

THE USE OF GRAPHIC PROGRAMS FOR THE DEVELOPMENT OF THE CASPIAN CAMPAIGN IN THE FUTURE TEACHERS OF FINE ARTS

Sattorova Ikbol Giyos kizi,

Master's degree in Fine Arts and applied decorative arts from the Pedagogical
Institute of Bukhara State University

Research advisor: Azimov Sanjar Samadvich,

Bukhara State University, Pedagogical Institute, Candidate of Technical Sciences

ABSTRACT

This article provides information on the use of graphic software to enhance the Caspian campaign in the upcoming Fine Arts teachers.

Keywords: *artistic creativity, fine art teaching methodology, Fine Art, Graphic Materials, creativity, style, technique, pencil drawing, realistic art.*

АННОТАЦИЯ

В данной статье представлена информация об использовании графических программ для повышения Каспийской кампании у будущих учителей изобразительного искусства.

Ключевые слова: *художественное творчество, методика обучения изобразительному искусству, изобразительное искусство, графические материалы, творчество, стиль, техника, карандашный рисунок, реалистическое искусство.*

INTRODUCTION

The profession of teacher is one of the most outstanding professions in all professions. It is also this teacher who prepares any profession for the first big life. The greatest people in the world are also teachers leading to these levels. An educational institution is a specific starting point for the acquisition of teacher dignity. Also, specialists from educational institutions go to the process of professional activity. The process of professional activity determines the way of life of a personnel with a high level of compensation in perspective. In the process of education, teachers not only acquire professional competence, but also gain experience of engaging in communication with their future students. The teacher should also have deeply mastered his / her specialty and mastered other disciplines well. In the process of teaching, the pedagogical qualities of the future teacher are found. In the educational process, future teachers will not only master innovative techniques of teaching, but also learn new ways of mastering knowledge. Hence, it should be based

on what conditions the professional formation of the future teacher depends on. The professionalism, creativity of the future teacher in the future depends on how much he has developed in the educational process. Any person acquires certain experience of activity as a result of the development of professional knowledge. Therefore, a person will have to create, enrich, complement with his creativity the experience of professional activity. Such experiments are mastered by the future teacher in higher pedagogical educational institutions and enriched throughout his life. The personality of the teacher is able to show creativity in the course of his professional activity by forming creative activity skills, which are always important.

The experiences gained in the field of Fine Arts by famous artists, who had been blessed in ancient times and inherited great works of Fine Arts from themselves, are the basis for teaching young people Fine Arts in the system of continuing education, in particular in various art schools. Therefore, the future artist who wants to study Fine Arts and entering the world of Fine Arts should study the classical works of artists who had previously worked in ancient times and choose his own creative path based on the knowledge and skills he received and develop his creative abilities.

DISCUSSION AND RESULTS

An analysis of the different approaches has shown that in order to fully explore the creative orientation of a future teacher's professional activity, it is necessary to approach it from the point of view of relationship theory. It is also possible to determine a person's professional orientation. Today, there are significant discrepancies between the requirements for the personality and activities of a teacher and the level of preparation of graduates of higher education institutions. In particular, there is a mismatch between the current system of teacher training and the personal creative nature of future teacher activities. As a result of not being completely free of technocratic and extensive approaches to pedagogical education, future teachers have long been artificially alienated from public life and popular culture. As a result, there were barriers and gaps between teachers and students, and the teacher's monopoly on the educational process was established. They did not pay enough attention to developing their creative activities, mainly as a result of being attached to curricula and textbooks. This, in turn, undermined the social status and prestige of the teaching profession. Because the system of training future teachers was far from the needs of society and its acute problems.

The educational process in the education system consists of expanding the opportunities for students to acquire knowledge about man and society, history and

culture, acquire basic knowledge, focus on scientific activities, assimilate the basics of professional pedagogical knowledge, develop pedagogical creativity. At the same time, it is to ensure the right of future teachers to continue their education and creative pedagogical activities.

Famous artists and theorists of the ancient European Academies of Arts Leonardo da Vinci, Michelangelo Buonarroti, Peter Paul Rubens on the issues of professional training of future teachers in the field of fine arts, the formation of individual creative abilities, as well as the professional training of young creative people. Scientific and creative works of Rafael Santi, Albrecht Dürer and others can be cited. Among the representatives of Russian fine arts are the creative and scientific works of I.Ye. Repin, N. Savrasov, Pavel Chistyakov, created in the 19th and 20th centuries.

Russian pedagogues and psychologists AV Bakushinsky, LS Vygodsky, Ye.I. Ignatev, Ye.A. Flerina, T.S. Komarova, S.Ye. Ignatev, S.L. Rubinstein, B.M. LG Medvedev, L.A Ivakhneva, V.K Lebedko, YV Shorokhov, V.S Kuzin, V.V Koreshkov, AS Khvorostov addressed the issues related to the problems of improving the methodology of teaching specialty subjects in their research work.

Uzbek scientists B.B.Baymetov, S.S.Abdullayev, B.B.Azimov, N.H.Tolipov, K.QKasimov, R.H.Khasanov and others.

Educational psychology and pedagogy believe that the development of creative abilities and creative activity can have great results in the learning process. So, the educational process, the educational activity should be the focus of the school. Proponents of the "free creativity" method believe that simple childhood drawings are wonderful because they capture the world, while in the visual arts, the child is passionate about his or her creative initiative. In the process of drawing, the child enjoys creativity and we need to keep it in him for the rest of his life. Proponents of "free education" say that secondary schools do not educate artists, and that children should not be taught all the laws and rules of realistic art. Before seeing the image, the novice artist creates an imaginary image of the image he wants to capture on paper at each stage: the shape of the object is limited to the general schematic form, then, when the idea of originality is not yet clear, the more the educator observes and re-understands what he is explaining, the closer he becomes to the real and emotional-meaningful expression of the nature he sees.

Today, some educators do not pay attention to seeing and analyzing nature in descriptions. They do not use this method, claiming that "schematism" and the rule of law hinder artistic development in influencing artistic creation. Opposing academic depiction, they oppose the simplification of complex forms, schemes, rules, and

depictions in the methodological stages of depiction, which they say hinders the creative development of the artist.

Of course, although all students learn the same laws and rules of academic drawing, each of them perceives nature as they see fit, and therefore there can be no complete uniformity in the image. The artist, however, participates not as a copyist of nature, but as a rebuilder of it. Add to that the fact that he creates a lot of innovations for himself as he embarks on a new academic task, which means that he shows his creative direction. Creating a realistic image is a very complex creative process, and first of all this process is associated with the material creation of an imaginary image of the object, that is, by moving a real three-dimensional object to the image two-dimensional paper plane depends on. The process of translating an image into a picture is impossible without creative thinking: the artist has to compare, compare, generalize, and reflect.

Over the centuries, art schools have accumulated vast pedagogical experience in developing the creative abilities of young artists. This requires careful study and generalization of the experiences of artists-educators of the past, on the basis of which we can begin to develop new science-based methods to develop creative abilities in academic drawing. The achievements of ancient artists, the disregard for their experience, lead to the disappearance of the art school and the "ignorance" of art. The natural unity of theory and practice contributes to the active development of the young artist, to the growth of his creative ability.

The more scientific knowledge an artist has, the more accurately he or she will evaluate a work of art, the richer the level of technical skill, and the more expressive and vivid the product of his or her creative activity. In the art school, the scientific principle is to master the system of scientific knowledge, first of all, as an active factor in the development of creative abilities, which helps the novice artist to correctly understand the laws of seeing the real form of natural phenomena. It also helps to master artistic techniques.

As Reynolds put it, "Our art is not just a God-given talent, but it is not a mechanical craft, it is based on the exact sciences." As we have already mentioned, in the school environment, the artist's activity is to solve a specific problem, which creates aesthetic demands, as well as the demand for satisfaction with the forces of nature. The solution to the problem is easy and simple, if it has been solved several times before and does not go beyond the knowledge of the student. In such cases, the issue is usually resolved. Then comes the time when traditional experience is not enough, you have to look for new ways, you have to change your mind, you have to

be smart. There comes a time to constantly examine what came up and what else can be done. For example, in the transition from drawing a plaster head to drawing a living head, the student learns the laws of the structural structure of the human head and, knowing that the scheme of constructive view changes depending on the point of view (perspective view), can easily solve their problem in stages. But then, the knowledge and skills available to convey the individual characteristics of a living head are insufficient, and he turns to his intellect and long-accumulated creative abilities. In this case, the missing knowledge can be obtained through careful observation of nature and creative use of previously acquired scientific knowledge. There are many ways in which a student can develop creative thinking.

P.P.Chistyakov advised that in the performance of an academic image depending on nature, the body should be carefully observed "correctly expressed in all its parts", "never fantasize", while in order to correctly emphasize the peculiarities of the structure of each muscle, which differ slightly from each other-intuitive sensitivity in the artist will be necessary. Therefore, a qualified artist in such cases correctly guides the intuition, knows the error and points to it, indicates the place, correctly interprets where it is necessary to correct.

On the basis of the above, we can conclude that the specific pedagogical direction of future teachers is the peculiarity of his attitude to his profession, and such personnel can approach both students and himself creatively as the subject of the pedagogical process. An important pedagogical condition for the formation of creativity in future teachers is to direct it to independent knowledge and creative thinking. The attitude of the teacher towards the teaching subjects by himself is reflected in the attitude of the students towards the teaching subject and his / her desire to achieve the goal set before the learning process. Attitude towards students requires creative activity from the teacher in order to approach them as a higher value, to strive for the achievement of the goal set by education, to strive for the achievement of collective goals.

Each educator-artist creates a work using different graphic materials, depending on his whims, interests and goals. There are a lot of types of visualization in graphic materials, each creative artist has his own style in the process of creating a work, the technique of describing and the materials used. If someone likes to depict with watercolor, then someone else likes to depict in gouache or watermark, and someone else in pencil, retouch, acrylic paint, sangina and other materials. Of course, each material also has its own unique style of use. Observing the works of masters of painting, we can see how colorful each of them is in terms of technology and style,

and recognize the skills of artists. Especially guash Boyo g ' ida is also known that many artists of the past created works. Apart from them amazing natyurmort, scenery, theater decorations, portraits, posters are ranked among the treasures of the world Fine Art. Because creative artists skillfully applied the image capabilities of the paint. One of the works is done using a layer of dark paint ishlangan, the other is done in a very thin, thin layer. There are also such works, they were performed in a complex mixed technique. That is, both watercolor and gouache technology were practiced skillfully. Among such skilled ishlangan works are Russian artists V. Serov, K. Yuan, V. We can add examples of creativity of kustodievans. It is also interesting that some artists used only the White of guash in his works, which he created in watercolor painting, and it seems that this is a good effect.

CONCLUSION

The attitude of the future teacher to his professional creative activity is directly related to the fact that he occupies valuable directions. Today, some teachers of higher education institutions are now hindering the introduction of new developments in the field of education without giving up their old views. Any teacher of science will negatively affect the achievement of potential cadres as potential cadres if he / she does not learn without searching for his / her specialist.

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