

## **Formation of Competences of Professional and Methodical Preparation of the Future Visual Arts Teacher**

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**Abstract:** This article describes the conditions for the formation of the competences of the professional-methodical training of the future art teacher, and the stages of development of the level of student mastery. For this purpose, the school art teacher should first of all improve his professional creativity and motivational abilities, his role in the teaching of school art, the essence of his place, and then the didactics of teaching school art. It is necessary to get to know its principles and teaching methods well, and learn when, where, and in what context to use them.

**Keywords:** future teacher, methodology, educational work, knowledge, information, skills, visual arts, pedagogical technology.

The Uzbek people have a rich history in their visual, practical and architectural arts. President Sh.M.Mirziyoyev said that in the matter of tourism, "Visitors to this place will be able to study the rich historical, scientific, and spiritual heritage of our people in every way, introduce them to the world public, introduce the artists and calligraphers of our country to the world." zida... Samples of the priceless heritage of painters such as Kamoliddin Behzod, Mahmud Muzahhib, the scenery of the historical cities where they were born and worked will be reflected through various unique exhibits," he said [9]. Because painting, sculpture, and architecture were highly developed in the territory of Uzbekistan even before our era. Their examples are the result of archaeological excavations in places such as Varakhsha, Afrosiyob, Halchayon, Tuproqkala, Bolalik tepa, Ayrитом, Dalvarzin tepa, Fayoz tepa, Kuykirilgan kala, Ajina tepa, Teshik kala [1].

During the period of Amir Temur and the Timurids, architecture and miniature art flourished. During this period, miniatures and book graphics developed so much that it influenced not only the art of the East, but also the European countries. As a result, along with Samarkand, Bukhara, and Herat miniature schools, Baghdad, Tabriz, Shiraz, Azerbaijan, Indian, Isfahan, and Turkish miniature schools were formed and developed. During these periods, examples of miniature art of a high aesthetic level were created. Works of such a high artistic level were created on the basis of the best experience and traditions of fine art schools gathered at that time. It is known that art develops only on the basis of the traditions of several generations formed over many years, the knowledge given by the teacher to the student [1]. This indicates that it has developed in the form of artistic education, although it is not generally in the direction of art education based on a strict system.

Restoring our national heritage in the fields of fine and applied arts, conveying to our people the rich creative heritage of famous painters, painters, calligraphers and other artistic professionals such as Kamoliddin Behzod, perpetuating the memory of famous artists and folk masters who made a great contribution to the development of the field, in the direction of organizing post-secondary education,

retraining and improving the qualifications of personnel, further increasing the efficiency of the field of visual and applied art design in our country, as well as the professional and methodological training of the future visual arts teacher in order to improve its preparation, the Decision of the President of the Republic of Uzbekistan dated April 21, 2020 "On measures to further increase the efficiency of the field of fine and applied arts" No. PQ-4688 was adopted. The following urgent tasks aimed at ensuring the implementation of this decision were defined:

1. State higher and professional educational institutions, specialized art and culture schools and boarding schools, children's music and art schools in the fields of fine and applied art, design, art history and museology retraining of pedagogues and specialist personnel and improving their qualifications;
2. To strengthen the knowledge of pedagogues and specialists in the areas of art education, to form the educational and methodological basis of their courses and coordinate their activities, as well as to provide them with organizational and methodological guidance;
3. Ensuring the quality of visual art works, bringing out the potential of visual art creators to their full potential;
4. To achieve a high level of expression of national and universal traditions in works of art;
5. To organize creative trips of young artists of the higher art course to foreign countries in order to get to know the unique works stored in foreign exhibitions and museums, to copy and exchange experience;
6. To support the regular enrichment of the funds of museums of our country with works of visual art of high artistic value.

The above-mentioned urgent tasks are directly related to higher artistic pedagogical education, in particular, the introduction of ancient artistic professional traditions, modern educational trends, innovative technologies into the educational process aimed at improving the methodological preparation of the future visual arts teacher. requires that it be done. In this sense, the purposeful study and analysis of the real situation in order to develop a scientifically based methodical system for determining the perspective of improving the professional methodical training of the future art teacher is one of the current issues for art pedagogy.

According to the above factors, the study and analysis of the works of Uzbek, Russian and foreign researchers, artists, artists who conducted scientific research in the field of visual arts, theoretical views and methodological approaches published so far in the literature on the basis of which priority was given to the promotion of certain national ideas.

The main task of fine art is to form knowledge and skills that have arisen as a result of learning the skills of painting in young people. It requires the student to know the rules of description and be able to use them correctly [2]. This implies that teachers of fine arts should have sufficient knowledge, skills and creativity in pencil drawing (graphics). It is known that pencil drawing is the main criterion and basis for mastering visual art, and it is also characterized as a separate art form. Artists of practical art and pedagogues who know the secrets of pencil drawing well will have the opportunity to realize their ideas faster and more accurately. Pedagogical scientist S. Abdurasilov did not say for nothing that "Imagination means observation, creation, invention" [3]. Accordingly, it is necessary to pay special attention to the development of competences related to graphic literacy and aesthetic perception of the environment in the methodological training structure of the future visual arts teacher.

In order to master the secrets of fine art, a future fine art teacher must first of all know the following from pencil drawing, which is considered the basis of fine art:

1. theoretical information about graphic art;
2. to know the materials used in pencil drawing, the rules and guidelines for their preparation;
3. to have sufficient knowledge of the theoretical foundations of drawing in pencil from nature;

4. to have knowledge and theoretical understanding of the laws of pencil perspective reduction in image construction;
5. to be able to express the solution of the composition of the image executed in pencil;
6. summarizing the work done in pencil;
7. there are a number of goals and objectives, such as ways and methods of giving shape to the work done in pencil drawing [3]. In general, these tasks are important components of the structure of the professional methodical training of the future art teacher.

Well-known artists and sculptors recognized the importance of pencil drawing in the structure of the professional methodical training of the future fine arts teacher. For example, the words of the great sculptor Michelangelo Buonarotti, "Pencil drawing is the highest point of painting, sculpture, architecture, and the root and source of all sciences," is a program for every future teacher of fine arts.

The following competencies should be formed as the main components of the professional-methodical training structure of the future fine art teacher:

- to be able to see the specific aspects of the depicted objects, to compare them with each other;
- describing the geometric shape, structural structure, components, color and texture of the objects being depicted;
- when describing objects, draw them in real condition based on their analysis;
- being able to gradually apply acquired knowledge, skills and abilities in practice.

Here, in the work of the Italian scientist and great artist Leonardo da Vinci entitled "Laws of Painting": "If young people want to try themselves in science and visual arts, they should first of all know how to draw perfectly" [4] It is appropriate to mention that. In his work, Leonardo da Vinci said about pencil drawing: "An artist who copies without thinking, relying on his experience and his eyes, is like a mirror that reflects the objects in front of him without knowing it." had emphasized.

And K. Rogers (1902-1987) expresses views similar to those of A. Maslow and follows him. According to him, he believes that creativity is a universal phenomenon. Because it is not a national phenomenon, that is, it is not a phenomenon that is unique to one nation and does not exist in other nations. Creativity is a universal phenomenon. At the same time, in order for creativity to exist, it is necessary for society to be people living together (one country, one city, one house), an ideological community with common interests, property, and resources. Creativity develops based on the needs of society. The scientist emphasizes that universality is a product of society. Because the society itself has all the conditions to be creative. Because the attitude to life, the skills of living in life can require creativity at every step. According to him, creativity is the process of creating a new product through a set of targeted behaviors [5]. Therefore, he emphasizes the need for future teachers of fine arts to work on themselves regularly.

The famous Russian artist K. P. Bryullov, who created in the first half of the 19th century, said, "To become an artist, first of all, you need to know how to draw with a pencil, because pencil drawing is the basis of art."

Russian artist and pedagogue, professor P.P. Chistyakov [6] told young artists and pedagogues that "Art cannot live without science, science becomes art at its highest point", "Anyone who cannot see shapes cannot even draw lines." "he can't draw." "It is necessary to describe the object as it is and as it appears to our eyes, and at the same time to express its "appearance" and "essence", he said.

Russian artist and pedagogue A.A. Deineka emphasized to young artists that "the basics of pencil drawing and painting are closely related to the laws of composition" [7]. The initial stage of changing the laws of composition is undoubtedly related to nature. Therefore, it is necessary to pay special attention to the development of the skills of observation, analysis, and description of nature in the system of professional methodical training of future visual arts teachers.

The words of the great Russian artist E. Repin that "drawing from nature is the truest and highest school" is proof of our opinion.

In the work of the Russian artist and pedagogue N.A. Dobrolyubov entitled "Pencil drawing", "It is known that pencil drawing is the basis of professional skills of every artist", "Line and color (tone) are the main means of representation in pencil drawing", "In the first stage of pencil drawing, we, mainly, we use lines. We find the composition using the line. The proportions and shape of objects are determined by means of lines. Also, a spatial environment is built through lines, and various details and objects are placed in this environment. Also, with the help of lines, we analyze the shape-structure of the object, i.e., the construction of the thing", the term "Tone" means the characteristic of lightness of the form. Here, the color of the pencil performs several functions. He explains that it is important to model the shape with light and shadow, to bring out its silhouette, and to show the changes of the object from light to dark. Therefore, it is important to correctly analyze line and color (tone) during the professional methodical training of the future visual arts teacher and apply it to his practical work.

The ability of a future fine art teacher to know the theoretical foundations of fine art, composition, color theory, and the laws of perspective, and to be able to apply them in his creative work is an important component of the structure of his professional methodical training.

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