a special lesson aimed at developing creative thinking.

During the lessons, special attention was paid to involving students in the creative process through activities such as composition, color harmony, image creation, use of visual aids, and visual analysis. Also, through creative tasks such as “find a character,” “draw a description,” and “freely depict,” students developed independent thinking, innovative approaches, and critical analysis skills.

At each stage of the learning process, the level of students’ creative thinking was assessed. The results of the test questions prepared before and after the lesson were compared. Diagrams were drawn up and analyzed based on the data obtained. As shown by these analyses, lessons organized on the basis of a special methodological approach significantly increased students’ creative competencies.

In conclusion, it can be said that the development of creative thinking in fine arts education is an important part of the general competency approach. Through methods, tasks, and visual analysis that stimulate creative thinking, not only subject knowledge, but also social, aesthetic, and cognitive competencies are formed.

As recommendations, we consider it necessary to reiterate the following:

- it is necessary to include special activities that develop creative thinking in educational programs;
- there is a need to develop a new generation of practical methodological guidelines for teachers;
- it is necessary to widely use STEAM, design thinking, and visual solutions approaches in fine arts education.

It is fair to say that these scientific and practical approaches demonstrate the science of fine arts not only as a means of imparting knowledge, but also as an important foundation for educating a creative person.

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