

## CORRECT DESCRIPTION OF THE HUMAN BODY IN METHODICAL STAGES.

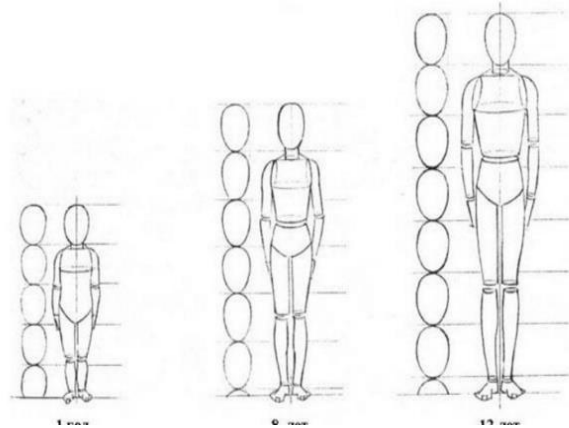
*Bukhara State University  
Faculty of Arts  
Department of fine and applied arts  
p.f.f.d., PhD teacher G.R. Ostonova*

"If young people want to try themselves in science and visual arts, they should first master painting." A new scientific form and methods of teaching national art samples to young people are being developed in the main higher educational institutions and scientific research institutes of the republic, and many scientific studies are being conducted on the artistic and aesthetic upbringing of young people. Visual art, in particular, the science of academic pencil drawing, is of particular importance in educating young people to be perfect, meeting world standards. This, in turn, requires that the special subjects taught in higher and secondary special and vocational educational institutions are deep and grounded, and pedagogues, scientists, and artists have a high responsibility. Providing education to young people at a high level requires the future artist pedagogue to have a high level of practical skills in the field of visual arts, as well as to have sufficient knowledge in the field of psychology.

In nature, living nature does not stand in the same rhythm as in an artist's studio or as an academic work in a classroom. It goes on with its life, and its natural, temporary immobility can be immediately, and sometimes unexpectedly, reversed. It should be noted that such immovable conditions of a living model, that is, a calm, relaxed image, are the most valuable for the observant eyes of the artist. On the contrary, a living model standing in a homogeneous state will always lose its expressiveness, because in any case there will be artificiality. Also, the person looking at you will eventually get tired, which will affect their appearance.

It is very difficult to immediately reflect the state of nature, which is in continuous, constant movement. At such a time, it is necessary to take everything in mind at once and immediately, without delay, write down what is imprinted in your memory. That's why the look that is imprinted in the memory does not lose its "newness". For example, we can see an athlete running in front of you or jumping over obstacles. Accomplishing such a task is practically possible. For this, it is necessary to catch the expression in motion very quickly, at a glance (for example, the movement of the body, legs, head and arms of a running athlete). But at this point, you should not forget to collect the sketched lines together, that is, to compose. When the ability to see is strong, it is possible to generalize the details that are imprinted in the memory in a very short time, sometimes in a second. A sketch done in this way is like a memory

imprinted on paper. After that, his task is nothing more than a reminder of what was seen. Corrections and additions to such sketches are made only when the action of the same athlete is repeated (almost the same action), again by memorization. The need to work on a rough drawing relying only on the ability to see and store in memory arises only in

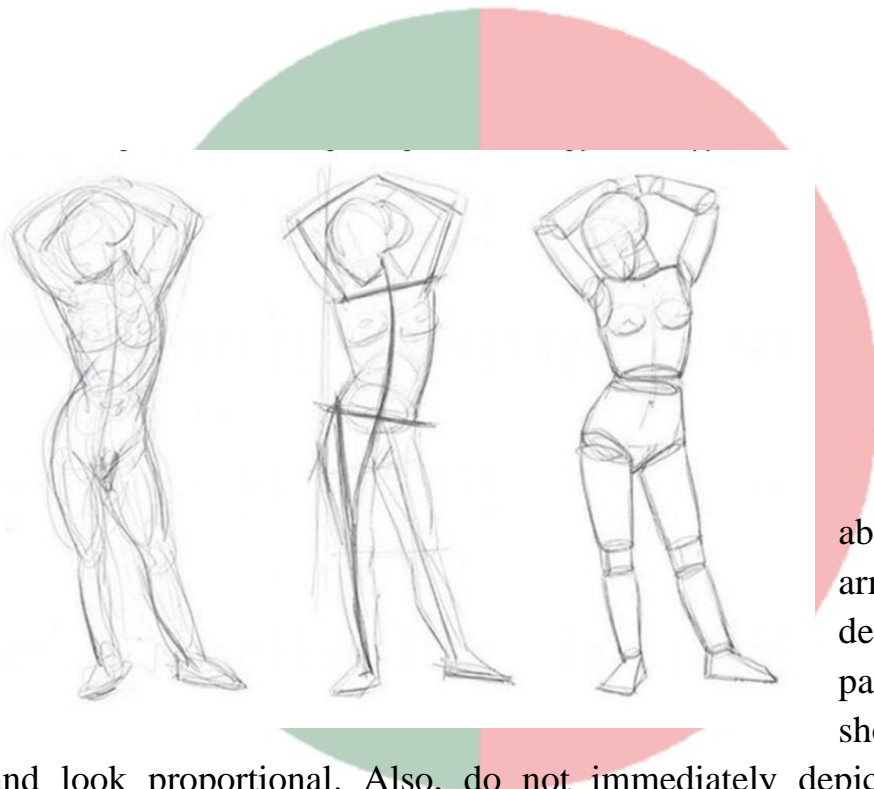


situations where external conditions allow observation. For example: in city transport, the head of a passenger sitting in your view looks like a character in a picture you have imagined, and the object you have been looking for for a long time stands out. It is impossible to draw him from nature, because he may look away, turn his head or change his appearance, and the situation in the transport does not allow to draw directly from nature, etc. You will have to choose a different way to solve the tasks you set before yourself. To do this, you use your vision: you observe, study, and try to remember its characteristic features (especially its distinguishing characteristics). The passenger got off at his stop. Then immediately, without delay, you will take out your pocket album (otherwise it will be lost from your memory) and draw a sketch from memory as you remember the position of that passenger.

It is very important for a realist artist to be able to give a lifelike effect of a human face in an image. As the most urgent task of the present day is to educate a skilled pedagogue, it is necessary to pay serious attention to the work of sketching in the system of teaching to draw a picture of the human body, head shape and all the surrounding shapes. Sketches and short lines keep the beginning artist busy with positive activities. They teach the student to be independent and to solve visual tasks. Drawing a living person is a good school for an artist. The wealth of form and expressiveness in the facial movements of a living person allows the artist to take the most characteristic features of these 99 people and take a bold step to create an artistic image for the young artist. Successfully solved educational tasks will benefit the interest in the art of drawing, and later the aspirations to master fine art. Portrait of a person: step-by-step instructions Ideally, a portrait should show not only the appearance of a person, but also his state, emotional state and mood. It is not without reason that this drawing is considered the most difficult in visual arts. In the initial stages, the main thing is to observe the proportions. If the features of the anatomy are followed, the image will look real, and this is already important. This type of portrait is considered a classic: it is the beginning of classes in art schools.

This version of the portrait is considered a classic: it is the beginning of training in art schools. If you need to depict a standing person, follow the steps below. 1. Draw

a vertical line on the sheet and divide it into 7-8 parts (this is necessary to maintain proportions). 2. On the resulting scale, draw the parts of the human body as follows: the head - one division, the chest - two divisions, the pelvis - the fourth division, the knees - the fifth division, and the feet at the bottom. 3. Circle the resulting figure with one line (add a sketch of the hair and clothes if necessary). 4. Add details to the drawing. The human figure is ready.



Do not forget about the neck and arms when describing body parts to scale. They should also be in the

picture and look proportional. Also, do not immediately depict the body parts realistically. To begin with, for example, mark the shoulders and wrists using elongated ovals, mark the joints in all the necessary places. Thus, it will be possible to make the figure more realistic and anatomically correct.

If the imaging process is carried out step by step in a consistent manner, and at the end, if the work is checked and summarized from all sides, the task will be done well. It should also be mentioned that the completion of the task depends on experience, that is, on a lot of hard work. Theoretical knowledge should be improved by studying the heritage of past master artists from books.

#### **Literature:**

1. Boymetov B. "Qalamtasvir". Textbook part 1. - Tashkent, 2006.  
additional literature

2. Boymetov B. Study guide for students of "Qalamtasvir" Pedagogical institutes and universities. - Tashkent, 1997.
3. Boymetov B. "Basics of pencil drawing". Study guide. - Tashkent, 1999.
4. Чет элларда тасвирий санъатнинг ўқитилиш тарихи. Педагогик маҳорат. – Бухоро вил., 2017. - №2. -170-173 б.
5. Тасвирий санъатда қобилият ва ижод психологияси. Психология – Бухоро вилояти. 2017. - №3. – 53-58
6. Введение в психологию художественного творчества. Вестник интегративной психологии - г. Ярославль 2017. Выпуск 15. 108-109
7. Фазовий тасаввурни шакллантиришнинг педагогик ва психологик асослари. Психология. - Бухоро вил., 2019. - №1. – 83-88
8. The problem of developing students' perceptions of visual arts in Uzbekistan. European Journal of Research and Reflection in Educational Sciences, UK Vol. 7 No. 12, 2019 ISSN 2056-5852, 675-680.
9. Роль изобразительного искусства в формировании личности. Вестник интегративной психологии - г. Ярославль 2019. Выпуск 19. 306-309
10. Тасвирий санъат дарсларининг ўқувчиларда ижодий қобилиятини шакллантиришдаги ўрни. Педагогик маҳорат. – Бухоро вил., 2019. - №4.
11. Studying the problem of the development of perceptions and imagination in fine arts by foreign scientists. Test Engineering and Management journal 2019. - ISSN: 0193-4120 Page No. 4177 - 4182. – Scopus
12. Ўқувчилар томонидан санъат асарларини идрок ва тасаввур қилинишининг ўзига хос хусусиятлари. Maxsus son, № 2, 2020 “Psixologiya” ilmiy jurnal научный журнал scientific journal
13. Secondary schools’ didactic Principles of teaching fine art. Academicia: an international multidisciplinary research journal. ISSN: 2249-7137 vol. 10, issue 7, july 2020 impact factor: sjif 2020 = 7.13
14. Secondary Schools Didactic Principles Of Teaching Fine Arts. Central asian journal of theoretical and applied sciences. Volume: 02 Issue: 02 | February 2021 ISSN: 2660-5317/
15. Psychological and pedagogical foundations of Formation artistic perception and the. Journal of Contemporary Issues in Business and Government P-ISSN: 2204-1990; E-ISSN: 1616
16. Development of the creative imagination of Schoolchildren in fine arts lessons. 1623 DOI: 10.47750/cibg.2021.27.02.170. Vol. 27, No. 2,2021 <https://cibg.org.au/> web of science
17. Тасвирий санъат дарсларида борлиқни идрок этиш ҳамда ўқувчиларнинг фазофий тасаввурларини ошириш. Maxsus son, 2022 “Педагогик маҳорат” Илмий-назарий ва методик журнал.

18. Formation of Students 'Creative Abilities through the Land Scene in Fine Art Classes. International journal of special education vol.37, no.3, 2022. Scopus.

19. The Study of the Problem of Development of Perception and Imagination of Works of Fine Arts in Students by Foreign Scholars. European Journal of Innovation in Nonformal Education (EJINE) Volume 2 | Issue 3 | ISSN: 2795-8612,2022.

20. Ўқувчиларни эстетик тарбиялашда тасвирий санъатнинг роли. Zbiór artykułów naukowych “Rozwój współczesnej nauki” “iScience Polska”., 15-16/06/2017 –Б. 84–87

21. Влияние история изобразительного искусства на сознание личности. Problems of development of a personality: diversity of approaches Materials of the VII international scientific conference on November 15–16, 2019 Krasnodar 25-28

22. Психолого-педагогические теоретические основы восприятия и воображения изобразительных искусств учениками. LVI International correspondence scientific and practical conference “European research: innovation in science, education and technology” October 8-9, 2019 London, United Kingdom 30-31

23. The problem of development of perception and imagination of works of art in schoolchildren by the science of fine arts and its study by foreign schools. International Consortium on Academic, Trends on Education and Science Hosted from London, England <http://euroasiaconference.com> April 3rd -4th 2021. Euro Asia Conferences.

24. The problem of the development of perception and imagination of works of fine art in schoolchildren and its study by foreign scientists. E-Conference Globe 3rd Global Congress on Contemporary Science and Advancements Hosted From New York USA [www.econferenceglobe.com](http://www.econferenceglobe.com)

25. Copper carving in the history of uzbek folk art. Interdisciplinary Conference of Young Scholars in Social Sciences/45-47

26. Уста ва шогирд одоби. Уларнинг халқ амалий санъатига қўшган хиссаси. “Олий таълимда дарсдан ташқари машғулотлар–талабаларнинг касбий компетентлигини шакллантириш омили” Республика илмий–амалий конференция материаллари. – Навоий, 2018. – Б. 13–15.

27. Тасвирий санъат фани орқали мактаб ўқувчиларни касб – ҳунарга йўналтириш. Меҳнат ва касб таълими ўқитувчиларнинг касбий компетентлигини шакллантиришда инновацион ёндашувлар. Республика илмий–амалий анжумани. Бухоро, – 2019. 243-246

28. Мактаб ўқувчиларида тасвирий санъат асарларини идрок ва тасаввур қилишни ривожлантириш муаммосини Ўзбекистонда ўрганилганлик ҳолати. “Тасвирий санъат ва мусиқа фани ўқитувчиларини тайёрлашнинг долзарб муаммолари” мавзусида Республика илмий-амалий анжумани материаллари Фарғона 2019. – Б. 122–124.

29. Ўқувчиларда фазовий тасавурларни шакллантириш. “Ўзбекистонда илмий-амалий тадқиқотлар” мавзусидаги республика миқёсида ўтказиладиган 18-қўп тармоқли илмий масофавий онлайн конференциясини.

30. Темур ва темурийлар давлатида амалий санъат ривожини. “Ўзбекистон олимлари ва ёшларининг инновацион илмий-амалий тадқиқотлари” 12-қисм” мавзусидаги республика миқёсида ўтказиладиган илмий масофавий онлайн конференция материаллари . Тошкент 2021. – Б. 7-8

31. Тасвирий санъат асарларини ўқувчилар томонидан идрок ва тасаввур этилишини тадқиқ этиш метод ва воситалари. “Замонавий дунёда илм-фан ва технология” номли илмий – амалий конференция. 2023 йил 6(13)-сон

