Methods of Organizing Practical and Theoretical Classes for Students in The Process of Teaching Fine Arts

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Abstract

This article is about mastering the laws and rules of fine arts in ensuring the combination of practical and theoretical training in the professional training of future professionals, the thorough acquisition of practical exercises by students through the process of improving their theoretical knowledge of specialty subjects.

Keywords: fine arts, professional skills, artistic creation, pedagogue-artist, qualification, skill.

Introduction

It is known that the development of a future teacher of fine arts depends not only on the deep mastery of practical knowledge, but also on the accuracy of theoretical training in the field of fine arts. It is important to acquaint future educators with the life and creative work of great artists and artists who have inherited a lot of theoretical and practical knowledge in the field of fine arts, to deeply study their works, as well as to involve them in copying.

Practical and theoretical classes in all types of fine arts are the first step in the training of future professionals in the perfect mastery of the depiction of the creature in real images by students. In order to depict the original shape of objects on the surface of the paper with high skill, as well as in reality, the future specialist must master the theoretical knowledge and practical skills in fine arts and be able to apply it in practice. It also needs to learn to draw a picture based on the originality of the object, based on memory and imagination. Of course, in order to perform such creative tasks, it is important that a person has certain skills and is able to work on himself continuously and independently.

Teaching to draw is related to solving the following interrelated tasks. These include self-perception of an object, observation of shapes, comparison of objects, differentiation of objects by shape, color, material properties, and so on.

To do this, the student must first learn to look at nature with the right eye. This in turn is one of the most difficult and necessary complex tasks. Realistic imagery exercises teach the student to form methodologically mastery, to apply sequence in depiction, and to use a variety of visual aids correctly.

In theoretical and practical training, it is important for a future specialist to learn to work with different pencils, soft materials, to develop skills in working with pencils to create the desired color, to understand color and color relationships and to use it effectively in practice.

All shapes in nature, as well as the human body, reflect a complex plastic shape composed of various geometric part combinations. Therefore, the first lessons in fine arts are devoted to drawing...
simple geometric shapes in different positions and angles.

Emphasizing the role of fine arts in training, it is desirable that every young specialist should keep in mind the ideas expressed by famous representatives of the art industry and take them as a motto in the process of work. “You are given the opportunity to choose one of any kind of art. Keep in mind that the art you choose should benefit you. Overcome all the obstacles that stand in your way and keep your will strong until the practice of this art form brings you joy”[35].

Regardless of which type of fine art the artist creates, it is based on the Pen. He expresses his observations, his research on the compositions of great works, first with the first lines in a pencil. In the creation of works of art, these completed drawings serve as an auxiliary source for the artist.

The artist begins the creation of this or that painting with a pencil. Only then will this work of art give aesthetic pleasure to the viewer through the color scheme. In other words, no artist can make his work mature without a pencil image.

The pencil image can be a stand-alone work of art, completed independently, among other art forms. many paintings done with dreams, sangina, pastels, sauces, pencils have been exhibited in various art museums and exhibitions around the world.

Pencil drawing lessons are necessary not only for the future artist, but also for people in various professions in the correct depiction of perception, perception of being, the formation of the hands, mind and senses.

The great Renaissance painter and scientist Leonardo da Vinci wrote in his Laws of Color Image: “If young people want to try themselves in science and fine arts, they must first know how to draw perfectly”[36].

Pencil drawing lessons are the main criterion in the training of future teachers-artists, among other specialties. Pencil drawing classes are conducted through theoretical and practical classes in I-IV courses for undergraduate requirements. It should be noted that in addition to practical training, theoretical knowledge is important for future professionals in their future pedagogical, creative and scientific activities.

A realistic depiction of being is of great importance not only in imparting practical knowledge to the students, but also in cultivating their general outlook. The art of realistic imagery also develops in young people the skills of expressing being in realistic images.

The main findings and results

Learning to draw is of great importance to students in developing their aesthetic tastes as well as accurately depicting the size of the surrounding objects.

The study of the basics of drawing is built on the principle of step-by-step depiction of the object itself. Qualities such as love and observation of nature, accurate depiction of objects should be characteristic of every student engaged in fine arts.

Pencil drawing lessons aim to teach the following basic laws to future teachers of fine arts as the basis of specialty teaching disciplines: 1. Fundamentals of composition in fine arts. 2. Linear constructive structure of shapes. 3. Proportions of items. 4. Laws of perspective in fine arts. 5. Laws of light and shadow in forms. 6. Correct execution of the image by “analysis” and “synthesis” in a methodical sequence.

These skills and competencies are developed and refined by the student through the performance of learning exercises during all stages of higher education. This knowledge is also important in the process of pedagogical and creative work of the future teacher-artist after graduation.
It is noteworthy that in the professional training of future teachers of fine arts, pencil lessons are conducted on the basis of a number of specific subjects. The main ones are perspective and plastic anatomy. These make it difficult for you student to perform even the simplest task correctly. Without knowing the laws of perspective, he cannot accurately find the spatial position of an object or draw a human figure and portrait without having a clear knowledge of human plastic anatomy. A student who does not have a good understanding of the law of light and shadow will not be able to accurately describe the color, size, and material properties of the object being depicted.

Describing objects requires thinking like any other concrete science, deeply analyzing what is being drawn, and creating it figuratively, not through words, but through various means of representation. As P.P. Chistyakov, a master of fine arts and one of the Russian educators, put it, “Describing means thinking”. He always told his disciples, “Never draw without thinking, always speak and describe with a goal in mind, from here to here”.

Word-of-mouth analysis is one of the most important aspects of doing the right thing by analyzing it. It forms a “habit” of thinking and depicting in the artist.

It is well known that the fine arts are studied as a result of a broad and comprehensive study of the environment, as well as the exact sciences, through the scientific analysis of nature. Therefore, the more a future art teacher loves and observes nature, the more he or she can achieve high results in the field of fine arts.

The great artists of the Renaissance made a scientific analysis of nature, studied it thoroughly, and portrayed it convincingly in their works. In particular, Leonardo da Vinci, Alberti, and Durer studied each part of the human body in precise dimensions and applied it in their images. Before describing the human figure or portrait, they studied the features of its structure as thoroughly as an anatomical researcher, and created their own world-famous works of art.

The scientific basis of educational penciling means that the student clearly follows the laws and rules of drawing in the course of this or that educational exercise. For example, when drawing gypsum geometric shapes in elementary courses, we require the student to follow the rules of linear structural structure of these objects and the law of perspective. In describing the human body (in senior courses), students must study its anatomical structure. Going to senior courses, students begin to develop the technical characteristics of each individual image.

They must follow the existing laws of plastic anatomy in the pencil image (location of bones and muscles, their joints, their proportions and structures, light, shadow, etc.) while performing each task individually technically.

From ancient times, ancient Greek artists, as a result of depicting the human body, as well as scientifically analyzing it, came to the conclusion that the human body is the most complex, high and beautiful product of nature.

Fine arts and science, which at first glance seem contradictory, complement each other in practice. Mind and intuition, perception and emotion are always in close contact.

This means that the student must first follow the laws and rules that must be applied in the fine arts in order to perform the learning task correctly. Through them, in the process of performing academic tasks, he must exaggerate the primary objects in the image, clearly describe the characteristic features of the form, and perform the secondary objects in a general and simple way that is less noticeable.

The laws and regulations applied in the field of fine arts are derived from the laws of nature. These laws influence the fine arts and play an important role in its development. The laws of imagery increase the student's visual knowledge and skills, develop his creative abilities, as well as
thoroughly prepare him for future pedagogical activities.

The practice of depicting objects from nature in itself is the basis of fine art, which requires the student to act in accordance with the laws and rules outlined above. Therefore, from the very beginning of the study, the student should be fully armed with the basic laws of painting, as well as in-depth study of the works of great artists and painting techniques that lived in the past.

Fine art requires not only the external form of events and phenomena and objects in existence, but also an in-depth analysis of the inner world of these objects and objects, the phenomena of nature. In this regard, the great French architect Le Corbusier said: “In the process of painting, you see how objects are born, how they develop, grow, flourish. This is done by observing the being, first by studying the “inner” world, then by the “outer” .... We can see the true beauty of an object first by paying attention to the outside, and then by carefully observing and perceiving it while drawing, until we find a way to its heart. Depiction means observation, creation, invention” [37].

The more complex the shape of the object being depicted, the more the artist must study and analyze it. The scientific approach in the description is of great importance, especially in determining the linear structural structure and perspective position of the object.

Achieving a mature skill in the fine arts depends in many ways on depicting things on their own. It is impossible to climb the ladder of artistic development without going through the art school of self-depiction and without knowing the learning process. In this regard, the Russian artist and coach P.P. Chistyakov, who made a great contribution to the development of several mature students as independent artists, said: “First the object to be drawn must be carefully observed, and then the artist must subdue it”. No matter how mature an artist is, he should not give up depicting something on his own. In other words, the artist's knowledge, his imagination, must always be connected with the nature of the being that surrounds him. Before creating an imaginary work on any work of art, the artist first observes and imaginatively recreates and analyzes the images of the creatures he remembers, and then performs them on the basis of the knowledge and experience he has acquired through many practical exercises.

As mentioned above, Renaissance artists made extensive use of the sciences listed in their famous works of art. The importance of these exact sciences on the basis of realistic depiction of objects is immense. There is no famous work of art that does not follow the laws of perspective. Looking at himself, the artist can clearly tell in what position (face, side, sitting, or standing) the painting was made.

Great artists who have lived and worked in the past, as well as modern artists today, put perspective first. This requires our spatial imagination to fully comply with the law of perspective.

**Conclusion**

In short, the correct description of the constructive structures of objects and their perspective contractions in different situations requires students to constantly practice.

In order to accurately describe the spatial state of an object, we must follow its laws correctly. The artistic creations of famous masters of the fine arts show that in order to accurately depict a being in nature, it is important to follow the existing rules of law in the fine arts. Well-known master artists have developed many special methodological guidelines in addition to their creative work.
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