



DRAWING IN THE SYSTEM OF ARTISTIC AND PEDAGOGICAL TRAINING OF STUDENTS

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Abstract

The article describes the problem of teaching drawing to students of a pedagogical institute. The article considers various types of educational and creative drawings, classroom and extracurricular forms of pictorial activity. It also describes traditional and innovative drawing classes, including academic drawing from nature, illustration works and art activities in natural settings. Plein air is described as a source of authentic artistic images and an effective means of teaching painting to future teachers. The material of the article can be useful for higher art-pedagogical education of students, methods of teaching visual arts and teachers.

Keywords: Educational drawing, creative drawing, drawing from life, throwing, sketch, system, plein air.

Introduction

The modern system of artistic-educational training of students in the conditions of higher educational institutions of a pedagogical profile includes classes on professionally demanding and creatively oriented types of fine arts (graphics, painting, sculpture, decorative works, etc.) includes. Drawing is important in the teaching system of special art subjects as the main type of visual activity and the pictorial basis inherent in all types of spatial art, embodied in easel, practical and monumental forms. The main role of drawing is in the fundamental works and conceptual statements of well-known art, culture, education figures of different eras due to the general development, multi-functional nature associated with the activity of observation, study and pictorial reflection of reality. recognized. C. Cennini, Leonardo da Vinci, L.B. Alberti, Michelangelo, D. Vasari, A. Durer, J.-J. Rousseau, D. Diderot, I.V. Goethe, P.P. Chistyakova, N.P. Krimova and others. Theoretical-methodological (historical, artistic, pedagogic) and empirical justification of the curriculum, in scientific research and didactic work as a leading, structural educational discipline in the system of professional training of teachers and students. given D.N. in art pedagogy. Kardovsky, E.S. Alekseeva, G.B. Smirnova, A.M. Solovyova, N.E. Khursand - Lova, N.N. Rostovtseva, N.N. Anisimova, G.I. Orlovsky,





N.P. Kosterina, L.G. Medvedev, A.E. The work of Terentyeva and others can be cited as an example.

At the same time, it is noted that the works in this direction, which are carried out under certain, objectively determined conditions, subject to well-known pedagogical principles and preserve the traditions of the school of realistic drawing, have their own local content, didactic and methodological features. It is determined by the specific educational and cultural environment, individual teaching style, as well as the continuous improvement of artistic and pedagogical technologies and periodic updating of the program material. With the students of the Pedagogical Institute of the Buryat State University, in the system of our artistic, educational and extracurricular work, classes were conducted on differentiated educational and creative drawing types, taking into account their specific educational, developmental and educational tasks. Thus, we came to the conclusion that the educational drawing process related to the development of figurative, technical and aesthetic aspects of the graphic image is based on the principle of interdependence of theory and practice.

Literature Review

At the initial didactic stage, the laws and rules of visual literacy (composition, perspective, color theory, theory of shadows, pictorial geometry, plastic anatomy, etc.) have priority, introductory value, because "painting without drawing is impossible to master. Serious scientific knowledge", i.e. , first "art is learned from the rules and methods, and then it is learned in practice". includes - studying the laws of real images and making drawings from staged nature. Educational spectacles (still life) consist of objects of natural, social, cultural reality, taken separately or combined into groups, made up of planar and volume forms of different levels of complexity.

Volumetric geometric objects (cube, sphere, prism, cylinder, cone, truncated cone, pyramid, etc.), sculptural copies of classical artifacts (decorative rosette, capital, bust, etc.), local - Russian, Buryat - folk objects. life (turner, krinka, tus, basket, samovar, teapot, plate, vase, jug (dombo), bowl (ayaga), hadak, etc.), work tools (trowel, chisel, saw, hammer, sledgehammer a, iron saw, hacksaw, planer, ax, etc.), art attributes (notebook, book, palette, violin, harp, theater mask, puppeteer, etc.), vegetables and fruits (cabbage, onion, tomato , eggplant, pepper, apple, pear, orange, lemon, etc.) - in the form of natural products and models, other objects of natural origin (flowers, berries, mushrooms, cones, branches of deciduous and coniferous trees, sea shells etc.).

In the organization of the educational process in drawing from nature, the principle of sequential complication of tasks is observed - their subject, configuration and





structure of subject forms, technical and artistic features of execution. In the process of studying academic drawing, great attention is paid to the analytical study of the constructive structure of models, to the determination of generalized plane and volume forms based on the combined types of objects, to the consideration of their textural, colorful, tonal and other formative properties. features.

Implementation of these cognitive aspects at a practical level is a methodologically competent description of nature, formation of students' spatial thinking, achromatic and chromatic artistic materials (pencil, charcoal, sepia, sanguine, pastel, etc.). At the initial stage of work on drawing the educational environment, students are offered to methodically perform a number of graphic exercises (analyzing the structural features of nature, searching for the optimal composition option, developing various drawings). techniques, determining tonal relationships, etc.) and foreshots aimed at solving specific artistic and didactic tasks designed to ensure the successful implementation of the main stage of the educational task.

The category of reflective images that recreate life prototypes in the educational drawing process includes drawings from memory and images. The figurative basis for them is short-term classroom productions and other objects of the surrounding reality, which are reflected in the observation experience of students. In this case, the quality of the products of visual activity largely depends on the level of development of the receivers' observation and visual memory. It follows from the above that the systematically organized educational work on drawing has an analytical-cognitive, research, effective-active character, and in its procedural context actively engages the logical and figurative thinking mechanisms of students. At the same time, the principle of developmental education is implemented, which forms the future teacher's specific qualities and personal characteristics, such as target perception, spatial image, visual memory, artistic and aesthetic taste, on a syncretic - cognitive, emotional, pictorial basis, and etc. In order to successfully master the educational material on drawing, the learned visual, oral and practical methods of pedagogical work are used in the lesson. At the same time, the most effective way to achieve the desired educational result is a practical demonstration of the sequence of execution of drawings and individual image techniques. Along with the educational (natural) type of drawing, creative drawing takes an important place in the system of artistic training of students of the Pedagogical Institute. Their leading functionality orientation is determined by a creatively oriented compositional activity characterized by a number of organizational, didactic and methodological features.

Thus, if educational and analytical tasks come to the fore in educational painting, then "creative painting is carried out on the basis of already acquired knowledge and skills





to create something new and original" [3, p. 9]. In its software, moving away from educational work from nature, the process and result of creative painting (creating a separate subject or abstract images, plot-thematic compositions) is aimed at opening and improving the creative abilities of students. The method of creative drawing is mainly based on the personal artistic experience of students, which is their graphic self has an effective result in the form of self-expression. In this case, natural images are involved as subordinate etude material when needed. Creating a creative drawing in a compositionally finished form as a result of synthetic (psychological, intellectual, projective, instrumental) activity includes pictorial representation of reality and modeling of special artistic reality using original graphic tools. For this, along with the participation of the leading psychological and cognitive processes (attention, perception, memory, thinking, imagination), it is necessary to activate higher mental functions, such as creative thinking and regeneration of imagination. At the same time, the phenomenon of apperception as a personal factor determined by the collective visual, creative and life experience of the authors plays a decisive role.

In order to achieve the maximum expressiveness of the image, methods of agglutination, transformation, hyperbole, allegory, grotesque, etc. are used in working on a creative drawing. Students are offered topics for creative development. includes aspects of various genres (historical, mythological, portrait, landscape, animal, daily, combat, etc.), which describes the natural, social and cultural image of the world. The main task in performing creative drawings is to figuratively understand the topic given as the main category of fine art in the form of a comprehensively generalized, compositionally developed idea and to describe the author's purpose in the form of an artistic image.

The organic part of the creative composition work on the drawing, which has its own direction, is a pictorial activity. Its visual and practical results are produced in the format of books and easel graphic sheets. The source material for illustration is classical and modern literary works (prose, poetry), small forms of Russian, Buryat, Evenki folklore (folk epics, fairy tales, riddles, proverbs, matala, etc.).

Works in the visual genre have a positive effect on the general and artistic development of students. When working with text material, there is an active formation of their figurative thinking, the rise of the reader's culture, which allows understanding the connotative features of the language of literary works, which finds a sublimated expression in the illustrative images obtained in the original copy of the original author. method. The theme of the proposed creative assignments determines the uniqueness of the drawing work program, which combines typical and innovative (regional) components in its figurative content, for example: "My favorite literary





characters", "In the world of poetry", "My family ", "Motives of people's life", "Professions of our region", "Oh, sport, you are the world!", "My future profession", "The glorious sea - holy Baikal", "Verkhneudinskaya fair", "View off Transbaikal winter" , "Sagaalgan" and others. The creative interpretation of the infrastructural content of the program, which differs in terms of the topic, encourages students to study the material and spiritual aspects of the surrounding reality more deeply. Reflecting their views on the world in a visual form, they learn to express their personal emotional relationships in pictures and give an aesthetic, moral assessment to the depicted events and characters.

Based on the unique characteristics of the school's fine art teaching methodology, an important place is given to the teacher's pedagogical drawing, that is, to the practical demonstration of various images in the lesson by depicting them with chalk. The necessary attention is paid to teaching the technology of working on the blackboard to the students of the subject of educational drawing. At the same time, following methodological recommendations, explanatory pedagogical drawings "should be distinguished not only by high didactic qualities, but also by clear artistic qualities. Only then will these drawings successfully fulfill their tasks" [4, p. 5].

From the very beginning of mastering the drawing course, the content of students' academic and extracurricular activities includes the implementation of sketches and sketches (from life, memory, imagination, imagination), which are two types of short-term drawing. Expressive means are often a line, filled with a unique shade or tonal point. On the one hand, sketches and sketches are considered as the intended result of visual activity with independent artistic value, on the other hand, they are used as auxiliary working material in the performance of educational and creative tasks, waiting for their creation. Academic paintings from nature, genre-themed compositions and other types of graphic works.

"The main purpose of the sketch," says Professor N.N. Rostovtsev, - development of the ability to observe in drawing, the ability to quickly grasp the plastic model, its proportions and skuyu characteristic of movement. Sketching develops eye sharpness and accuracy. According to the same author, "sketch and short-term sketches should not only complement the course of academic drawing, but should be combined with it, forming a single core of educational drawing."

However, "the creative method of sketching is fundamentally different from painting", which itself "sketch is distinguished by the compactness of concentration, perception and presentation; drawing is a relative completeness of plastic features taken from the composition of nature." In addition, sketches, as a rule, are characterized by an





increase in the level of emotionality, expression and figurative transformation of the object of the image.

The successful formation of students' multifaceted technical skills and creative abilities in drawing classes is based on many different artistic materials (pencil, sepia, sanguine, charcoal, sauce, wax crayons, gel, ink, pastel, etc.). depending on variable usage, types of paper (drawing paper, watercolor, paint, color, wrapping, textured, rice, etc.) and tools (pen, brush, felt-tip pen, marker, wooden stick, glass tube, friction, etc.).

An extremely important factor of educational and methodological activity in the field of drawing is an individual approach to working with students based on knowledge of their personal qualities, level of artistic development and potential. The method of person-oriented pedagogical communication, due to its intensively formative nature, causes cognitive and active activity of educational subjects, enables the implementation of regulatory, corrective, motivating, controlling, projective functions by constantly creating "proximal zones". . Development for students". Experience shows that combining group methods of pedagogical guidance with an individual approach to teaching drawing gives the most effective result of artistic education and personality development of the future teacher.

The system of artistic training for students of the Pedagogical Institute includes short-term open-air classes that take place outside the auditorium and take place in the local ecological environment. In this case, the subject of figurative cognition and artistic reflection is natural objects and phenomena.

Practical trips to nearby parks, squares, avenues allow to observe, analyze and create sketches and sketches of whole and fragmented forms of plant forms from nature (trees, bushes, branches, leaves, flowers, etc.). At the same time, the program of plein air lessons includes a visual study of the laws of realistic representation of the landscape (linear and light-air perspective, chiaroscuro, color science, etc.), the natural source of which is natural reality. Their practical consolidation is carried out in the process of drawing landscape motifs - real perceived local and panoramic views of the landscape. Artistic-pedagogical work in the natural environment is built by organizing visual, perceptual and analytical research of natural material, combining pictorial, emotional and logical cognitive processes. At the same time, in the structure of figurative-cognitive activity, in contrast to scientific research, the aesthetic side of natural objects and phenomena is reflected, which directly affects the emotional sphere of the receiver's personality. effective artistic process. The methods of work confirmed in the course of plein air classes are: conversation, observation, analysis,





comparison, comparison, generalization and as the final stage clearly embodying the set of knowledge, visual images and impressions from life.

Conclusion

As a result, the multifaceted educational and creative activity organized in contact with natural reality shows a high effectiveness of the comprehensive development of aesthetic perception, observation, spatial image, visual memory, imaginative thinking, imagination and other useful personal skills compared to classroom activities. provides. and artistic qualities. In addition, in the example of acquaintance with the conditional optical laws of nature, the development and internalization of the laws of building a competent perspective, volumetric, plastic image is more successful, which corresponds to the principle of scientific teaching in drawing. The laws and rules of the school of realistic art, mastered and consciously strengthened in natural material, are universally applied in various graphic, pictorial and plastic activities of students, as well as in a number of their aspects. Thus, the systematic approach of teaching drawing to the students of the Pedagogical Institute based on the described types of educational and creative activities, taking into account their educational technologies, shows the multi-functional importance of drawing classes and their effective role in professional artistic creativity and it is important in effectively increasing the pedagogical training of teachers.

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