
DIDACTIC PRINCIPLES IN TEACHING FINE ARTS

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Abstract – The article provides information on methods of teaching fine arts, new technological methods. The role of didactic principles in the teaching of fine arts is discussed. There are also opinions and conclusions about other methods.

Key words: methods of teaching fine arts, new technological methods, didactic principles, pedagogical scientists, modern didactics.

I.Introduction

It is impossible to imagine fine arts classes in general secondary schools without didactic principles. The effectiveness of education and upbringing in class and extracurricular activities can be achieved only by combining theory with practice. Didactic principles and their main issues were studied by the great European pedagogical scientists Y.A. Comenius, J.J. Russo, I.G. Developed by Pestalozzi. F.A. Disterveg and K.D. Ushinsky also made a significant contribution to the development of didactic principles. The idea put forward by them is the basis of modern didactics.

The unity of education and upbringing, which are didactic principles, visual, scientific, conscious and active, regular and consistent, the content of education is appropriate for the strength and age of children, is of particular importance in the teaching of fine arts at school.

II.Literature review

Didactic principles in teaching fine arts at school were developed by professors N.N. Rostovsev, V.S. Kuzin, R. Hasanov. The principle of unity of education and upbringing is one of the most basic didactic principles, and it is especially important in the process of teaching fine arts. It is known that

today one of the main parts of education is to educate students in the spirit of the ideology of national independence.

In the works of O. Tansikbaev "Jonajon o'lka", H. Rakhmonov "May morning", N. Karakhan "Golden autumn", Z. Inogamov "Tea", Y. Elizarov "Still life" Uzbekistan's beauty is bright reflected. When acquainting students with such works, children develop a first love for our motherland, thus strengthening their feelings of love for the motherland and the country.

Opportunities for interethnic harmony and inter-ethnic education in fine arts classes are large and it is carried out through composition work on various topics, reproductions of paintings depicting the life of other nations and peoples, illustrations to folk tales.

III. Analysis

Attempts to inculcate in students the concepts of interethnic harmony and friendship in the conversations on drawing on the themes of "Our guests", "Welcoming a foreign delegation", "Tourists". Conversations that help to reveal the content of the work, the imagination of different nationalities and peoples, lead to the improvement of children's creativity, the enrichment of their imagination. Works by writers of different nationalities and oral illustrations of different peoples allow students to get acquainted, love and understand the life, dreams and ideas of other nations.

In the lessons of fine arts, interethnic friendship and harmony were realized through the works created by artists of the Republic and foreign countries. Among the works created by the artists of the Republic are paintings depicting the life and work of the Uzbek people, its harmony with other peoples and nations, the life and work of some foreign peoples?

P.P.Benkov ("Friends"), A.Abdullaev ("Shomahmudov family"), L.Abdullaev ("Meeting the demobilized"), K.Husniddinkhodjaev ("Navoi and Jami"), A.Siglinsev ("My house"), Your Home), O. Tansiqbaev ("Issyk-Kul Evening") and a number of other works reflect the ideas of interethnic harmony and friendship. The program of fine arts also includes the study of the works of artists from a number of Eastern and Western countries. The works of Leonardo da Vinci, Raphael, Michelangelo, Rembrandt, Rubens, Kent, Picisso, Matisse and other foreign artists serve as a rich material for the implementation of the ideas of friendship and cooperation. The program also includes training in architecture of Egypt, India, China, Iran and Japan. When analyzing such works of art, the teacher should emphasize their specific and general features. Through the study of works of fine art, students become acquainted with the labor and courage of foreign peoples, their traditions, customs, lifestyles and nature.

The success of society depends on the level of work of each person. Therefore, the main indicator of people's behavior in relation to labor, which is beneficial to society. This quality is formed in the process of labor education.

Students of fine arts have great opportunities in the implementation of labor education. This issue is considered in the context of all types of lessons of fine arts - drawing on the nature, composition, basics of art criticism.

In the process of self-depiction of nature, students work on the depiction of various household items, vegetables and fruits. In the course of the lesson, the teacher briefly analyzes the nature before the students begin to work independently and tells not only about the shape, proportions, color and structure of the objects, but also about the great work done to create them.

For example, when drawing a picture of some of the art objects used in marriage, the teacher tells the students about the function of the objects, their shape, what materials they are made of,

how much labor is spent on them, and so on. Also, in conversation classes on Uzbek folk arts, the teacher talks about their types and the peculiarities of the work of masters.

The program of fine arts also envisages the study of the selfless work of our people and its works that reflect its beauty. Among them are O. Tansiqbaev's "Irrigation of cotton", "In the construction of cattle", Z. Inogamov's "Tea" and others.

The children met the heroes of the works of Uzbek artists, artist A.Khidoyatov, People's Memory Mulla Toycha Tashmammedov, master of applied arts U.Jurakulov and other people who found their happiness in work. They believe that labor is the basic law of society, of every individual. In such classes there are opportunities to send students to different professions.

As a result, students come to the conclusion that work is the spiritual and moral source of human happiness, that everyone should work and love work. Children also learn that people should work not only for themselves, but also for society, and that they should treat working people and the things they create with respect.

At school, fine arts are a subject of the aesthetic category and play an important role in the development of artistic and aesthetic taste in students, that is, to see, understand and appreciate the beauty of art and being in the lessons of fine arts. The feeling of getting improves.

IV. Discussion

In the process of nature analysis, the teacher draws students' attention to the elegance of the shape of objects, the proportionality of parts, the harmony of form and color, the compatibility of content, form and function. As a result, students develop emotional and aesthetic attitudes towards nature.

Pupils use elements of nature in drawing patterns, decorative works. Natural products serve as a good material for this. Students create unique and beautiful patterns by stylizing natural materials and wildlife.

Observing nature and depicting it in pictures in the lessons of perception and composition has a positive effect on the upbringing of children. As students observe nature in the classroom, they learn about the structure of trees, the variety of shapes and directions of branches, the color and shape of leaves, the elegance and charm. Students will also be amazed by the color and shape of the flowers, the variety, the beauty of the spring and autumn scenery, the light and elegant flight of dragonflies, butterflies and birds.

When studying works of fine art created at a high artistic level, students enjoy them aesthetically. The successful solution of the picture composition, the harmony of colors, and the true image of the creature will excite children. This applies not only to aesthetic education, but also directly to the artistic creation of children, the development of their interest in art. The role of landscape and still life genres in this regard is great.

In conversations about works of art, the teacher not only reflects what the artist has seen, but also draws on the most interesting, the most beautiful things and events, and, if necessary, exaggerates what he has seen, experienced and heard.

In the process of depicting nature, children analyze the shape, color, and structure of objects. For example, when analyzing a still life with a teapot, children pay attention to the fact that the teapot is one of the necessities of life, its shape, content, purpose, suitability, ease of use and so on. Decorative lessons have the opportunity to develop students' artistic taste and creativity. In the lessons, students get acquainted with the symmetry, rhythm, color balance, the laws and rules of composition.

Students' creative abilities are developed in the process of drawing patterns, sketching for a book cover, sketching a base for a postcard, teapot and iron. Of particular importance in the aesthetic education of students are the works of N. Karakhan "Golden Autumn", Y. Elizarov "Still Life with Watermelon", U. Tansiqbaev "Autumn in the mountains", "March in Uzbekistan", L. Salimjanova "Still Life" reaches, the principle of science is one of the most basic didactic principles, which means that it is impossible to form a scientific worldview in students without a deep understanding of the basics of science. As in other subjects, this principle is applied in the lessons of fine arts.

Fine art requires a sense of the environment, knowledge of the specifics of the events and happenings in it. Therefore, in fine arts classes, students are required to be familiar with the laws of linear and aerial perspective, light, color, composition. They should also have sufficient knowledge of the plastic anatomy of humans and animals. The fine arts program assumes that students master these laws. It is no exaggeration to say that it is impossible to create a realistic image without mastering the laws of perspective. The artist's or student's style of drawing may be different, but the construction of a painting or work of art must be the same, on a scientific basis. Laws of perspective Calculated linear and aerial perspective, horizon line, intersection point, observation point, drawing of the object on the basis of one or two observation points, perspective of change of measurements, perspective of change of hunger, change of colors the prospect of change, the prospect of a decrease in accuracy in shape and boundaries, and so on Realistic painting is the basis of teaching to work.

The principle of science requires teachers of fine arts to ensure that all materials and information provided to students in the classroom and in extracurricular activities are scientific, tested in school practice, and appropriate to the age characteristics of students.

Understanding the role of art in human life is very important in the teaching of fine arts. In particular, it should be borne in mind that art is a separate form of social consciousness. A teacher of fine arts should understand that in the process of drawing objects, students need to know not only their appearance, but also their internal structure, based on certain laws. In many cases, students who do not know these laws are mistaken in correctly describing the shape of objects. The principle of demonstration in the teaching of fine arts helps to understand the essence of the thing and the events, to study its characteristics and laws. During the study of nature (in the classroom and in the open air), students develop the skills of observation and logical thinking.

The teacher does not always have the opportunity to show the object of study, in which case it is helped by demonstration. This stimulates the interest of students in this field. The student is constantly searching for nature in the process of drawing, compares shapes, and learns the structure, dimensions, shapes, colors of nature. Undoubtedly, all this leads to the development of observation in students.

It is known that in children, thinking develops in the process of moving from concrete to abstract. Concepts and abstract rules are easily accessible to students only when they are backed up by specific evidence, examples and images. Demonstration is not an aid in the lessons of fine arts, as in other subjects, but the main material that generates concepts and ideas in students.

It is impossible to imagine nature in the lessons of self-painting without nature, and the role of the principle of exhibition in the lessons of fine arts is very big.

The following requirements are set for the preparation and selection of visual aids for lessons:

1. Correspondence to the goals and objectives of the lesson.

2. Age suitability of students.
3. Accuracy and comprehensibility of the exhibition.
4. Image quality.
5. Exhibitions with their variety arouse pleasure and interest of students.
6. Compliance with aesthetic requirements.

The following should be taken into account when choosing paintings, reproductions of works, illustrations for works of art:

1. Ideology of materials.
2. Artistic.
3. Adequacy of art lessons to educational tasks.
4. Compliance with children's perception.

Demonstration can give good results if it is used appropriately and purposefully, taking into account the age characteristics of students.

V. Conclusion

The principle of age-appropriate teaching has long been used. It is based on the principles of near and far, from known to unknown, from simple to complex, from easy to difficult, from concrete to abstract. Since this principle has long been practiced in pedagogy, it is the basis for the teacher to follow this path in his work to achieve the intended goal. It should be noted that not all easy things can be understood by children, and complex materials can be understood. The age, pedagogical and psychological characteristics, level of knowledge, training and abilities of students play an important role in this. For example, in order to work on the principle of closeness in the teaching of fine arts, the teacher first works with Uzbek artists depicting the nature, life and work of the Uzbek people, who are close to children, and then Central Asia, the East, Teaches the art of European countries.

From the above, it is not difficult to see the importance of following the didactic principles in the process of teaching and extracurricular activities in the fine arts at school. Didactic principles create conditions for artistic education, upbringing and development of students.

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