

As A Means of Shaping the Spiritual and Ethical Culture of Students in the Tradition of Uzbek National Art

Suyunov Navro'z Alisher o'g'li

Teacher, "Shahrisabz State Pedagogical Institute, Uzbekistan."

Abstract: Attention to all stages of the system of continuing education in the country, including its pre-school education, is growing day by day. President of the Republic of Uzbekistan Sh. It is important to radically improve the level of preparation of children for school education in the implementation of the Resolution of Mirziyoyev dated December 29, 2016 No PQ-2707 "On measures to further improve the system of preschool education in 2017-2021" defined as a task. As we have already mentioned, the effective functioning of the stages of continuing education depends to a large extent on the quality of preschool education, during which the child's outlook and imagination develop and, most importantly, the necessary foundation is laid for his formation as a person.

Keywords: digital technology, creativity, competence, art history, pencil, multimedia, composition, graphic design, National pattern, pencil, painting, composition.

The practical activities of artistic work include drawing, clay, application, and building activities. These activities are organized in a specific schedule for all groups of the school and educational institution. In the first small group, which is not very large at the beginning of the year, students are divided into one whole group starting from the second half of the year. In the small group, activities last from 5 to 7 minutes to about 10 to 15 minutes in the first half of the year. In the second small group, it lasts up to 15 to 20 minutes, in the middle group up to 20 to 25 minutes, and in the large advanced group up to 30 to 35 minutes.

Successful organization of practical activities in art also requires timely preparation of the necessary materials. This preparation includes the following:

- a) The teacher prepares large and colored paper sheets for drawing and application activities (according to the structure of the subject to be depicted). In advance, the names, surnames, and the date of the activity for the children are written on the front and back of the paper sheets. The teacher opens up a set of pencils in front (usually 4-5 pencils are prepared in excess);
- b) In the advanced groups, children use watercolor more often. Advance preparation of watercolor is necessary. The watercolors are diluted properly;
- c) It is necessary to prepare slates and paint pots for the activities. The water pots are placed during the preparation phase of the activity;
- d) Colored paper scraps are prepared for the application (in excess amounts).
- e) Paste (prepared from it);
- f) Clay is prepared once a week and stored in polyethylene films. The teacher prepares boards for each child to place the clay piece, easels for the advanced groups, and movable boards, mats, or cotton cloths are needed;

- g) Plasticine is also prepared according to its color and provided during the process of making colored clay details. It is given in larger quantities to larger groups and kept warm beforehand;
- h) It is necessary to have visual materials in the school educational institution. For example, objects, toys, illustrations, samples of folk applied decorative arts;
- i) Visual materials are necessary for the analysis of each child's work in every group. Each necessary material for the activity must be kept clearly, in one place, according to the types of activities, and the novices should be taught how to prepare them for the activity;
- j) Starting from the middle group, children are prepared for the activity together with the teacher and directed towards the activity, that is, they are drawn towards creativity. In each group, each child or novice is assigned tasks planned by the teacher.

In the small group: after the activity, the teacher teaches children to organize their place, i.e., to return the remaining clay, watercolor, napkin, pencil, etc. to the teacher.

In the second small group: at the beginning of the year, the teacher prepares the materials personally, then assigns separate children to prepare the materials. This is not delegation, but rather considered as giving tasks to some children (during the year, the teacher should also involve all children in performing tasks). After the activity, the children learn to collect their belongings from their own tables first, then to the general table, then the teacher and assistants wash the paintbrushes, collect the napkins. In the middle group as well, tasks are given at the beginning of the year just like the second small group. In the second half of the year, the teacher directs the children towards independence. They fill the water pots, place the clay pieces, and others. After the activity, they collect the clay pieces, wash the water and paintbrushes, and put them back in place.

The advanced group of novices monitors the arrangement of tables and chairs after the activity, they clean up the tables, placing the clay, pieces, and water on top of them. They also put away the rulers. They gather the boards, wash the paint pots, and put them back. The teacher gives significant independence to the novices in the advanced group. The teacher explains to the children and novices what they need for the activity, and the novices prepare them. The teacher supervises.

Summary:

1. The research results laid the foundation for identifying the sources and methods of developing children's graphic art in schools. This created opportunities for a wider use of their pedagogical potential.
2. The obtained results showed the urgent need not only in schools and educational institutions but also in families, as well as in institutions outside of schools, to engage in significant work on developing children's graphic art.
3. The importance of directing attention to the types of activities organized with children was identified in developing their graphic art. Because it is precisely in activity centers that children's observation skills, creativity, and artistic abilities are developed.
4. Taking into account the importance of visualization in developing children's graphic art, the need to equip every school and educational institution in our Republic with multimedia tools and visual activity-oriented equipment was demonstrated during the experimental process.

List of Used Literature

1. O'zbekiston Respublikasining «Ta'lim to'g'risida»gi yangi tahrirdagi qonuni.O'RQ-637-son.
2. O'zbekiston Respublikasi Prezidentining 2016-yil 29-dekabdagi "2017-2021-yillarda Maktab va maktab ta'limtizimini yanada takomillashtirish chora-tadbirlari to'g'risida" gi PQ-2707-sonli qarori. // www.lex.uz

3. O‘zbekiston Prezidenti Shavkat Mirziyoyev 2017-2021 yillarda O‘zbekistonni rivojlantirishning beshta ustuvor yo‘nalishi bo‘yicha harakat strategiyasi. 7-yanvar 2017-yil.
4. O‘zbekiston Prezidenti Shavkat Mirziyoyev “Maktab va maktab ta’limtizimi boshqaruvini tubdan takomillashtirish chora-tadbirlari to‘g‘risida”. 2017-yil 30-sentyabr, №5198 sonli farmoni.// www.lex.uz
5. Abdullayev N. San’at tarixi 2-jildlik, 2/1 tom .-T ., 2001
6. Sulaymonov A., Abdullayev N. Tasviriy san’at. 7-sinf o‘quvchilari uchun darslik. – Toshkent, 2002
7. Alisher o‘g, S. N. Z. (2022). BO‘LAJAK TASVIRIY SAN‘AT O‘QITUVCHILARINING RANGTASVIR FANI BO‘YICHA KASBIY MAHORATINI SHAKLLANTIRISHNING NAZARIY ASOSLARI. *World scientific research journal*, 2(1), 82-87.
8. Alisher o‘g, S. N. Z. (2023). XALQ AMALIY SAN‘ATIDA GULLI GIRIX NAQSH KOMPOZITSIYALARI VA ULARNING TURLARI, NAQQOSHLIK MAKTABLARI. *Journal of new century innovations*, 20(2), 167-172.
9. Shevketovich, K. L. (2023). RANGTASVIRDA ISHLASH TARIXIY USULLARI.
10. Abdirasilov S.F. Tasviriy san’at metodikasi. -T., «Ilm-Ziyo», 2006.
11. Shavkatovich, K. L. (2024). Integration of Digital Tools into Art Education. *Intersections of Faith and Culture: American Journal of Religious and Cultural Studies (2993-2599)*, 2(2), 63-65.
12. Mirzayev, E. (2022). RANG TASVIRDA MIS SHISHA CHINNI BUYUMLAR ISHLASH TEXNIKASI. *Физико-технологического образования*, (6).