
Features of Preparation of Fine Art Teachers in Modern Conditions

Abdullaev Sayfulla Faizullayevich

Doctor of Pedagogical Sciences, Professor;
Bukhara Engineering Technological Institute.

Shodieva Saodat Bobokulovna

Master's student, II - stage of training, Department of "Fine and Applied Arts"
Navoi State Pedagogical Institute, Navoi, Republic of Uzbekistan

ABSTRACT

The author of the article in the framework of the direction of education "Fine Arts" considers the tasks of training teachers of the fine arts in modern conditions. At the present stage of development of the education system of the Republic of Uzbekistan and the National Program for Personnel Training, taking into account the realities and requirements of society, the solution of the problems of high-quality training of teachers of higher and secondary schools acquires great, truly state significance.

Keywords fine arts, folk and applied art, art and architecture, artistic heritage, the Renaissance

Introduction

According to the normative legal acts of the law on Education of the Republic of Uzbekistan and the National training program, the training of teachers of fine arts and drawing is carried out within the framework of education 5110800 "Fine arts and engineering graphics", as well as specialties "Fine arts" and "Engineering graphics". Thus, the most priority and most responsible profession in our century is the profession of a teacher - mentor.

The teacher is a key figure that determines the state of education and culture of the modern state of Uzbekistan, and the system of universities and pedagogical universities is a single powerful system that can and should become the main link in the professional training of a future teacher, in the development of his culture, breadth of interests, aesthetic education and education.

In this regard, research on the main ways and directions of training specialists in modern pedagogical science in the field of fine arts is of the utmost importance.

Modern pedagogical thought begins to attach value to fine art, including folk applied art, as a means of education and upbringing, equal to that of all sciences. The main task of the modern school is not so much teaching, the transfer of specific knowledge, but the development of a truly harmonious personality. Underestimation of the role of the fine arts, especially the folk arts and crafts of our homeland in the educational process can lead to flaws in the intellectual, moral and spiritual development of the individual.

In turn, based on the requirements for the amount of knowledge, skills and abilities determined by modern education standards, the main tasks of training future teachers of fine arts are:

- the formation of creatively thinking teachers, capable, in turn, of teaching and moral and spiritual education of student youth.
- Determination of the formation and structure of education, taking into account the current state
- development of the most effective methods, means and forms of providing students with solid knowledge, abilities and skills in the visual arts and drawing
- training for secondary general education schools and secondary special, professional colleges of specialists - teachers of fine arts and applied types of art craft, capable of independently thinking, engaging in creativity, socially active, with a developed moral and spiritual world, who are fluent in modern methods of teaching and upbringing.

However, an analysis of the content of the current standard curricula and programs aimed at training future teachers of fine arts for secondary schools and teachers of applied arts for professional colleges shows that they need some adjustment. So, for example, in the course of teaching the subject "History of Fine Arts", the history of the arts of Uzbekistan is presented in the context of the general history of fine arts, which is possible and appropriate for the artistic formation of the outlook of the future teacher.

The chronological sequence of the presentation of the historical path of the development of arts in the territory of Maverannahr also needs to be corrected. In today's program of the history of fine arts, it is given in the general formulation "Art of Uzbekistan" of the III-XIX centuries.

It seems that such bright pages of the history of art of Uzbekistan as the architecture of

the Samanid era (IX century), art and architecture of the era of the Timurid dynasty (XIV-XVI centuries), which ensured the world fame of Uzbek artistic culture, should be singled out as the Renaissance and studied no less degree than the Renaissance in Italy, Germany, Holland and other centers of world fine arts and architecture.

It should be emphasized that the scientific basis of the architectural decor of Central Asian classical architecture, the solution of compositions of vaults, spheres, hemispheres, stalactites and other architectural solutions is precisely the geometry of the drawing. Such outstanding Uzbek masters of architectural decor as the mouth of Shirin Muradov (Bukhara), the mouth of Kuli Jalilov (Samarkand), the mouth of Tashpulat Arslankulov (Tashkent), etc. style. (1, p. 183).

In the process of training specialists in the field of art and pedagogical education, it is natural for young people to turn to the heights of national culture accumulated by art and graphic sciences for centuries. As one of the leading scientists and educators of the Republic, S.S. Bulatov, rightly notes, she is increasingly striving to join its most complex and lofty phenomena, higher education, and her spiritual improvement. (2)

Ultimately, we are talking about the implementation of a modern educational system, which will require the interaction of all links of the educational process to teach and educate the future generation.

The main pivot of this idea is the purposeful aesthetic and polytechnical development in the context of subject learning and the constant improvement of their creative capabilities. Against this background, the task of defining and creating pedagogical conditions that increase the effectiveness of artistic, graphic and methodological training of future teachers of fine arts seems to be very important.

Only a teacher of fine arts with a developed sense of beauty, color, light, line, design, can impart to children the ability to perceive and appreciate these qualities. As noted by the famous scientist - teacher N. Rostovtsev, teaching work in its activity is creative, lively. The teacher must be creative. (3, p. 8) That is why, no matter how great and beautiful artists, architects, scientists of the past, we really need contemporaries.

It can be concluded that increasing the effectiveness of training methods for future teachers of fine arts and engineering graphics is associated with the solution of the following tasks;

- deep study, along with the world, centuries-old history of the fine arts and architecture of Uzbekistan, the definition of its place and role in the art of other peoples and countries;
- development of a scientific and educational - methodological apparatus aimed at improving the methods of training bachelors, designed to carry out aesthetic and polytechnic education and upbringing of student youth.

References

1. L.I. Rempel "Architectural ornament of Uzbekistan" - T., state publishing house. 1961 - 600 p.
2. C.S. Bulatov. Halq amaliy bezak sanati "Fan" nashriyoti. Toshkent - 1992 y. - 560 b.
3. N.N. Rostovtsev. Methods of teaching fine arts at school. A textbook for students of art - graphic faculties. M., AGAR, 2000 - 312 p.