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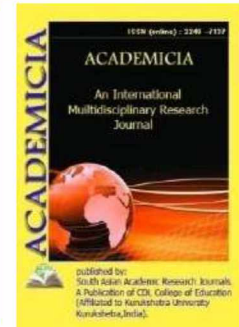
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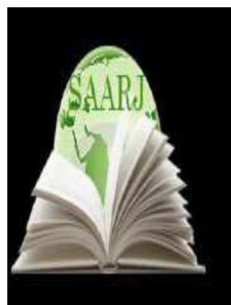
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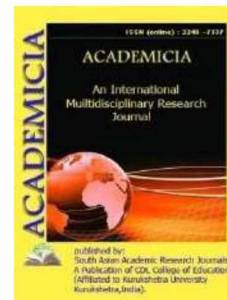


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DEVELOPMENT OF COMPETENCIES OF FUTURE FINE ART TEACHERS IN DESCRIPTION OF NATURE IN GRAPHIC MATERIALS

Botir Boltabaevich Baymetov*; **Ulfat Shuhratovich Ismatov****

*Professor of the Department of Fine Arts,
 Chirchik State Pedagogical Institute, Tashkent region,
 UZBEKISTAN
 Email id: bbb19530625@gmail.com

**Senior Lecturer at the Department of Fine Arts,
 Chirchik State Pedagogical Institute, Tashkent Region,
 UZBEKISTAN
 Email id: u.ismatov@cspi.uz

ABSTRACT

This article is aimed at improving the creative competencies of working in graphic materials in the professional training of future teachers of fine arts. It also states that the student must have a good understanding and memory of the basic principles of drawing from nature, and in order to apply their knowledge in practice, he must have the technical knowledge to describe shapes in addition to scientific knowledge.

KEYWORDS: *Fine Arts, Fine Skills, Graphic Materials, Teaching Technologies, Artistic Perception.*

INTRODUCTION

At the current stage of development of the education system of our country, new requirements are set for improving its content and methodology, quality and efficiency. The Action Strategy for the further development of the Republic of Uzbekistan identifies as a priority "Further improvement of the system of continuing education, the continuation of the policy of training highly qualified personnel in accordance with the needs of quality education." Based on a competent approach, it is important for future teachers of fine arts to develop artistic comprehension, improve teaching technologies and provide pedagogical conditions and didactic opportunities for students to master the reproductive, productive, partially exploratory and creative levels of innovative activity. In the professional training of future teachers of fine arts in

the development of their knowledge and competencies will help to correctly see and understand the laws of the structure of forms in nature, to accurately describe what they see. But these are still not enough to be an artist. The student may have a good understanding and remember the basic rules of drawing from nature, but may not be able to apply the knowledge gained in practice. Therefore, in addition to student knowledge, the description of forms should also have technical competencies. Leonardo da Vinci, a famous artist and master of fine arts, said in his book "Laws of Painting":»¹.

The main results and findings

Technical skills are just as important to a student as they still are to know the letters when writing. Free and skillful execution, depending on the nature and memory, allows the artist to be fully committed to creativity, to realize his creative ideas and to achieve the desired result. A student who has mastered the visual techniques and technologies will not be able to feel free in future pedagogical activities and, as a result, will not be able to fully express their thoughts and feelings. This also applies to all art forms. In the ancient academies of art in Europe, great attention was paid to the technique of depiction. Even in the first acquaintance with the art of drawing (in the method of copying samples), the main focus is on the technique of execution. These can be seen in the ancient works and manuals of Julen, AT Skino, VV Pukirev, AK Savrasov.

Seeing the painting technique of the great artist OA Kiprensky, we can be amazed by his astonishing technical performance. In a number of his paintings he brought to the highest perfection of the technique of working with the Italian pen, in the style of the Italian pen he was able to use all his possibilities. He took the art of painting to great heights in the "black and white" graphic image. Kiprensky used Italian pencils and chalk in a wonderful way - in a wonderful child portrait.

Even today, we can see graphic works depicted in various genres with high technical skill. An example of this is the portrait graphic work of the American artist Vantsze Lee, which was done with great skill in painting on coal. (Fig. 1)

An artist who does not master professional techniques cannot create a perfect artistic image, which means that he cannot successfully solve a given problem. I.E. Repin wrote: "You should understand that no matter how beautiful an object may be in its shape, if its depiction is empty, it will even arouse a hatred for the perfect shape.

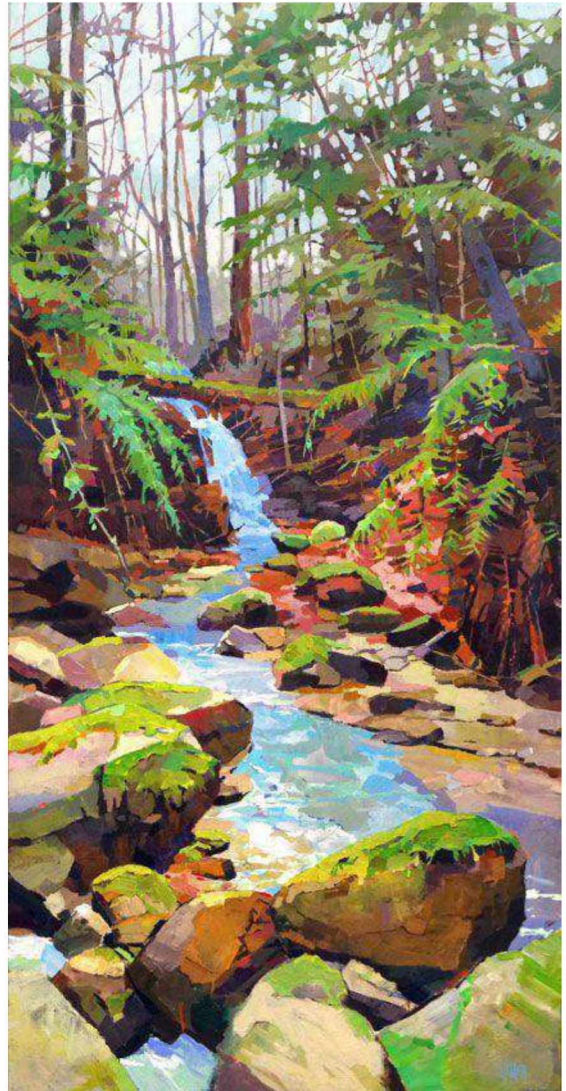
One of the ways to develop creative activity in academic classes is to involve a young artist in the study of the creative process of the skills of ancient masters. By introducing the reader to how they mastered the skills of previous great artists and showing the different interpretations of images in paintings, we are thus engaging the reader in active creative activity. Sometimes this is lacking. The educator then demonstrates how to use drawing tools to make the student's work more vivid. The teacher does not have to work much with the picture of the student, only the initial stage of the work is shown, after which the student himself continues the work. Some theorists of art see technology as an automated skill, a craft, far removed from creativity. But in reality, mastery is the result of creation. The development of technical skills has a great impact on the creative activity of a young artist.

In the past, great artists would be saddened to see such works and would say, "What a beautiful landscape it has been ruined." In all other arts, great attention is paid to the performing arts. The professionalism acquired by a person not only determines the quality of his labor activity, but also helps to show his creative abilities. "Ability to work is the foundation of any great person's talent," I.E. Repin said. Skills are automated ways and means of doing work. Skills are strengthened as you perform the exercises. Exercises should be based on a clearly designed and organized system. As a result of mastering the right exercises and methods of doing things, it is possible to acquire the necessary technical skills. In order for the hands to learn to move freely, the movements of the fingers must be brought to the level of automatic execution. Many well-known artists and scientists have come to the conclusion that the emergence and development of motor skills goes through three stages as a result of their research:

- the study of the individual elements of the movement and the unification of a number of individual details into a single whole;
- excessive movement and loss of excessive muscle tension;
- improve motor skills and achieve that actions are consistent with thinking;
- keeping the hand straight in the image;
- to acquaint the student with the technical methods of drawing from the very beginning of teaching drawing and then to achieve a good development of his creative ability.

Regardless of the methodology and individual system of teaching drawing to each educator, if the student has received the proper technical training, he or she will be able to develop successfully in the future, regardless of being a leader. Mastery is the ability of a person to perform a certain action using certain methods and techniques based on previous experience. Mastery in artistic creative activity is based on developed knowledge and skills. When working with a novice artist, it is important to keep in mind that the skill will gradually develop and improve. At first they are very loosely represented, then in the process of developing the right skills they become stronger. It is also important to remember that in order to develop a skill, you need to have a "sample of actions" to know what to achieve, to know how to correct them when mistakes are not made. Explaining the psychological nature of skills and abilities, BF Lomov wrote: "Mastery is a complex mental process. To achieve this, a person must have not only the necessary system of skills, but also the system of knowledge. At the same time, not only the knowledge of how to perform an action is taken into account, but also the knowledge of the basic features of one's work in general.

The system of knowledge, together with the system of skills, makes a person ready to solve the problems set before him independently. Mastery not only motivates but also activates mental movements. To act skillfully means to act "intelligently", to plan work processes independently, to find the most appropriate ways of action, each in a specific situation. Big differences become apparent when comparing skills and abilities. The ability is inherent in uniformity to perform an action automatically. Skill, on the other hand, is manifested in solving new problems. It involves finding the right path in new circumstances and involves creativity, not just as a return to what you have gained in your previous experience. Therefore, the process of acquiring professional skills cannot be considered as a simple mechanical work that is far from creative. Mastering the art of drawing is a creative process, but it manifests itself differently in each student. A low level of technical skill means that the creative activity of the photographer is also empty: a high level of technical skill, on the contrary, means that he has great creative potential. At the same time, it is not necessary to confuse the concepts of 'painting technique' and 'delubi'. Style is the artist's own style, which is associated with his enthusiasm and features. There are many techniques for working with pencils, sangina, and other materials. A certain technique of drawing can be achieved by a student only during a long practice. "I'm going to study technology," Kramskoy wrote. They have the equipment somewhere, like standing in a closet in front of someone, just take the key, you take the equipment, you put it: you can put it in your pocket, and when you need it, you can take it out of your pocket. Each type of technique has its own characteristics and the student should know what can be achieved from pencil, charcoal, sangina and different results can be achieved with one material. For example, when working with charcoal or drawing with sangina, a student can use a variety of techniques: in the first case, shading is limited to shading, in the second case, shading is done together. When drawing tiles, for example, on a mountain slope, watercolor can be painted as well as gouache. (Fig. 2) This will require the use of other techniques and special materials. The system of knowledge, together with the system of skills, makes a person ready to solve the problems set before him independently. Mastery not only motivates but also activates mental movements. To act skillfully means to act "intelligently", to plan work processes independently, to find the most appropriate ways of action, each in a specific situation. Big differences become apparent when comparing skills and abilities. The ability is inherent in uniformity to perform an action automatically. Skill, on the other hand, is manifested in solving new problems. It involves finding the right path in



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Artistic form can be expressed in different technical ways. The task of the drawing is to show students these techniques. For example, the bar code technique of drawing for a graphite pencil is more appropriate, which we see in the artists of the old academic school: charcoal, sangina are suitable for drawing large images in color. However, it is also not possible to prioritize any method of drawing alone. On the student's own initiative, the method and technique he or she wants can also give good results, and sometimes it is even necessary to use the method suggested by the educator. In such cases, the teacher is required to have certain pedagogical skills, the ability to direct the characteristics of the student's individuality in the desired direction. A skilled educator should not try to influence the student, more precisely, he should give the student freedom without forcing him to use any method. Often, when the teacher corrects a picture, he shows the technique, not the technique: he completes a small part of the picture and instructs the student to continue in the same way. This style of work of the educator extinguishes the creative initiative of the student. To be successful, a young artist needs to ensure that the movements of his hands, eyes, and thoughts are in order, that the mind directs the movements of the hand, and that the eye checks that these movements are correct. All of the great artist educators have focused their students' attention on this. For example, KP Bryulov said: "Before becoming an artist, it is necessary to master drawing in pencil, because drawing is the basis of art: in young people the mechanism of drawing should be developed from a young

age, so that he can think and feel clearly and easily. delivers correctly. Let him follow the idea of the pen when drawing.

CONCLUSION

In conclusion, the technique is not magic and does not keep any secrets, but it does not come by itself, as the master artists emphasize. To help the student acquire drawing skills and abilities, special assignments should be given that will train his hand, eye and mind. For this exercise to be effective, the following is required: first, the performer's effort to improve the quality of the activity, and second. to try to work better every time, and thirdly to understand the reasons for the mistakes he made in every action, often observing it from afar in the depiction of nature. It is important that the student's self-control gradually teaches him or her to describe uncomplicated shapes, that he or she gradually progresses to the complex, and that time is correctly distributed in the description.

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