

DIDACTIC PRINCIPLES IN FINE ART TEACHING AND FACTORS OF USING THE SPIRITUAL HERITAGE OF GREAT THINKERS IN FINE ART LESSONS

Mamatkulov Rashidbek Ravshanbekovich

Kokan State Pedagogical Institute

Teacher of the Faculty of National Handicrafts and Applied Arts

ABSTRACT

One should get acquainted with the art of Uzbekistan in its richness of all types and genres, with works that reflect the actual concern and sincere aspirations of our people. The main goal of a fine arts teacher is to ensure the appropriate level of world-class art in classes, and to further strengthen the achievements we have made, to convey the spiritual heritage of great thinkers to students. must be. The article presents didactic principles, factors of using the spiritual heritage of great thinkers, and a number of other information.

Keywords: Fine art, didactics, principles, lesson, factors, painting.

The color composition of the art of Uzbekistan took the leading place among other functions of the image. The history of fine art shows that the traditions of this art are highly developed in modern Uzbekistan, Tajikistan, Kazakhstan and other Central Asian countries. In the 19th century, for example, visual art appeared in Uzbekistan, in particular, in the creation of miniatures of Tashkent, Samarkand, Bukhara and Kokand. At the moment, the work of modern artists of Uzbekistan is not only a crossroad of different generations, but also stylistic directions, themes of creative individuality, as well as the spiritual quest of the East and the West, culture and culture, globalization and national self-determination. intersection of research. We are legitimately proud of the achievements in all types and genres of Uzbek fine art and architecture after independence. During the years of independence, the awareness of national identity, centuries-old traditions and customs, religion and literature were restored in Uzbekistan, and various directions of national art and culture are developing. During this period, Uzbek fine art created a wide opportunity to develop and demonstrate the creative abilities of every artist. In our republic, works are created that make a worthy contribution to the national art culture. Most of them received wide recognition and were highly appreciated by our state. In the historical development of our art, on the basis of unity, on the basis of deep knowledge of our life, on the basis of creative assimilation of the traditions reflected in Uzbek classics, everything is truly beautiful. The urgent need to strengthen the artistic culture in the life of the society forces us to think seriously: are our artists always in step with the times, always make a worthy contribution in their works to the wide-scale actions of the people, to raise their aesthetic needs? a candle? You should not be afraid of such a question; it is not a sign of weakness. A constant sense of self-criticism, the desire to create better today than yesterday, to be equal to the highest examples will help to overcome the worst enemies of art (yes, in fact, any creative work) - indifference and indifference. The works of many artists are a unique phenomenon of republican fine art, by masters, first of all, through a complex way of self-knowledge, and then through seeing the world, for the viewer, the hidden and obvious in nature and man. is revealed by trying to open it. Audience, including foreign, Didactic principles and their main issues were developed by the great European pedagogues-scientists Ya.A.Komensky, J.J.Russo, I.G.Pestalotsti. Also, F.A. Disterweg and

K.D. Ushinsky made a great contribution to the development of didactic principles. The idea put forward by them forms the basis of modern didactics.

The unity of education and training, demonstration, scientificity, awareness and activity, regularity and sequence, matching the educational content to the strength and age of children, which are considered didactic principles, are of particular importance in teaching visual arts at school. .

Didactic principles for teaching visual arts at school were developed by professors N.N. Rostovtsev, V.S. Kuzin, R. Hasanov. The principle of the unity of education and training is one of the most basic didactic principles, and it is of particular importance in the process of teaching visual arts. It is known that one of the main parts of education today is educating students in the spirit of national independence ideology. Uzbekistan is beautiful in works such as "Jonajon olka" by O. Tansikboev, "May Morning" by H. Rahmonov, "Golden Autumn" by N. Karakhan, "Choyga" by Z. Inoghomov, "Still Life" by Yu. Elizarov. -Jamoli is brightly reflected. By introducing students to such works, the first love for our motherland will appear in children, and then their feelings of love for the motherland and the country will increase even more. There are also great opportunities for interethnic harmony and international education in fine art classes, and it is done by creating compositions on various topics, showing reproductions of pictures representing the life of other nations and peoples, illustrations of folk tales. In the discussions on painting on the topics of "Our guests", "Welcoming the foreign delegation", "Tourists", an attempt is made to inculcate the concepts of international harmony and friendship in the minds of students. Conversations that help to reveal the content of the work, imagining the images of different nations and peoples lead to the improvement of children's creativity and the enrichment of their imaginations. The illustrations of the works of writers of different nationalities and the oral works of their peoples allow readers to get to know, love and understand the life, dreams, and ideas of other nations. In fine art classes, interethnic friendship and harmony were realized through the works created by our Republic and foreign artists. Among the works created by the artists of our republic, you can see pictures depicting the life and work of the Uzbek people, their harmony with other nations and nationalities, and the life and work of some foreign peoples. P.P.Benkov ("Friends"), A.Abdullaev ("Shomakhmudov family"), L.Abdullaev ("Welcome to the demobilized"), K. Husniddinkho'jaev ("Navoi and Zhomi"), A. TSiglintsev ("My house , your home too"), O'. Tansikboev ("Issykkol evening") and a number of other works are distinguished by the fact that they reflect the ideas of interethnic harmony and friendship. Also, the study of the works of artists of a number of Eastern and Western countries is included in the visual arts program. The works of Leonardo da Vinci, Raphael, Michelangelo, Rembrandt, Rubens, Kent, Picasso, Matisse and other foreign artists serve as rich material for the realization of ideas of friendship and cooperation. Also, the program envisages teaching the architecture of countries such as Egypt, India, China, Iran, and Japan. While analyzing such works of art, the teacher should highlight their unique and common features. By studying works of fine art, students will get to know the labor and labor courage, traditions, habits, lifestyle and nature of the peoples of foreign countries. The success of building a society depends on the level of work of each person. That is why people's behavior towards work that is useful for society is considered the main indicator. This quality is created in the process of labor education. Students of fine art classes have great opportunities in the implementation of labor education.

This issue is considered in the content of all types of fine art classes - painting according to nature, composition, fundamentals of art studies. In the process of depicting nature according to itself, students work on the image of various objects, vegetables and fruits used in life. During the lesson,

before students start independent work, the teacher briefly analyzes nature and tells not only about the shape, proportion, color and structure of objects, but also about the great work spent on their creation.

For example, when drawing a picture of some art objects used for marriage, the teacher tells the students about the function, shape, what materials they are made of, how much work was spent on it, etc. Also, in conversation classes about Uzbek folk art, the teacher talks about their types and the specific aspects of the work ethic of the masters. Activities such as "picking cotton", "on the farm", "harvesting", "on the school plot", "on construction" introduce students to the work of adults. The trip to the production facilities is important in this matter. During the trip, children observe how people work, get acquainted with working conditions and ways of organizing it, and see the results of the work of adults. During the trip, they learn the moral aspect of adult work, their attitude to work, and the collective nature of work. The impressions of the children during the trip are reflected in their pictures, as a result, the imagination of the students about work expands even more. The visual arts program also includes studying the selfless work of our people and their works of beauty. These include O. Tansikboev's "Cotton Watering", "On the Construction of a House", Z. Inoghamov's "Tea" and others. As the children met the heroes of the works of Uzbek artists, the artist A.Hidoyatov, the people's hafizi Mulla Toycha Tashmukhammedov, the master of practical art U.Jorakulov and other people who found their happiness through work, they are convinced that work is the basic law of society's life, of every individual. In such classes, there are opportunities to send students to various professions. As a result, students come to the conclusion that work is a spiritual and moral source of human happiness, that every person should work and love work. Also, children will have an idea that people should work not only for themselves, but for society, and that they should be treated with respect towards working people and their creations. At school, fine art is considered a subject of the aesthetic category, and it plays an important role in the development of artistic and aesthetic taste in students, that is, in fine art classes, they see, understand and appreciate the beauty in art and existence. the feeling of getting is improved. In the process of analyzing nature, the teacher draws students' attention to such things as the elegance of the shape of objects, the proportionality of parts, the harmony of form and color, the compatibility of content, form and function. As a result, students' emotional-aesthetic relationship to nature increases. Pupils use elements of nature in drawing and decorative work. Natural products serve as a good material for this. Pupils create unique and beautiful patterns by stylizing natural materials and the animal world. Observing nature in the classes of perception of existence and composition and reflecting it in pictures has a positive effect on children's education. As students observe nature in the course of the lesson, they learn the structure of trees, the variety of shapes and directions of trees, the color and shape of leaves, their elegance and beauty.

Also, the color and shape, diversity of flowers, the beauty of spring and autumn scenery, the light and elegant flight of dragonflies, butterflies, and birds excites the students. When studying works of fine art created at a high artistic level, students get aesthetic pleasure from them. The successful resolution of Suvrat's composition, the harmony of colors, the true image of existence excites children. This is not only related to aesthetic education, but also directly related to children's visual creativity and the education of their interest in art. Landscape and still-life genres play a big role in this regard. The unity of education and training, demonstration, scientificity, awareness and activity, regularity and sequence, matching the content of education to the strength and age of children, which are considered didactic principles, are of particular importance in teaching visual arts at school.

Didactic principles for teaching visual arts at school were developed by professors N.N.Rostovsev, V.S.Kuzin, R.Khasanov. The principle of the unity of education and training is one of the most basic didactic principles, and it is of particular importance in the process of teaching visual arts. It is known that one of the main parts of education today is educating students in the spirit of national independence ideology. In the works of U. Tansikbayev "Jonajon olka", "May Morning" by H. Rakhmonov, "Golden Autumn" by N. Karakhan, "Tea" by Z. Inoghomov, "Still Life" by Yu. Elizarov, the beauty of Uzbekistan - beautifully reflected. When students are introduced to such works, the first love for our Motherland will appear in children, and then their feelings of love for the Motherland and the country will increase even more. The principle of being conscious of teaching and cognitive activity of students leads to increasing the educational and educational role of the educational process. The importance of the principle of consciousness is gaining special importance in the current era of rapid development of science, technology and culture. This principle means mastering the knowledge given by the teacher consciously and with understanding. Only when the students understand this knowledge, not blindly, but understand the essence of the concepts and information provided, their knowledge will be deep and solid, and it will be kept in the children's memory for a long time. To achieve this, students' activity, attention and independent work are important. In particular, it is necessary to carefully study nature in self-drawing classes, to know the characteristic features of their structure, size, shape, size, and color. For example, the student: - understands the importance of art in people's lives; - compliance with the laws and regulations of the composition when working; - strict adherence to nature's structure, dimensions, shapes, colors; - any geometric shape is based on anything; - to draw a horizon line and observe a single point of view when drawing. Conscious mastering of materials related to works of fine art is related to having some knowledge of perspective, color science, optics and light and shadow laws, as well as knowledge of anatomy. Without mastering these laws, students will not be able to perform their visual activities correctly. Let's suppose that a student has a still life of geometrical shapes to draw at home. Without knowing the laws of perspective, the horizon line, the point of observation, the plane of the object and the image, the point of intersection, the dimensions of things, the perspective is reduced, and he cannot correctly solve his goal. A student who does not know the laws of light and shadow, natural and artificial lighting, falling and personal shadow, the location of shadows in natural lighting, flash light shadow, penumbra, reflection, etc., cannot correctly describe the size of objects. Students should be required to consciously master the terms of visual arts and not allow them to be misused.

In the process of drawing, it is not enough for the students to learn some terms, it is necessary to give them information about the origin and importance of the terms. This helps students to use scientific concepts and terms. The results of the research and the work of the teachers show that the knowledge and skills acquired during the teaching of fine arts serve not only to restore them, but also to deeply understand new materials and draw conclusions about the worldview.

In our opinion, in order to activate the process of independent learning of students and develop creative thinking in teaching, it is necessary to make extensive use of the method of problem statement of knowledge and partially to apply research and scientific research methods. Improving the effectiveness of the teaching process is directly related to the active mental activity of students (intellectuality, emotionality). It lacks a deep understanding of ideas. However, it is necessary to organize such a practical activity in which the ideas are clearly manifested and strengthened through action due to inner feelings. This can be achieved by expressive reading of works of art, telling stories, listening to music, and showing slides. If the teacher pays special attention to their beauty, elegance,

and pleasantness when describing the events and phenomena, many results can be achieved. Also, it is necessary to analyze the proportions of the shapes and dimensions of the objects, light and shadow ratios, etc. through works of art. It is important to regularly and appropriately motivate students to activate learning. Students can be encouraged by showing good works to the whole class or by recommending them to the school exhibition, convincing them of their own strength, objective criticism, and various kinds of support. The teacher's experience and knowledge should be focused on the independent activity of a strong student. It is necessary to help children by pointing, supporting questions, pointing out work directions and shortcomings.

References:

1. Sultanov H.E., Bekmuratova Sh.N. Art of Uzbekistan, its results, achievements and prospects / young scientist. — 2016. — No. 9. - P.1241-1245.
2. Akilova K. "National and public values of modern visual arts in Uzbekistan". Journal club Intelros "Druzhba Narodov" No. 2, 2016
3. Abdullayev N. Art History Volume 2, Volume 2/1 .-T., 2001. 2. Abdirasilov S.F.
4. Boymetov B.B., Abdirasilov S.F. Draftsman. - T., "Gafur Ghulam", 2004.
5. Nabiyev M.N. Color science. T., "O teacher", 1995
6. Oripov V. Fine art and its teaching methodology. - T.: "IlmZiya", 2006.
7. Fine art textbooks. 1,2,3,4 - classes.
8. Hasanov R.Kh. Methodology of teaching visual arts at school. "SCIENCE", 2004.
9. Qosimova, N. "YOSHGACHA BO'LGAN BOLALARNI RASM CHIZISHGA O'RGATISH METODIKASI." Zamonaviy dunyoda innovatsion tadqiqotlar: Nazariya va amaliyot 1.19 (2022): 14-17.
10. Sattorova, Sarvinoz, and Shakhnozakhon Nabieva. "The role of fine art in technology science." Scientific research results in pandemic conditions (COVID-19) 1.02 (2020): 167-171.
11. Abdurahimovich, Muhammadjon Azizov, and Sattorova Sarvinoz Ortiqboy Qizi. "Master Student Etiquette." www.conferencepublication.com (2020): 22.
12. Sattorova, S. O. "PATTERN SUNG ON THE CARPET." Экономика и социум 5-1 (2021): 445-448.
13. Ravshanbekovich, Mamatkulov Rashidbek. "THE IMPORTANCE AND PLACE OF BAHODIR JALOLOV'S WORK IN THE DEVELOPMENT OF MAJOR COLOR PICTURES OF UZBEKISTAN." Archive of Conferences. 2021.
14. Ravshanbekovich, Mamatkulov Rashidbek. "Importance and place of Bahodir Jalolov's work in the development of Uzbekistan's majestic color image." Texas Journal of Multidisciplinary Studies 2 (2021): 173-174.
15. Ravshanbekovich, Mamatqulov Rashidbek. "IMPORTANCE OF FINE ARTS IN GENERAL SECONDARY SCHOOLS." Web of Scientist: International Scientific Research Journal 3.10 (2022): 1008-1013.