

TRAINING OF A FUTURE TEACHER IN FINE ARTS

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Abstract:

This article presents the training of teachers of fine arts.

Keywords: *Fine arts, art school, works of art, visual tasks, visual activity.*

Introduction: Art education and the development of children's creative abilities occupy an important place in the documents on the reform of general education and art schools. Any task assigned to the school is solved by the teacher in the didactic process of specific academic subjects. The tasks of art education, aesthetic education and creative development can be solved using the means of art pedagogy, through the interaction of perception of fine art and the organization of practical artistic activities of children.

The process of teaching fine art at school is based on the traditions of the Russian realistic art school, which involves perception, analysis, study of nature, knowledge of the methodical sequence of each task, stages that reflect a certain range of visual tasks. This process involves mastering the language of expressiveness, studying and applying the laws of composition, color harmony, perception of fine art, comprehension by students of the way the artist solves a certain artistic task, the technique by which an artistic image is created. In this process, artistic development and aesthetic education, training and artistic and creative activity are interrelated, which are the key features of art pedagogy.

Methods: The spheres of art-pedagogical activity in the educational space are the integration of pedagogy, psychology, art history, as well as the organization of artistic creativity. The main objectives of art pedagogy are to facilitate the learning process, to rely on the available spiritual experience in the assimilation of educational material, the personal significance of knowledge, skills, skills for students, the creation of cooperative relationships and favorable conditions for dialogue, the development of general and special abilities, creativity and productive self-expression. The process of training future teachers of fine arts in the cycle of methodological disciplines was built based on the designated tasks.

The implementation of the tasks of art education is possible only if an artistically educated teacher is trained, aesthetic education of children presupposes the presence of mechanisms for the implementation of this task in the structure of pedagogical activity. Creative development can be

organized by a teacher - a creative person who owns the stages of the creative process. The creative process - the process of creating a work of art - is more complicated than the process of depicting from nature. This is due to the interaction of its three components: the area of the formation of the idea of the subject of the image, the area of the idea of the image, the area of the material solution of pictorial tasks. The basis of the creative process is the formation of an idea about the subject of the image. In working from nature, this stage includes perception, analysis, study of the characteristic features of nature and the impression of it, which are fixed in the sketch. A sketch is understood as an element of the creation of a work of art, so sometimes its methodological significance in the educational process is not sufficiently evaluated. In the methodology of teaching children fine art, a sketch should be a mandatory element of working from nature and developing a composition. The correctness of solving the problems of the image process depends on the completeness of ideas about nature. In the process of perception and analysis, not only cognition of nature takes place, but also an attitude towards it develops, which is essential for the creative process and for the realization of creative tasks of educational drawing and painting.

The representation of the image and the methods of material solution of pictorial tasks are the area of direct work on the pictorial surface. According to the sketch, the teacher can judge the results of the child's representation of the image. In addition, the sketch embodies the idea and the main compositional means, how the student "sees" the future artistic work. The sketch expresses the artist's first idea of the image, and working on the sketch is an important stage in creating a creative composition. Therefore, in order to form the experience of creative activity of future teachers and schoolchildren, it is necessary to include work on a sketch as an obligatory element of artistic training. Since the image process includes many elements of creative activity, drawing up a sketch of an educational work encourages purposefully solving all pictorial tasks, creatively approaching the educational task. Working on a sketch, the student thinks compositionally, unlike a sketch, where only a fact is recorded.

The visual activity of children is a creative activity, there is always a figurative beginning in it. Since any creative activity presupposes the presence of a language and means that provide a basis for teaching this activity, the assimilation of the content of the subjects of the visual cycle occurs through teaching the language of fine art. In semiotic terms, "language", in relation to fine art, is understood as an image construction system used in drawing, painting, graphics, etc. Consequently, the teaching of visual language should be carried out simultaneously with the assimilation of methods for solving visual tasks that make up the image process. Students have a general idea of the language of art as a way of creating an image, therefore, it is necessary to introduce patterns and constituent elements of the language of fine art as an object of assimilation: compositional organization of the sheet, modeling of the form by color, chiaroscuro, "making" as a way to achieve the integrity of the composition, tectonics, plasticity, tonal and rhythmic construction of the work. On this occasion, V. A. Favorsky wrote that works of art should touch both originality and musicality, rhythmicity, but the rhythmic accuracy of the drawing is especially striking.

Such an approach to drawing is legitimate only with the recognition of its artistic independence. The principle of teaching fine arts - "unity of learning and creativity" - focuses on preparing future teachers to teach subjects of the visual cycle with the inclusion of a creative component: teaching the process of image with the inclusion of creative tasks. The process of drawing is a complex complex of mental and practical activities, which involves observing the stages of work in accordance with the pictorial tasks.

1. Preliminary analysis of the statement. Before working directly on the pictorial surface, it is necessary to analyze the staging, make "selection and selection of the main, characteristic, what makes an impression."
2. Compositional placement of the image on the pictorial surface.

3. Constructive analysis of the shape of objects and perspective construction of the image on the plane. The solution of this problem involves the identification of promising changes in the shape of objects, the clarification of design features, the analysis of lighting conditions.
4. Identification of the volume of objects by means of tone, color. Tonal organization of drawing, painting.
5. Detailed study of the shape of objects and transfer of materiality. The transfer of tonal relations is adequate to the full-scale production.
6. Generalization and integrity of the image.

Comparing the pictorial tasks, the solution of which is the process of depicting from nature, and the tasks facing the artist when creating an artistic image, it can be argued that the solution of both the first and second tasks is due to the possession of the means of expressiveness of the language of fine art.

The creative process is broader, it includes all the components of the image process. It seems that the commonality of the tasks of the process of depicting from nature and the creative process allows for the elements of creativity to be interspersed at the first stages of fine art education, and at the final stages of art education of students to build work from nature as a consistent implementation of the stages of the creative process to create an artistic image. The above suggests a high level of proficiency in ways of solving visual problems. This makes it possible to bridge the gap between educational and creative work in methodological training, allows you to master the technology of teaching children to create an artistic image.

Results and Discussion: The most important means of creating an artistic image are all the elements of the composition: format, distribution of the main masses, rhythm, movement, solution of the compositional center. Composition is always thought of in the material. The expressiveness of techniques and materials also affects the expressiveness of the image. Hence the need to enrich the teacher's creative arsenal with a variety of methods of working with artistic materials that give freedom in expressing their ideas, which also allows developing the creative potential of children.

Of great importance in teaching children the means of creating an artistic image is the implementation of the principle of art education "unity of perception and practical artistic activity".

The perception of works of art involves not only aesthetic education, acquaintance with the artist's work, but also the formation of special skills, the development of feelings, mastering the figurative language of art. Understanding the language of art, its means of artistic expression when creating an image becomes an important aspect of the organization of artistic perception of students in the analysis of the picture. The creativity of professional artists has a huge potential for realizing the unity of perception and practical artistic activity of students, for organizing interaction in teaching children creativity and perception of an artistic work. Guided by this principle, the teacher should begin each practical work with the perception of works of art, including an analysis of the means of creating an artistic image, means of transmitting artistic content. The perception of art is based on psychological patterns: phase and selectivity. The right to creative interpretation and individual interpretation of the work is recognized for everyone. However, to understand the deep layers of the picture, it is necessary to know the author's position, which will direct the perception in the right direction.

Conclusion: In art education, the perception of art is necessary to solve certain artistic tasks, to enhance the emotional state of children in the creative process. The need to perceive a picture arises when the task of mastering a new way of working with artistic materials is set. Children should see how a new technique "works" for them in the image created by the artist. In mastering a new technique of working with artistic materials, it is impossible to limit oneself only to the perception

of the picture. It becomes mandatory to perform exercises and creative interpretation of the technique in solving an artistic problem, in creating an artistic image.

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