



THE ROLE OF MUGS IN THE FORMATION OF AESTHETIC TASTES OF STUDENTS

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Abstract

This article focuses on the “Fundamentals of Fine Arts in the Formation of the Artistic Aesthetic Worldview” and the role of artistic imagination and inspiration in the process of artistic creation, the importance of artistic elements in the creation of artistic images.

Keywords: Fine arts, artistic aesthetics, creativity, artistic appearance.

Introduction

In the circle, it is difficult for us to yet know how to reveal the nature of the student's interest in art, in general, in fine art. It is known that some children grow up much more interested in their youth, others start much later and stop at a normal stage. But if they are not helped, if not trained, they will remain stuck. Sometimes it is considered to be late, finished in the studio or less capable of finishing school, and the pupil (artist) in his development, the formation of artistic aesthetics can also pass through others.

The ability to fine arts may not always be known from a young age. Here it all depends not only on the educator, students in one educator can develop differently. Maybe even a little depends on the innate ability.

It is known from this that we think that the ability in artistic creativity can develop successfully when drawing, the rancidity in sculpture. It can not be denied the magnitude of the role of a Guiding Teacher, directing a student whose innate ability is not great. Also it can not be denied the role of other external influences, that is, the external environment, acquaintance with art.

It is also possible that the educator will help the pupil to grow his artistic aesthetics, and also on the contrary will interfere. At present, the creative growth of each child is considered an important task of pedagogy, and the responsibility of the end leader in artistic upbringing is further increased. Some teachers believe that the upbringing of





the child in the Fine Arts begins after the literacy has come out. In practice such a look undermines the child's interest in art.

Main Part

In this work, the logic of cognition, consistency, obyektivlik method were used, descriptive, comparative techniques were used in the coverage of the subject. In the article, comments are made on the role of mugs in shaping the aesthetic tastes of readers, evaeva G.A "Aesthetic did " E.Jabbarov" composition " was taken as a basis in explaining the relevance of the subject by artistically analyzing the works of the creators.

Individual imagery does not appear on its own if one does not know how to look at life events in artistic creativity with a new look, and there is no personal, intimate companion in the interpretation of a particular event. Can not be special. Otherwise it is not an artistic creation. From this it can be seen that much depends on the educator, whether his pupils enjoy life and reflect on each other with his own interpretation and understanding, in his own creation with his own tassel, or all the same?

Educators know that it is not easy for children to grow an aesthetic taste without maintaining individuality. The very first big challenge is the need to assess the growth of the little reader's step - by-step tastes is a difficult task. it is not always clear whether it is the result of individual appearance or not interested in his attitude to art. The carefulness of the educator in assessing his creative growth, the breadth of the artistic world, his endurance, which is valuable in children, keeps the child from slowing down from work. In the process of finding a way for the child to fine art, it is necessary to carefully look at it extensively, to have a lot of understanding of its character. This is so that children are not afraid of the appearance of individuality in the artistic aesthetic formation of creativity.

Especially difficult is the penetration of the child into creative thinking in the work of an independent task, it is difficult to know what he wants and how his work will look after the completion. In the performance of the task given to the reader, you can see something completely different, not what you are assuming. How to evaluate it, maybe he did not understand the meaning of the given task? Perhaps it is necessary to give the child a wide opportunity to open his mind in the choice of a personal topic? The individual creativity of the child is not his own character, it can also have other external detrimental effects. What to do in this case? Perhaps there will be a surface, stagnation, worship of stamps, the superficiality of thought, and the bad aesthetic taste. In this case, what will help the educator in assessing the creativity of the child? It is necessary to carefully and lovingly observe each of the living conditions,





flourishing of the child, to learn. Given the individual character and temperament of the child, it is possible to correctly assess his / her ability to understand the source of inspiration, important sources of his / her work as a person. Through this, the student will be able to properly lead the way, directing the reader to the growth of his / her creativity. Attention, a teacher is also much more necessary than a good-natured doctor.

Results and Discussions

We train and educate children in a complex interacting creative community. Always in creativity, someone is distinguished by a bright eye compared to others. Its good feature affects others. It should also be noted that this effect is significant and is felt at the age of 14-15 years. The search for this age will be in the field of attention to the art, artists, shows, musicians who can see the world, feel it and are interested in different spheres. From this it is known that extremely emotional, strong, aspiring children are all at different rates. This sensitivity is transient, and they will quickly exchange with new ones. Sometimes it is under a series of influences and changes until the character of expression, which no one has found, enters, and strives with a thirst to work independently. On the basis of data asata-slowly artistic aesthetic worldview is formed.

Let's return to the question of the personality trait. In his attitude to the event, the world is realized in an emotional tone by perception, perception. In the perception of the world, the influence of the family is complicated by the way of knowing the truth through the environment and comrades. The role of the educator in the formation of the aesthetic taste of the children's team is great. It is nurtured by nurturing diversity in creativity, developing a sense of renewal, observability. The new story in life is not directed to imitate the finished image, which has not yet been studied by art. From this it is seen that a new one motivates the search for his image.

In the circle, the conditions of Group Training allow the educator to draw up a plan of the same tasks for all students in general. Later, when the number of children in the group decreases, the opportunity to make a separate plan for each schoolboy, which serves to increase the individual taste, can be formed. Usually it should also be so. Until now, in the group training and general program, it is necessary to allow the child to carefully adjust to individual requirements, side-click on them, get out of the general plan in the desired place and find their own options in the pictures.

When educating independent performance, students homework is very valuable. Here they will be able to independently solve the task, find out the exact content in the image object through their own point of view. In home conditions, the child is





somehow free and can try to show his own tastes. It is of great importance to work out a picture on a free subject in studio conditions.

Individuality in the creativity of the child is manifested in the desire for lyricism or, conversely, the rational conduct of the image. Such young people are also interesting to satire some children, as well as dramatism, without them there is little plot of heroism. Such a direction for children draws attention to the image of a different character, to this or that content, to the tools of Fine Arts, to color, to the contrast of colors, to the barcodes of the graphic side, or to contrast, light and shadow, and strives for beauty. Some cut the engraving with a fondness of the types of graphic art. The composition structure in children's drawings is also different. Bunda leads to the construction of compositions in the possession of the surface of the paper plane, in the number of shapes and syllables, as well as in dynamics or vice versa in static movements. The technique of execution is different, and older children are not indifferent to the means of their impressiveness. As a result, the artistic aesthetics of "style", "autograph" of unusual creativity, characteristic of a young artist, can be formed.

Conclusion

In the circle, the educator seeks to correct the picture of the student with his own hands, and in some cases it is superfluous to talk about the end of the ending. But in practice until recently in the methodological literature it was believed that such a method is possible. In this case, of course, personal diversity can not be said about aesthetic upbringing.

In the process of training, the educator should be in a good mood, cheerful. He has no right to be sharp, nervous, angry, otherwise he can not distinguish clearly and deeply the work of each student, give the right assessment.

In artistic education, it is important to pay attention to the formation of a diverse individuality of children's creativity.

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