



Improvement of the Methodology for the Development of Professional Competence of Future Teachers of Fine Arts

Konstantin Mikhailovich Zubrilin

Candidate of Pedagogical Sciences Russian Federation, Institute of Fine Arts, Moscow State Pedagogical University, Artistic and graphic faculty

Avliyakulova Nafisa Muzafarovna

Senior lecturer at Bukhara State University

Abstract

Drawing is the leading special discipline in the process of educating an artist-teacher.

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Our ideas and associative emotions are closely connected with the objective world, with its external and internal properties. Direct reliance on visual experience and reflection is the most important feature of artistic perception. The specificity of realistic drawing lies in the fact that real reality is taken as the basis of creativity, and the transfer of the artist's thoughts and feelings is carried out in a figurative form through the image of specific objects. The Soviet School of Fine Arts defines the study of realistic drawing in art education as the most important factor not only of a practical nature, but also of ideological significance.

Drawing training is associated with the development of students' ability to truthfully depict visible forms in a real environment. It not only gives them professional literacy, but is also a powerful means of aesthetic development.

The acquisition of mastery in drawing is based on a consistent and careful study of nature.

Love of nature, subtle observation, the desire to correctly convey the nature of valuable qualities that need to be developed by everyone engaged in the visual arts.

The study of pattern patterns is necessary for a professional realistic depiction of nature. Drawing is the basis that forms the ability to realistically display the surrounding reality by visual means. Of great importance for the future teacher is not only the practical mastery of drawing, but also the development of its theoretical foundations. Having mastered the basics of realistic drawing, the student can use his knowledge in both pedagogical and creative work in the field of plastic arts. All the educational work on drawing is inextricably linked with the practical application of the perspective of plastic anatomy of the laws of chiaroscuro distribution on the volumetric form. At the same time, it is recommended to study samples of classical heritage and methodological literature on drawing.

Drawing classes are held at the faculty in combination with composition work and with the study of painting. Educational drawings are important as preparation for creative work. Experience shows that students who have not done their educational drawings thoughtfully enough are lost when they need to make sketches from nature to work on compositions. They either reduce them to cursory schematic sketches, or approach them as auditory drawings, condemning themselves to failure in advance. Meanwhile, in such sketches it is necessary to combine the general construction with the transfer of the most characteristic details, remembering that their



concreteness will enrich the composition. By means of drawing, students mainly determine the subjects of their sketches and the course of painting.

In the process of teaching drawing, students acquire the necessary teacher's ability to draw professionally competently from scratch, from memory and from presentation, master technical skills. Working from nature, students develop visual memory and observation, spatial thinking, learns to see the typical in the surrounding reality. Teachers will have to develop these qualities in children.

In academic work, success depends on careful and thorough study of nature, its structure, proportions, the shape of individual parts and their interrelationships. To study nature does not mean to convey everything in the drawing to the smallest detail, one must be able to select the main, the most characteristic and generalize the secondary details. You should draw from nature regularly and as much as possible. This develops the eye, helps to learn the laws of realistic image and master the technique of drawing.

The artist needs not only knowledge of linear perspective and plastic anatomy, but also the ability to apply them in practice. It is always necessary to draw consciously, setting certain tasks for ourselves, and not mechanically copying everything that we see, the drawing begins with the placement of the main objects, achieving proportionality of all sizes among themselves and in relation to the whole. Usually uniform margins are left on a piece of paper around the educational drawing of the object. The initial marking is applied with light strokes, while building the center lines of objects and slightly outlining the main shadows. Students learn to depict a three-dimensional shape on the plane of the sheet: using perspective and chiaroscuro, they draw three-dimensional bodies, and not conditional "wire" contours with subsequent shading without taking into account the position of the surfaces of the object in space.

Artists often talk about the ability necessary for them to draw the whole subject at once, meaning by this the observance of unity, the subordination of all parts to the whole. Although the person drawing at any given moment draws a line on a relatively small piece of paper, he should think about the entire image, mentally trying to see a ready-made drawing on the sheet. So, the writer, working out the page of the story, thinks about the content of the work as a whole, about the sequence of events being presented, and the actor, pronouncing the words of the role, remembers his partners and the development of the whole action.

Of great importance in the drawing is its constructive construction. We can imagine combinations of geometric bodies as the basis of complex forms, which helps to correctly understand the perspective contractions of nature, its three-dimensionality. Just as various decorations and stucco ornaments in architecture are on the walls of a building with a clear structural structure, so small details of nature are located on the surfaces of the large shape of the depicted object. This ability to be aware of the placement of large masses is important for the professional mastery of drawing. Just as a musician "thinks with sounds", and an architect, when looking at a drawing, sees the spatial placement of buildings, so an artist should be able to "think with a three-dimensional form. It is good to imagine not only what is in the field of view of the drawing, but also invisible from this place, obscured parts of objects. When drawing, it is necessary to clearly define how objects are placed in space, which areas occupy in terms of their base (on the plane where all the depicted objects of full-scale staging are located). It is necessary not to draw, but to build a nature on a sheet. If at the beginning of the work the ratios of large masses are determined, then in the future they gradually move to smaller ones. Even putting small details on a long drawing, it is necessary to continue their constructive construction.



It is recommended to learn from great masters the ability to convey nature, broadly generalizing the form, but at the same time remember that the path to generalization lies through a loving and careful study of details subordinate to the whole.

It is impossible to compare any detail of the drawing only with the same detail in kind. This technique of drawing, as they say, "at close range, generates numerous errors. It is necessary to compare several proportional ratios of nature with the same ratios in the drawing, which has a different scale. For example, in a small drawing of the head, the size of the eye is determined in relation to the width of the nose and the height of the forehead, and their scales are proportionally reduced compared to the corresponding size of the eye, nose and forehead in kind.

It must be remembered that educational drawings are not an end in themselves, they are important as a means of learning about art and accumulating experience for further independent artistic and pedagogical activity.

The drawing begins with a general markup, then gradually refine the details, but so that the details do not create excessive variegation and do not prevent the artist from expressing the main thing in the work. At the end, time is left for the final generalization of the drawing. In the process of work, it is necessary to carefully study nature and literally every minute, after applying every detail, every tone, conduct a thorough self-check.

It is necessary to achieve an exhaustive solution of the tasks set in the drawings. The number of hours required for each drawing is determined by both the complexity and conditions of the production, and the degree of readiness of students. It is very important to be able to work on one drawing for a long time: this develops the ability to notice a lot to the depicted nature. A child who is asked to draw a human face will outline a circle, put dots instead of eyes and dashes instead of nose and mouth, and will not be able to complete this drawing, no matter how much time he is given. The student who started the training course will give a more correct and more detailed drawing, but he will quickly exhaust his capabilities. Whereas the master, when performing a long drawing, will work for a long time, clarifying the proportions and achieving subtlety in conveying the character of the depicted.

In each task, the student must use all previously acquired skills and abilities. The program takes into account that those enrolled in the first year have some knowledge of drawing. At the institute, students study more deeply the basics of realistic depiction of nature, learn working methods.

Already at the beginning of the journey, every artist-teacher should realize that he needs to update and improve his knowledge and skills all his life by drawing from nature. Moreover, the most interesting thing in this work is not in the selection of some unusual, particularly fascinating models, but in the gradual solution of more complex problems, in the consistent development of the laws of the rules of drawing.

The drawing curriculum provides for work on a variety of topics in the order of gradual increase of difficulties. They begin training with images of geometric bodies, the simplest objects, then work on plaster ornaments, still lifes, models of parts of a person's face, casts from portrait busts. It is very important not to break the sequence of tasks. Only systematic training will not give random luck, but naturally won success.

At the first stage of training, it is useful to practice the image of plaster casts. The requirement of some past eras is alien to our time, when students were forced to correct its proportions from casts from ancient statues when drawing a living nature.

In the first semester, students are invited to perform sketches of the human Figure. This is due to the need to prepare first-year students to work on thematic sketches of the composition included in the composition course program. But basically, students are engaged in drawing a person - the



main, most complex and substantial object of fine art in senior courses, when they have already studied plastic anatomy to a sufficient extent.

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