

PREPARATION OF FUTURE TEACHERS FOR ARTISTIC ANALYSIS OF LANDSCAPE WORK IN SCHOOL

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ABSTRACT

In this article, the author examines the current issues of training future teachers of fine arts to work on the artistic analysis of works of the landscape genre in the visual arts.

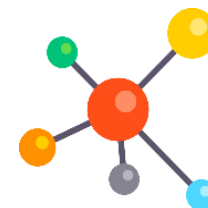
KEYWORDS

Graphics, decorative and applied art, creative imagination, sketch, etude, sketches, harmony, artistic image.

INTRODUCTION

In the 21st century, education in the world is recognized as the main factor in ensuring sustainable development, the International Concept of Education defines an urgent task - “creating opportunities for education throughout life”, which expanded the possibilities for improving the level of professional training of teachers, in particular, future teachers to pedagogical activity, the use of techniques aimed at improving the system of development of their

professional and artistic competence. In the context of global informatization, the intensive development of alternative (computer) and digital technologies dictates the need for international organizations to pay attention, in particular, to mastering ICT competence by specialists, including future specialists. So, in the strategic projects of UNESCO, as “The structure of teachers’ ICT competence. UNESCO recommendations. Plan 2.0 for 2011”, “Qualified



teachers for all education (2012-2015)”, special emphasis is placed on the presence of all conditions in an innovative educational environment for the ability to freely, effectively work with ICT based on artistic competence in the guise of a modern specialist. The need to use modern technologies, in particular in the process of teaching the discipline "Fine Arts" increases the relevance and importance of developing such a quality of future teachers of fine arts as effective work with ICT. Large-scale work is being carried out to reform the system of lifelong education in our country, which is steadily advancing along the path of progress, introducing educational technologies and improving the efficiency of education, special attention is paid to planning the content of education, structuring competencies to analyze a work of fine art, creating new methodological models of education and their application in practice.

In the credit-modular system, it is necessary to develop independent creative abilities of students, to form their skills and abilities to independently solve existing problems related to their profession. In particular, in the training of future teachers of fine arts, along with all subjects, it is also important to teach specialized subjects at the required level.

All disciplines of fine arts are also important, especially composition, which provide professional training for future teachers of fine arts in higher education.

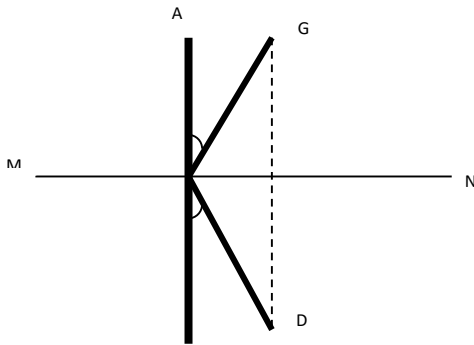
For the education system, in particular, in the system of higher pedagogical education, foreign A.D. Aleksin, V.S. Kuzin, N.M. Nemensky, Z.N. Novlyanskaya, N.N. Rostovtsev, T.Ya. A number of scientists, such as Shpikalova, B.P. Yusov, conducted their own research. S.Abdullaev, B.Azimov, B.Boimetov, N.Tolipov, N.Oidinov, U.Nurtaev, N.Yuldasheva and others conducted a lot of research on the problems of teaching fine arts in higher pedagogical school,

especially among Uzbek scientists. However, to date, the problems of landscape composition in the visual arts have not been studied enough. In this sense, in recent years, scientific research has been trying to find new ways to solve this problem. For example, V. N. Bannikov on composition in the professional development of a future teacher of fine arts, N. N. Dolgikh’s research on the pedagogical conditions for ensuring the continuity of the process of forming the professional competence of a teacher of fine arts .

Landscape, one of the most interesting genres of fine art, is used by almost all artists. Because nature gives a lot to the creator. Future young artists and teachers who are just learning to draw will also gain a lot of knowledge, skills and abilities by depicting landscapes. They also face certain challenges in their work. This includes the question of how the water in the landscape reflects the environment and how objects are expressed in it.

We all know how beautiful a pond can be in the middle of a river, lake, pool or road. Therefore, landscape painters, for example: Russian artists A. Perov, V. Serov, I. Shishkin, Uzbek artists G. Abdurakhmonov, A. Mirsoatov, O. Kozakov, A. Jamolov, often work in places where there is water. Many textbooks and articles have been written on this topic, for example, G. Abdurakhmanov "Composition", B. Todzhiev, N. Isakhodzhaeva "Pencil, the basics of painting and composition", N. Oripova "Painting", S. Abdirasilov "Drawing methods". The teaching of the visual arts does not address this topic. Here are some common problems and how to solve them.

Reflecting the landscape is interesting, but not easy. This is especially true when the artist has to depict objects in water. Usually calm water reflects on its surface what is on the opposite side from the person who is always looking at it.

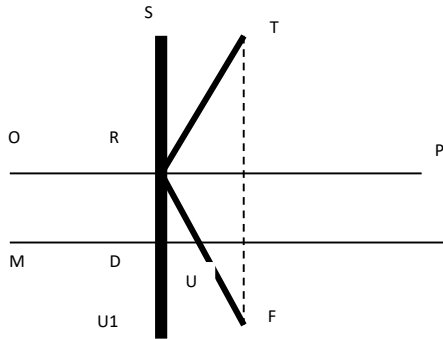


Annex 1. The opposite of the coastline is the MN coastline; Object perpendicular to edge AB; GB-oblique object; VB and DB are the reflection of things in the water.

In this case, it gives a clear image, as in a mirror. The sharpness of the image in the ripples on the water is distorted. They appear to be "broken". As the water level rises, their gap may increase and eventually disappear altogether.

To draw images correctly, you need to know how they are arranged and built. Therefore, it is useful to analyze the following main cases with the help of diagrams; The reflection of objects falling right by the water is easy to draw - if the artist stands in relation to them at a high water level. It is enough to monitor the size and position of objects on the shore, the size and position of their reflection in the water. (Appendix 1) In this case, the dimensions of the axis of the object AB and

GB must be equal to the dimensions of the objects themselves, i.e. $VB = AB$ and $DB = GB$. The angle VBD reflected in the water must be equal to the angle ABG . Now let's look at the situation when the objects are not on the MN line on the coast, but on the OP line further away. (Appendix 2) In order to find the correct image in the water that the artist sees here, the image must be drawn as it should be in the case of the coastline OP. In this case, SRT objects will be displayed as U1RF. However, due to the fact that the real coastline is closer and takes the MN position, the artist cannot see the image as a whole, as part of it is blocked by the coastline. (Between OP and MN) Only the U1D and UF parts of the image are visible to him.

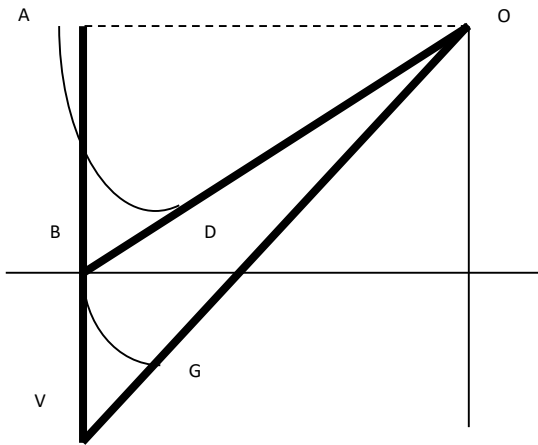


Annex 2 Reflection of objects away from the coastline: MN- Coastline; OP - line where things are located; SP is an object perpendicular to the shore; TR is an inclined object. Reflection of objects U1R and FP-SP and TR: the visible part of the axes U1D and FU in the water

The size and appearance of the image also depends on how high the artist's eye is above the water level. (Appendix 3) The artist is standing on the opposite edge, and the height of the highest point of the object reflected in the water AD is slightly less than the object's own height AB, and its reflection in the water BG is much smaller than the actual reflection BV. As the height of the writer's eye rises above the water level, the size of the images gets smaller and smaller. When working with a falling image, it is important to remember that some of the objects you see can be seen from the surface of the water. If an artist draws a wooden bridge over a river, the image in the water is invisible to the naked eye, and the water below can be seen by standing in the water. For example, if he draws

a willow leaning over water, he will see the reflection of kings falling into the water, which are not actually visible, and they will be depicted in the picture.

Looking closely, you can see that the image of things is much more colorless, lighter and dimmer. Because here, too, there is a situation typical of a spatial perspective, that is, the clarity and intensity of the colors of objects reflected in the water are slightly less than in reality. It is also natural that the image of the image in the water is much less intense than the image of the object itself. Because black objects appear relatively hungry, and not black, as in water.

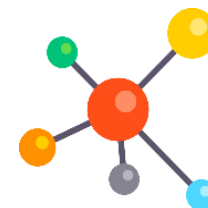


Application.3. The size of the image changes depending on the height of the artist. Falling object along the AB axis; VB is its true reflection; The eye of the artist; AD - visible size of the visible object; The apparent size of the axis GB in water.

Images in the picture must be perfect, otherwise the different colors will look simple and will not convey the appearance and size of the element. Even multi-colored paints, which are subtle changes in color depending on weather conditions, cannot by themselves express spatial breadth. Only by following the rules of perspective can colors become more attractive.

The location of objects in the water is also unclear. The difference between light and shadow when reflecting an object in water is not as obvious as it really is. The number and visibility of the visible parts seem a little less than they really are, and they are less visible. It is also difficult to accept the actual size of objects when they fall into the water. Future teachers should remember that the surface of any water is primarily a horizontal plane when working with a pencil depicting water. The true image of such a scene is achieved by the following actions: in the description it is necessary to take into account the laws of aerial and linear perspective. The water level is raised by waves and rays, as well as objects that come out of the water and

float on its surface - leaves, grass, grass, and so on. They look larger in nature from the front and get smaller as they move away from the artist. The history of the water table is indicated by the shoreline, and the proximity of water and shoreline is represented by strong lines, and the distance from the eye by light, weak lines. If the pond is surrounded by trees, there will definitely be shade and it will be clearly visible, especially on sunny days. Shadows are difficult to describe in detail, but they play an important role in highlighting all the features of the water surface. From the foregoing, it is clear that if there is a pool of water in the landscape and it is depicted by future artists and teachers, they need to have sufficient knowledge, skills and abilities. Experience in this area is also gained through many exercises that allow you to accurately depict the environment. Therefore, the self-study tasks introduced in the higher education system should include topics related to the image of water in the landscape and the environment and the correct presentation of all subjects, as well as the inclusion of individual tasks in the weekly city plan. Training program. Thus, based on the foregoing, the correct



formation and improvement of artistic and creative knowledge, skills and creative abilities of students, based on the proposals contained in the content of this article, the preparation of works of fine art for analysis allows: to achieve effective results in performing a number of tasks and thereby ensure the success of pedagogical competence in general.

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