



## PEDAGOGICAL CHARACTERISTICS OF DEVELOPING AESTHETIC SKILLS IN FUTURE DRAWING TEACHERS

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### ABSTRACT

In this article, in the first part of our Dissertation work, current socio-economic development and reforms of spiritual and educational life are being carried out at a rapid pace, updating the content of general secondary education, technology, engineering sciences, mathematics, drawing, visual arts in schools. In the conditions of the fact that the requirements for strengthening the directions of art education have gained the main importance, we justified the possibility of developing aesthetic culture in students through elements of applied art in the process of teaching drawing science as a scientific and methodological necessity.

### KEYWORDS

Dissertation, Drawing, creative ability, methodology, independent education, personal aesthetic skills, perception, student, teacher, Morphological approach, season.

### INTRODUCTION

In this season, continuing our theoretical and scientific-methodical ideas, we will focus on the characteristics of general secondary school students' learning, intellectual development, the elements of applied art and the development of personal qualities, and the development of aesthetic culture in students. We will try to clarify aspects of its influence. After all, the concept of pedagogical anthropology was enriched

with a new meaning, as noted in the works of the great Russian pedagogue K. O. Ushinsky (1824-1870) "Human as a subject of education", "Pedagogical anthropology experience" (1868-1870), "If pedagogy makes every person if he wants to educate in a comprehensive way, he should know it in every way."

Based on the thesis, every teacher-educator should learn the child's age and psychological characteristics, take them into account, and carry out educational work in order to educate the child based on the needs and requirements and to make him grow up as a complete human being.

### LITERATURE REVIEW

At this point, it should be recognized that every person is a unique biological and social being with unique anatomical-physiological, mental-intellectual, physical characteristics. However, its characteristics are not fixed and fixed, but change and improve under the influence of lifestyle and social needs. Especially in the conditions of the current reforms in Uzbekistan, increasing the knowledge and spiritual and political awareness of the young generation, increasing their loyalty to the national ideology, and increasing their professional and cultural readiness, starting from the threshold of school, are the most important tasks facing the country's educational institutions. is an important task. For example, as the President of the Republic Sh.M. Mirziyoev stated, it is of urgent importance to strengthen the civic position and activity of our young generation, to educate them as independent thinkers, well-rounded individuals who can compete in the international arena by thoroughly acquiring modern knowledge and skills" [1].

The decorative and practical art of Uzbekistan is one of the most wonderful components of the folk art created in ancient times. It has passed many years and centuries in its development, sometimes it has risen, sometimes it has declined, but the transfer of artistic traditions from generation to generation has never stopped.

### RESEARCH METHODOLOGY

Folk art of Uzbekistan has the following main directions:

1. Pottery 2. Leatherwork 3. Textiles (weaving, silk embroidery, goldsmithing, carpet making, flower embroidery, embroidery) 4. Metalworking crafts - jewelry, coppersmithing 5. Other arts and crafts - making musical instruments, making patterns using papier-mâché method, making decorative baskets, etc.

Dishes and plates decorated with Khiva and Rishton motifs, national clothes, caps, shirts and shoes decorated with gold silk by masters from Bukhara, Samarkand and Tashkent are widespread. Folk art was mainly created by hardworking people, i.e. craftsmen and artisans. Some types of crafts have centuries-old history and very ancient traditions. In the past, artistic pattern was closely related to architecture. It is divided into two types: patterns made on wood and on alabaster plaster.

He attached great importance to practical Uzbek folk art and repeatedly taught the need to treat folk art with enthusiasm, emphasized that folk art has wide educational opportunities and has a strong aesthetic effect on a person. . Decorative and applied art has deep traditions, it expresses the thoughts and spirit of the people in the language, and reflects the beauty of the country.

Many talented craftsmen from Uzbekistan: Khojibobo Hayatov, Hafiz Ibragimov, Majid Gurbanov, Olimjon Kasimjanov, Abdulla Boltayev, Yakubjon Raufov, Saidmakhmud Norquziyev and others are proud of the famous representatives of folk decorative and applied art of the 20s-50s. took place. They have successfully continued and are continuing the glorious traditions of Uzbek folk decorative and practical art. Painting as a type of decorative and applied art has been an important element of Uzbek culture since ancient

times. Its artistic traditions have been created for many centuries. Unlike all other types of art, in patterns, you can see the close connection of generations, the continuity of traditions. Painting traditions have been passed down from grandfather to father and from father to son as methods of teaching this type of art. Thanks to this continuity, the art of patterning has survived until now. The best examples of the pattern are distinguished by the expediency and beauty of the forms combined through a rich creative imagination. This reflects the difference in the views of folk masters on the environment. The house of lines in the pattern, like the melody in music, consists of "a great generalization of people's life experience", like a song and a fairy tale. The constant interest in Uzbek folk art, its historical and cultural role is determined by the fact that in this type of art, as well as in epics and music, poetry and dance, the subtle features of the folk character, its aesthetic views, taste, feeling of life are expressed. Not so long ago, painting was considered one of the forgotten types of art. In recent years, interest in artistic painting has increased and it began to spread rapidly. The works of young masters gained fame. People working in various professions in Tashkent, Samarkand, Bukhara, Khiva, Fargona, Kokand, Andijan, Namangan, Shahrisabz and other cities and regions of the republic are engaged in embroidery in their free time.

In the traditional architecture of Uzbekistan, painting is mainly used to decorate the ceilings, pillars of palaces, mosques, schools, houses of rich people. The rhythmic movement of intertwined branches, branches and luxuriously depicted flowers in a delicate plant-geometric pattern, classical motifs of Uzbek masters' work and girikh patterns are adapted to the shape of the ceilings. The pattern served to decorate more interiors and closed porches and porches. There was a clear system for decorating flat walls. The unique

division of walls into vertical (panels, wall surfaces, walls) and horizontal (various panels, shelves, borders) directions originated from the frame construction of traditional Uzbek architecture. Without breaking this system, the masters created incredibly diverse compositions of beautiful tall panels filled with exquisite medallions, geometric squares or blooming branches, various bouquets, flowers in a flowerpot, trees, and sometimes even landscapes. who created They also worked on borders of different shapes, wide borders made of triangular grooves - narrow ones, made of plant branches that seemed to be running in rhythm, etc. Patterns structurally connected to architectural constructions and details of local architecture give perfection and originality to the whole structure. Nowadays, patterns are used in architecture, furniture, gifts, small wooden toys, musical instruments, and household items. used in decoration. As a result of many years of historical development, various techniques of expressing artistic ideas and a wide range of artistic content have been created by the skilled masters of artistic painting. This case shows the great ideological and artistic possibilities of pattern art in embodying the aesthetic principles of the present time, its full participation in creating a harmonious and aesthetically rich image of the interiors of residential and public buildings.

### ANALYSIS AND RESULTS

Today, a number of documents of the government of the republic are focused on the development of our country based on the requirements of comprehensive standards. In particular, great importance is attached to the wide use of culture, values, examples of national art, examples of wonderful art created by fathers and grandfathers and known to the whole world in the education of young people.

The most effective set of ways and methods of implementing education and training in accordance with the purpose is called teaching methodology. The correct organization of lessons depends on the teacher's goals. At the same time, if the lessons are conducted based on theoretical and practical rules, the level of mastery of students will be high. Creativity is an integral part of national architecture as a national spirituality of our people based on the science of applied art. Based on ancient and rich traditions, the development of folk art and the construction of new modern buildings in the spirit of nationalism are organized by studying art schools, continuing the works of famous folk masters and producing artistic works. Therefore, this science is considered the main specialty and is an integral part of the production system. Wide use of various scientific literature, visual aids, modern technical tools and use of new information technologies are of great importance in the lessons of applied arts. In order to effectively use the elements of applied art in drawing lessons, it is advisable to follow the following:

1. use of modern technical means of education;
2. appropriate use of new pedagogical technologies in classes;
3. extensive use of examples of folk art, master-disciple traditions in lessons;
4. making exhibitions of students' works;
5. use of visual aids;
6. effective use of ways to interest students in their profession;
7. taking into account the individual characteristics of students, the material base of the university;
8. detailed study of the dictionary meaning of the terms used in painting, etc

## CONCLUSION

In the practical sessions, full information and recommendations are given about the essence, characteristics, elegant description of the patterns, the method of performing the tasks in a methodical sequence. Each pattern should be carefully thought out methodically. The knowledge gained in theoretical and practical training is further strengthened in the process of independent training of students.

The fact that national cultural examples are not given sufficient attention in drawing classes also indicates that we have potential opportunities that are not fully used in the aesthetic education of students. This is one of the problems in general secondary education. This aspect is evident not only in drawing, but also in architecture, updating the appearance of our cities and villages.

We cannot distinguish some places of a number of cities such as Andijan, Urganch, Jizzakh from each other, although each city should be clearly distinguished by its territorial characteristics. The climate of Ferghana, Namangan cannot be compared with Urganch, Nukus, Karshi, but this aspect is hardly taken into account in architecture and house construction. This is based on aesthetic education, taste, visual arts and economics. This is an example and indicator of the people's aesthetic taste, attitude to art. In our country, newly built villages sometimes do not differ from cities. Of course, it is necessary to make our villages prosperous, to replace old houses with modern ones, but to make them different, to further improve them in terms of design, to highlight the national color, and to effectively use the elements of national art in their proper place, we need our intelligence, potential and funds. we have enough.

Future architects, designers, artists, and sculptors should be given sufficient information on these issues in visual arts classes from school age. For this, we need

to consider the state educational standards and training classes in the relevant subjects. The student years of students studying architecture, design, visual arts, painting and some other areas in our higher education institutions are from countries such as China, Japan, Singapore, Holland, France, Dubai, Italy, Germany, England, Russia at least to It is suggested to spend a special internship in four countries (at the student's expense) in the summer months and to see the historical, national monuments, works of art in them, and expand their professional outlook.

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