

# Development of Creative Competence in Teaching Future Teachers of Fine Arts to Work in Graphic Materials

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*Abstract---* Higher education consists in the development of future teachers of Fine Arts studying in the direction of "Fine Arts": pencil drawing, various graphic materials in painting lessons; work on pencils, sangina, ink, coal, tempera, sauce, ballpoint pens, markers, study of the specific aspects, techniques of each material, assistance in finding a way of their own creativity, development of creative compositions.

*Keywords---* Competence, Highly Qualified Specialist, Technique, Graphic Material, Pen, Sangina, Ink, Charcoal, Tempera, Sauce, Ballpoint Pen, Marker, Art, Creativity, Educator, Artist.

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## I. INTRODUCTION

It is known that such important tasks as the organization of the educational process in higher education institutions on the basis of competency-based approaches to improving the quality and efficiency of education, activating students' knowledge, their intellectual development, the formation of special competencies in science. Involves finding and applying verses. This shows that the multifaceted and complex nature of the problem of forming a comprehensively mature, mature person shows the importance of the problem of pedagogical competence in fine arts classes for modern educational theory and practice.

In the system of higher education in Uzbekistan, the training of highly qualified, creative and enterprising personnel, able to solve professional and life problems independently, adapt quickly to new techniques and technologies, providing the educational process with competent approaches is a priority of state policy [1].

## II. MAIN PART

The competence of a modern art teacher is defined by the fact that he / she has in-depth knowledge, skills, qualifications and is able to convey the acquired knowledge to students within the scope of his / her specialization and specialization.

The study and analysis of the creative work of artists and teachers in the modern system of higher education, based on the study of pedagogical activity in the light of modern requirements, conducting targeted research to improve the content of their professional training and teaching methods going is one of the current problems of today [2].

The following are the main requirements for a future teacher-artist to ensure the necessary and sufficient level of practical application of knowledge acquired in the field of science:

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- Deep knowledge of the history of fine arts.
- Knowledge of types and genres of fine arts;
- Good knowledge of fine arts terms;
- Good knowledge of graphic materials and techniques of fine arts;
- Knowledge of the student's abilities, understanding, interests, and developmental characteristics;
- Study the works of foreign and Uzbek artists; be aware of universal and universal values and use them throughout their activities;
- Must be proficient in their subject, work more on themselves, and have their own creative path.

Bringing up a well-rounded person requires, first of all, pedagogical competence, great skill and responsibility from the teacher. There is no ready-made template or template for the art of teaching and educating. It takes a lot of energy, creativity and many years of experience to master this art. One of the most important issues at the level of public policy is the multifaceted activity, ability, creativity and dedication of the teacher, as well as the development of students into competent people. Therefore, modern art teachers need to be pedagogically competent.

Training contemporary art teachers to work with a variety of graphic materials; teaches the future educator-artist to choose his favorite material, to convey his feelings more clearly to the audience, to find his own creative path. In this case, each educator-artist uses a variety of artistic materials, depending on their wishes, interests and goals. In color - watercolor, gouache, watercolor, in graphics - pencil, charcoal, sangina, sauce, ink. The artist chooses a material that is comfortable for him, more expressive, able to convey his emotional state, and uses it extensively in his creative work. To do this, of course, he must have created a number of graphic materials, be familiar with their processing techniques, features and applications.

Here is a summary of some of the graphic materials in the visual arts:

### *Pencil*



Pencil is the basis of all fine arts. Regardless of which type of art the artist creates, it is based on pencil drawing.

He expresses his observations, his research on the compositions of great works, first in pencil. In the creation of works of art, these drawings serve as an auxiliary source for the artist.

If we look at our history, in the social era, people created various images of caves and mountains. They scratched the walls of the caves with nails or any harder object and made different shapes, but in the course of development, the various tools of imagery improved. These include simple black pencils. The discovery of a graphite deposit in England in the 16th century led to the popularity of pencils. Graphite pencils were used to wrap the surface of the pencils with various tapes to prevent contamination of the hands. Later, as a result of dividing the tree branches into two pieces and placing the cuttings in the middle, the two separate pieces were glued together to form the pens we use today.



There are soft and hard varieties of black pencil. The difference of the pen was marked by the mark written on it. Hard pencils are marked T, 2T or V, 2V, soft pencils are marked M, 2 M, 3M or N, 2 N, 3N. Pencils marked TM and VN are of moderate softness. When drawing an image with a pencil, it is basically held with three fingers. You need to train your hand to hold the pen freely when you hold it. Pressing the pen harder or looser can draw different lines. It's a good idea to hold the pen loosely when drawing. When preparing the tip of the pen for drawing, the graphite part can be sharpened by 5-6 mm, and the wooden part by 15-30 mm. This is because sharpened pencils help to make the lines clearer when drawing.

### *Coal*

It is the most pleasant and expressive material among all drawing materials. This allows you to quickly establish the basic tonal relationships in the picture. Charcoal pens belong to several varieties of hardness such as graphite. Soft coals are often very good for creating masses in large, expressive drawings; whereas hard pressed charcoal or carbon pens such as H and HB are more suitable for work on a smaller scale.

Hard charcoal pencils, which are easy to sharpen long and sharp points, can be used to quickly create thick and thin lines by changing the position of your hand.



Wide and linear tones can also be performed. When the pen is used by pressing it to the side, you can gradually scroll through the long part of the charcoal shaft, creating a tone to a wide mass. Charcoal sticks are often used to draw sketches.

Charcoal sticks can also be made at home. For example, let's learn a simple way to make charcoal sticks. To do this, we choose 5-10 pieces of well-ripened twigs of red or fragrant vine twigs, 10-12 centimeters in height and 8-9 millimeters in width. From any products we take an empty iron (pot) and thoroughly clean the inside, let it dry.

Into this container we fill the container with sand, placing the vine branches in an upright position. We make the mouth thicker, we water it with mud, but we must remember that when we water it with mud, we must leave a small hole in the mouth. Then we put it on the fire in the oven or in the oven and heat it. It happens even if we bury the grass in the neck with a fold. As the iron pot heats up, blue smoke starts to come out of the hole we left behind. When the blue smoke is gone, remove the pan from the heat (charcoal), as the charcoal will be ready. We can work with paper cuttings to create images on paper.

Melt a little sugar and blow it lightly onto the paper so that the pictures don't fly away, so that the pictures don't fly away. Keep in mind that the cuttings of the vine should be placed very close to each other. Or you can tie them all together. Our ancestors used pottery in such works. In Russia, white birch twigs are used. The plants produce coal cuttings by heating them for 3000 to 5 hours in an airtight environment at 3000 degrees Celsius.

### *Sangina*

It is also useful to use Sangina pencil drawings. With it, you can create any image quickly and expressively, as long as you master its technique.

It is known that there are dark brown and reddish brown varieties of sangina. They can also be used effectively on colored ocher paper. The ability to cover large parts of the shadows by dragging the stone also speeds up the workflow.

All of the above imaging tools can be used with equal success in both long-term and high-speed pencil drawings.



Depicting the human figure in a variety of situations, in moving situations in the context of the interior, is a more complex task. If they need to be processed quickly, in the form of quick lines, it is very effective to place several images on a single sheet of paper in a beautiful composition. This is because each drawing compares the images of people in different situations, adjusts their dimensions, and as a result, the group of images acquires a connected content and an artistic appearance.

Drawing a human figure, of course, requires quick images and more practice. Particular attention should be paid to the proportions of the parts of the image, the integrity of the larger form. Then it is important to know how the body position manifests itself in the state of motion, and to find and reflect it correctly [3].

### *Tempera*



Tempera paints are prepared by adding coloring agents (pigments) and connecting substances (emulsions) to them. Depending on the composition of the emulsion, tempera is divided into whitish, egg-yolk, egg-oil, waxy and casein varieties. And on sale it will be available in “tube” - dishes, adapted to ready compression. Tempera paints

are used to dissolve and mix with water.



Works created with tempera paints are characterized by the strength of the color layer, do not crack, do not fade, and retain their original state and clarity for many years. Given that this level of quality does not exist even in water colors, it is easy to imagine the advantage of temperament. Tempera technique is not inferior to water colors in its colorful style. With it you can do a lot of long-term painting, such as fast "Alla prima", thick grease, lowering, and multi-layer processing. It doesn't take long for the paint to dry, as in watercolor, because the tempera dries faster. One day allows you to resume work. One of its features is that the paint layer dries evenly. ¥ A smooth brushing over the surface with a dead brush softens and harmonizes the colors. At tempera, it is possible to make paintings in different combinations, which are very bright, but at the same time very delicate.

Tempera is mainly used to create large-scale monumental paintings. They are a handy tool for creating images on large surfaces of the wall. It turns out great even when still life is processed in tempera. Because with it you can achieve very clear, beautiful image processing. To do this, you need to find and coordinate the "accessories" in the still life - the bright colors. Gouache and tempera images require special tools and equipment. First of all, the paint itself must be of good quality.

The material must be primed to work at room temperature. They can be made on paper, cardboard, fabric, plywood or board. For this, mainly glue is used. The best base is a specially prepared primed fabric. It is processed in the same way as watercolor fabric. Flat, round, soft, and rough brushes are used for tempera. The palette should also be made of deeper plastic or porcelain. It can be made of bent edges and enameled metal. This will prevent the liquid paint from leaking out. Paints applied to the palette are stored with a damp cloth after processing. This will prevent it from drying out until the next time you use it [4].

### *Sous*

The sauce is prepared in the form of cylindrical sticks squeezed from onions with the addition of vegetable glue or clay. You can draw with the sauce in two ways. Drawing in the "dry" method is done with powdered sauce. The tonal strength of the dark areas is achieved by re-putting the sauce.



The “wet” method is as follows: the crushed sauce powder is diluted with water to the desired consistency. Initially, a medium-saturated solution with a brush covers specific and falling shadows, then a weak solution covers large parts of the shape and environment. Then, if the image is processed with a retouching pen, the eraser is more effective, and if used knowingly, any training task can be made exemplary and beautiful. If the brightest parts of the image are skillfully erased with an eraser, and the surface of the darkest shadows is covered with a black sauce, the work becomes very spatial in terms of volume. Thus, the method of working with "wet" sauce is similar to the watercolor technique (grizzly). You can work with the sauce [5].

### *Ink*

Ink is a black liquid, depending on the recipe used, it can be purchased in the art market in two main types: water-resistant and water-soluble. Manufacturers produce different types of black tones depending on the percentage of pigment in other ingredients. The most important difference between them is their level of lightness. The composition is water-resistant due to the addition of shellac or gelatin



(a material in the form of thin plates or cracks used in the manufacture of lacquer). This ink is the most enduring. It can be diluted with water; water-resistant properties appear only after it is completely dry. The water-soluble ink mixes well with water (e.g. in ton gradation), but after drying it is washed with water and is less durable; it is not advisable to use in combination with other water-based products. If you want to combine a ink aqueous solution for any purpose, such as filling it with acrylic or watercolor, get a waterproof ink. As a rule, the ink is sold in glass or plastic jars with the help of special nozzles, pipettes, which allow you to easily fill any vehicle with a ink without fear of accidental spills. There is a general rule - don't buy a ink if it's been more than two years since it was produced. When using tools called theses, you will need light-resistant ink types specifically designed for these tools. Some types of masks for graphic work (especially those based on paint, not pigment) tend to fade; so choose a light-resistant material.

### ***Ballpoint Pen***



The big advantage of ballpoint pens is that they are almost always available. The dye source is integrated into the body and in addition the dough is well absorbed by all types of paper. The delivery of the paint paste to the ballpoint pen is instantaneous, resulting in a straight, easily current character of the line. A ballpoint pen is radically different from a speedometer. To keep the line clean and clear, the fast machine must be kept in a strictly vertical position. However, the ballpoint pen is a durable, inexpensive and quality tool. Using a ballpoint pen, the line is drawn very quickly; the handle itself occupies a comfortable and easy position in the hand. Its main drawback is that the paint paste dries for a long time - sometimes it takes up to two days. Therefore, cover with a clean sheet of paper to avoid the risk of scratching. You can also remove excess ink from the tip of the pen with the corner of this protective



screen. Otherwise, the paste accumulated at the end of the rod may break the pattern, or the line will become flexible [6]. The thin-tipped Paper Mate pencil is very popular among artists (for sketches); however, the choice of pencils with medium or thin tips depends on the work being done. For large sketches, you need a medium-length pencil; should be done with a pencil with a small - thin tip. As a rule, the following practice gives the best results: put a few lines on the paper to see the actual thickness of the lines. Hunting with a ball tube or fountain pen is often done using vertical or horizontal lines or a combination thereof (cross-hatch). The smaller the distance between the lines, the richer the colors.

### ***Markers***

Since the invention, markers have been constantly improved and undergone significant structural changes - the quality of work has improved. They are reinforced with more durable and resilient materials - such as felt, nylon, plastic and foam materials. The markers stay sharp and firm for a long time and the paint supply is smooth, which results in excellent line quality. Markers vary in thickness and shape; popular pens with thin-tipped and heavier markers, the tip in the form of a chisel or wedge. They are very suitable for writing and graphic drawing. AD signs even have hints that replace each other; some of them (in the form of a dagger) can be cut with a sharp knife to obtain different lines. Double-pointed markers are handy for drawing wide and thin lines using one and the same tool. The tip of the brush-shaped marker is made of soft foam and can be used as a brush and a simple marker. All tools are filled with water-resistant ink types, which have high light and almost dry. However, these dyes are alcohol-based and considered toxic by experts; they should only work in a ventilated area. Markers filled with water-soluble ink are non-toxic and odorless. But some of them aren't easy, and if you try to break up a piece of work, the dream can be tainted. Use the paper masking method to prevent this type of "disaster". Also, many experts believe that this ink dries very slowly. The range of markers produced today is a kaleidoscope of different color shades. They include bright, pastel and fluorescent varieties. Another water-soluble tool, such as Markers with a soft, flexible foam tip, is a marker with a brush tip, such as the 3000 Brush marker. The tool can be used both as a marker and as a brush - they can apply thin and wide, decisive strokes, as well as create smooth tonal transitions and hatches [7].

### **III. CONCLUSION**

To conclude, the formation and development of the competencies of the subjects of education - teachers and students - continues to be studied as an important pedagogical phenomenon in the theory and practice of education. Therefore, the competence of a teacher of modern fine arts in higher education institutions is related to the development of a high level of pedagogical activity, the level of mastery of pedagogical techniques, the perfect mastery of their profession, the fine arts. good knowledge of graphic materials and techniques of working with them, as well as a bright manifestation of individuality in the personality of the educator, his experience and professional activity. It is necessary to organize the educational process on the basis of competency-based approaches to the development of comprehensively mature, competitive personnel required by Uzbek society. The educator is able to apply the knowledge gained in the process of teaching the artist based on his creative competencies; has the ability to adapt knowledge and methods to the situation, to provide future professionals with sufficient information about

the various graphic materials in the fine arts and techniques of working in them, to create a creative environment between them and a modern competitive educator. If we can serve in the training of artists, then we will have achieved our goal.

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