



Teaching Students to Fine Arts

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Abstract: This article presents about fine art, its problems and solutions.

Keywords: Fine art, artists, drawings, sketches, sketches.

Date of Submission: 28-11-2022

Date of Acceptance: 28-12-2022

Introduction: The fundamental factor of the successful construction of the educational process in an educational institution of higher professional education is the availability of highly professional teaching staff with whom it is possible to solve any tasks of an educational and creative nature, and the selection of trained applicants, from whom quality specialists can be trained in the course of educational activities.

Methods: Applicants who have decided to connect their lives with the visual arts, along with the knowledge acquired in secondary school in various subjects, should have certain inclinations and creative abilities, such as a love of fine art in all its manifestations, music, acting, etc. Teachers at school and specialists of various ranks in the education departments of the regional and federal levels are accustomed to treat the subject of "Fine Arts" as a secondary subject that can only entertain and relax students in the intervals between the most important, in their opinion, general subjects of the natural and humanitarian cycles. According to domestic and foreign research scientists, the importance and significance of fine art for the development of the vast majority of psychological components necessary for the assimilation of the same general education subjects is extremely high. For the first time, drawing, as a necessary and useful educational subject, was introduced in Russian schools in 1632. With the development of the network of secondary schools and as a result of the gradual accumulation of learning experience, the methods of teaching drawing were also improved. In the process of formation and development of methods of teaching drawing, history considers a variety of approaches. It was only since the last quarter of the XIX century that the teaching system, which was based on the consistent depiction of various objects from nature, became widely used and widespread. This system was later called "Natural" and was the starting point in the development of methods of teaching drawing. Of great importance for the spread of the natural system were competitive exhibitions of student drawings of secondary schools in Russia, which were organized at the Academy of Arts in St. Petersburg since 1871.

Since 1890, the commission for the competitions has included a remarkable Russian artist-teacher P. P. Chistyakov, the founder of the democratic art and pedagogical system, which contributed to the formation of a whole galaxy of outstanding artists, such as I. E. Repin, V. I. Surikov, V. N. Polenov, V. M. Vasnetsov, V. A. Serov, M. A. Vrubel, etc. Based on the specifics of drawing, P. P. Chistyakov considered drawing training as a process that should be aimed at solving two

interrelated tasks: the development of students' visual perception and arming them with image skills.

The basis of such training was not to serve as mechanical exercises for training hands, but the development of skills to consciously analyze nature and apply the necessary knowledge in practice. In order to master competent drawing, a student must learn to consciously solve certain tasks in drawing - to convey proportions, shapes, spatial position, volume, chiaroscuro. N. M. Moleva in her book notes: "... relentless hard work of thought, backed up by creative searches and discoveries, made Chistyakovsky classes with students always meaningful and interesting in a new way".

Great importance in the natural system was given to a sketch from nature. P. P. Chistyakov's pedagogical system assumed a combination of direct perception of nature with its scientific study. In fact, many of the training tasks had to be completed in a very short time and were sketches and sketches.

In various situations, sketches have their own specific meaning. In some cases, they mediate the study of certain laws of nature, for example, the structure of the three-dimensional shape of objects and their construction, in other cases they are used in the study of the laws of linear and aerial perspective, and when drawing living objects-people, animals and birds in motion, sketches in their specificity are simply irreplaceable.

The skills of working on sketches and sketches in the process of working on the composition are extremely important. Here, a drawing made within a few minutes turns into a means of identifying the characteristic features of various characters, as well as various elements of the composition.

Sketches and sketches play an extremely important role in pedagogical activity, when students have to perform various kinds of drawings in front of almost every lesson, illustrating either their own explanation or possible solutions to educational tasks for a short time. Any kind of training related to the development of certain skills and abilities is not complete without exercises. At the initial stage of the formation of the skills of performing linear and color-tonal sketches and sketches, exercises should be combined with theoretical training. Knowledge of the laws of composition, perspective, the structure of the human body and other living objects allows you to correctly draw, develop interesting plot compositions that from a technical point of view look more perfect and competent if:

- to focus attention not only on the formation of practical, but also theoretical skills that allow you to independently solve educational and creative tasks;
- to build the training of students from the level they have already reached, taking into account individual abilities, combining the presentation of theoretical material with the implementation of practical exercises;
- to apply problem-search tasks in teaching and presentation of the material, developing students' "problem vision" of the surrounding reality, the ability to detect, identify, realize, solve, independently search for ways to solve various problems;
- to provide a variety of teaching content, means, methods, forms and methods of influence that contribute to the development of productive thinking, skills of its practical application, which will allow rethinking existing knowledge and generating new ones;
- to create a relaxed atmosphere, an atmosphere of enthusiasm for the satisfaction of students with learning, non-fear in the practice of performing color-tonal and linear sketches and sketches;
- actively include in the learning process elements of competitiveness, forms of training with the use of various technical means in training, as well as new developments;

- to build training based on the characteristics and level of development of students' abilities in compliance with the principle of learning - "from general to particular, from simple to complex";

Results and Discussion: In practice, the use of a sketch and sketches is often absolutely necessary: a clear and quick sketch or a short-term sketch is necessary for many professions. To be able to make sketches and sketches means to have the ability to convey your thoughts and feelings with the help of visual, visual images. To communicate with the surrounding visual images means to be able to study the world around with a few visual means. This ability is always necessary in the work of an engineer, architect, locksmith and many other representatives of various professions, and it is impossible to find such a specialty and profession where the ability to perform sketches would not bring some benefit.

A serious problem that arises after admission to the art and graphic faculty is the complete lack of first-year students' knowledge of the basics of plastic anatomy necessary for the image of a human head or figure and, as a result, constantly emerging problems in a competent approach to the image of a person in drawing, painting, and sculpture.

Conclusion: Experiments have shown that it is desirable to combine drawing and painting classes on program tasks with parallel sculpture classes on the same program tasks. If, in the process of studying the human head in drawing and painting classes, sculptural classes, modeling is carried out in parallel, and in plastic anatomy classes, simultaneously studying the theoretical foundations of the structure of the head, with practical classes, then the effectiveness of mastering the material becomes obvious. In the process of such integration in the educational process, a comprehensive study of the educational material takes place. With such a construction of the learning structure, the results of the educational work carried out become an order of magnitude higher. The final stage in the assimilation of the program in this structure of the educational process is the verification of residual knowledge through the use of specially designed task cards aimed at consolidating the theoretical and practical educational material passed, which must necessarily affect the quality and effectiveness of the assimilation of educational material and its consolidation.

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