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DIDACTIC PRINCIPLES IN THE TEACHING OF FINE ARTS

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ABSTRACT: This article reflects the didactic principles of teaching fine art and the peculiarities of students' development in the process of transition from concretization to abstraction.

Keywords: perspective, the principle of science, nature, dialectics, the science of color, light, shadow, composition..

INTRODUCTION

The principle of unity of education and upbringing is considered one of the most basic didactic principles, and this is of particular importance in the process of teaching fine arts. As you know, one of the main components of education today is the education of students in the spirit of the ideology of national independence.

The opportunities for the realization of interethnic harmony and interethnic education in fine art lessons are also great, and this is done by developing compositions on various topics, showing reproductions of images representing the lives of other nations and nationalities, illustrations based on folk tales.

Illustrations typical of the works of writers of different nationalities and oral creativity of their peoples allow students to get to know, love and understand the life, dreams, ideas of other nationalities.

At the lessons of fine arts, interethnic friendship and harmony were also achieved thanks to the works created by our republican and foreign artists. Among the works created by the artists of our republic, one can see images reflecting the life and creativity of the Uzbek people, its harmony with other peoples and nations, the life and creativity of some foreign peoples.

The fine arts program also included the study of the work of artists from a number of Eastern countries. The works of Leonardo da Vinci, Raphael, Michelangelo, Rembrandt, Rubens, Kent, Picasso, Matisse and other foreign artists serve as rich material for the realization of friendly and joint ideas. The program also provides for teaching architecture in countries such as Egypt, India, China, Iran, and Japan. When a teacher analyzes such works of art, it is desirable to highlight their specific and general features.

The scientific principle is one of the most basic didactic principles, which means that it is impossible to form a scientific worldview among students without a deep mastery of the basics of science. As in the case of other academic subjects, this principle is also implemented in the lessons of fine arts.

Visual art requires a sense of the environment, knowledge of specific aspects of events and phenomena in it. Therefore, in fine art classes, students should be well versed in the laws of linear and aerial perspective, lighting, coloristics, composition. It is also necessary to have sufficient information about the plastic anatomy of humans and animals. The Fine Arts program stipulates that students must adopt these laws. It would not be an exaggeration to say that it is impossible to create a realistic image without mastering the laws of perspective. The drawing style of an artist or student may differ, but the

design of paintings or works of art should be the same, scientifically based. The laws of perspective are calculated - linear and aerial perspective, horizon line, intersection point, observation point, the work of an object based on one or two observation points, the perspective of changing measurements, the perspective of changing lighting, the perspective of changing colors, the perspective of reducing the accuracy of the shape and border - form the basis of teaching realistic painting to work.

The principle of science requires that teachers of fine arts know that all the material and information provided to students during the lesson are scientific, corresponding to the characteristics of students (but not including suggestions on the specialty of students).

When teaching fine art, it is very important to be able to understand the role of art in a person's life. In particular, it should be assumed that art is a special form of social consciousness. A teacher of fine arts should understand that in the process of drawing existing objects, students should know not only their appearance, but also their internal structure, which is based on certain laws. In many cases, students who do not know these laws make mistakes when correctly describing the shape of objects.

The principle of visibility contributes to the knowledge of the essence of existing things and phenomena in the teaching of fine art, the study of its characteristic features and laws.

While studying nature in the classroom, students develop observation and logical thinking skills.

The teacher does not always have the opportunity to show the object being studied, in such cases, visibility helps him. This awakens interest in this area among students.

The student is constantly searching in the process of drawing from nature, compares

shapes, learns about the structure, size, shape, color of nature. Obviously, all this leads to the development of observation skills in students.

It is known that children's thinking develops during the transition from concretization to abstraction. Understanding and abstract rules easily reach the consciousness of students only when they are supported by certain facts, examples and images.

Visual aids are not as auxiliary in art lessons as in other academic subjects, they are not the main material that forms concepts and visions for students.

In drawing lessons, by nature itself, it is impossible to imagine it without nature, in this place the role of the principle of visibility in fine art lessons is huge.

At the lessons of the basics of art history, reproductions or slides of artists' works, slides, filmstrips, films are shown, without which it is difficult to imagine works of art. Reproductions of works of art, drawing schemes indicating the sequence in painting, demonstration of paintings on coloristics, lighting, composition and perspective, the use of techniques in teaching, etc. They are also considered effective forms of visualizations.

A common type of pedagogical drawing is when a teacher draws on a blackboard or on paper, and this helps students in practice.

The value of the pedagogical picture is that it is performed directly in front of the students. This helps to convey the thoughts of the teacher to the students in an easy and simple way.

In cases where visual aids on the methods of teaching fine arts are not enough, they will have to be prepared by the teachers themselves. At the same time, it should be borne in mind that not all visual aids are useful, sometimes some visual aids can also negatively affect educational work.

Only when the teacher knows the norm of using visual aids, he can achieve a positive result. Excessive accessibility of visual materials distracts students from the main issue, and as a result, the main thing may go unnoticed. And the inadequacy of clairvoyance leads to the fact that the teacher's thought is played out and applied superficially.

The issues of using the visual aid are also related to the teacher's speech. The fact that the harmony of speech and visibility is useful in two ways is evident in the workplace. Firstly, the teacher's speech promotes exhibitionism, and secondly, exhibitionism promotes the teacher's speech.

In the teaching of fine art, the second method is more often used, especially in the lessons of fine art and the basics of art history, depending on the thing itself.

If the first way of clarity helps to assimilate knowledge, laws and concepts, then the second way will help the educator to prove these laws and regulations, environmental phenomena. The word "teacher" has a special meaning in creating the necessary environment in the classroom, in increasing the creative activity of teachers. Therefore, the teacher's speech should be fluent, understandable and meaningful.

The principle of awareness of educational and cognitive activity of students leads to an increase in the role of the educational process as an educator. The importance of the principle of awareness is of particular importance in the current era, when science, technology and culture are developing.

This principle indicates a conscious, understandable assimilation of the knowledge given by the teacher. Only when students perceive this knowledge not blindly, but the concept of the essence of the meaning of this information, their knowledge will be deep and

thorough, and they will remain in the memory of students for a long time. To achieve this, the focus of student activity and independent work is important. Especially in drawing lessons, depending on yourself, you will need to carefully study the nature of their structure, size, shape, characteristic features in dimensions and colors.

Dialectical thinking is connected with formal, logical thinking and implies constant reliance on it. Logical thinking reflects the logic of the phenomena of objective existence. Where everything is interconnected and interconnected in it.

To properly understand the environment, students need to understand the causes and consequences of events. This contributes to the formation of dialectical thinking and conclusions.

In our opinion, in teaching it is necessary to widely use the way of problematic presentation of knowledge to activate the process of independent acquisition of knowledge by students and the development of creative thinking, and partially apply research and research methods. Improving the efficiency of the educational process is directly related to the active mental activity of students (intelligence, emotionality). There is little deep understanding of ideas in this. But, it is necessary to organize such practical activities so that the ideas in it are clearly manifested through a fully conscious movement at the expense of internal emotions, strengthened. If the teacher pays special attention to their beauty, elegance, attractiveness when describing events and phenomena, then talent can achieve results. It is also necessary to analyze the shapes of objects, the proportionality in their dimensions, the proportions of light, etc. with the help of works of art.

As in other disciplines, the principle of regular and consistent presentation of materials is

important in visual arts classes. This principle implies that throughout the course, the teaching materials should be logically sequentially arranged, and each topic should be described in connection with those who have passed the new materials, relying on the knowledge, qualifications and experience acquired in advance.

The state educational standard for current fine arts implies not only that the presentation of materials is carried out in a certain sequence, but also that it is regular.

Sometimes there are also cases when teachers cannot properly evaluate this important principle of knowledge. Tasks assigned to students do not take into account previously acquired knowledge and qualifications of students. Drawing lessons on the thing itself can be easily linked to composition lessons, lessons on the basics of art history, depending on the thing itself, with composition lessons. Good results can be achieved by conducting classes on each type of fine art in the relationship. The connection of one academic discipline with other academic disciplines makes it possible to create a unified system in the teaching of fine arts. In some cases, it happens that not all topics are related to the mentioned materials. This requires the teacher to study the teaching materials in depth, to take seriously the choice of subjects for nature, paintings, reproductions, slides and other exhibitions.

Of particular importance in the teaching of fine arts is the combination of theoretical materials with practical ones. It is known that students differ from each other in terms of effort and abilities. This situation requires the teacher to conduct individual work with students, that is, the teacher develops tasks of varying complexity for students taking into account their level of knowledge and qualifications, bearing in mind

the image on the blackboard in order to understand some theoretical and practical tasks for students correcting his paintings.

The principle of teaching in the student era has been used for a long time. In this case, it is based on the principles of close distance, from the known to the unknown, from simple to complex, from easy to difficult, from concrete to abstraction. In pedagogy, this principle becomes the basis for achieving the goal by which the teacher is destined to follow this path in his activity, since he has been passing on experience since time immemorial. When it comes to Kesey, it should be noted that not all simple things are clear to students, and vice versa, complex materials can also be clear. From the above, it is not difficult to notice in the book "Sublime" the extremely important importance of following didactic principles during lessons and extracurricular activities in the visual arts. Didactic principles create conditions for artistic education, education and development of students.

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(This article is for schoolchildren. If this is the case, then some points can be approached from a scientific point of view.)