

THE ROLE OF THEORY, METHODOLOGY AND DIDACTICS IN THE TEACHING OF FINE ARTS IN SCHOOLS

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Annotation

This article provides information and suggestions on the development of education in Central Asia. Fine arts classes in general secondary schools cannot be imagined without didactic principles. Only when practice and theory are inextricably linked can effective teaching and learning be achieved in classroom and extracurricular activities.

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

Didactic principles in teaching fine arts at school were developed by professors N.N. Rostotsev, V.S. Kuzin, R. Khasanov.

The principle of unity of education is one of the most basic didactic principles and plays a special role in the teaching of fine arts. It is known that one of the main parts of education today is to educate students in the spirit of the ideology of national independence.

There are great opportunities for interethnic harmony and inter-ethnic education in fine arts classes, which are carried out through composition on various topics, reproductions of paintings depicting the life of other nations and peoples, illustrations of folk tales.

Drawing talks on "Our Guests", "Welcoming a Foreign Delegation", and "Tourists" will try to instill in students the concepts of interethnic harmony and friendship. Conversations that help to reveal the content of the work, imagining the images of different nations and peoples, lead to the improvement and enrichment of children's creativity.

The works of writers of different nationalities and illustrations of the oral traditions of peoples allow students to get acquainted, love and understand the life, dreams and ideas of other nations.

In the classes of fine arts, interethnic friendship and harmony were achieved through the works of national and foreign artists. Among the works created by the artists of our 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.

The program of fine arts also includes training of artists of a number of Eastern and Western countries. The works of Leonardo Da Vinci, Raphael Michelangelo, Rembrandt, Rubens, Kent, Picasso, Matisse and other foreign artists serve as a rich material for the realization of the ideas of friendship and cooperation. The program also includes training in architecture from Egypt, India, China, Iran and Japan. When the teacher analyzes such works of art, it is useful to 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 any society depends on the level of hard work of each person. Therefore, people's behavior towards labor, which is beneficial to society, is a key indicator. This quality is formed in the process of cocktail upbringing.

Fine arts classes have great potential for students to engage in labor education. This issue is considered in the context of all types of fine arts classes in the field of fine arts, composition, basics of art.

For example, when drawing a picture of some of the art objects used in life, 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. He also talks about Uzbek folk arts and crafts in their classes and the peculiarities of the work of masters.

In 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, in fine arts classes to see, understand and appreciate the beauty of art and being, the sense of appreciation improves.

In the process of analyzing nature, the teacher draws the students' attention to the elegance of the shape of the objects, the proportions of the parts, the harmony of shape and color, the harmony of content, shape and function etc.

As a result, students develop an emotional and aesthetic relationship with nature. Students use natural elements in drawing and decorating. Natural products are 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 class, they learn about the structure of trees, the shape and direction of branches, the variety of colors, the color and shape of leaves, and the elegance and charm of the leaves. The diversity of colors and shapes of flowers, the beauty of spring and autumn landscapes, the light and elegant flight of dragonflies, butterflies and birds will also amaze students.

Students enjoy aesthetically pleasing works of art created at a high artistic level. The successful solution of the picture composition, the harmony of colors, the true image of the creature excites children.

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

The principle of science. One of the most basic didactic principles is that it is impossible to form a scientific worldview in students without a deep understanding of the basics of science. As in other subjects, the same principle applies to fine arts classes.

Fine art requires a sense of the environment, the specificity of 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 and shadow, color, and composition. They also need to know enough about the plastic anatomy of humans and animals. The visual arts program requires students to 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 way a painting or artwork is viewed must be the same, on a scientific basis. The laws of perspective are linear and aerial perspectives, horizon line, intersection point, observation point, image processing on the basis of one or more observation points of the object, change of measurements, perspective, hunger, perspective of change, color The perspective of change and other realistic imagery form the basis of the installation.

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

Demonstration principle. In the teaching of fine arts, it helps to know the essence of things and events, to study their characteristics and laws. As students learn about nature, they develop the skills of observation and logical thinking.

It is not always possible for the teacher to show the object being studied, in which case visual aids will help. This will stimulate students' interest in the field.

Of particular importance in the teaching of fine arts is the connection of theoretical materials with practical materials. The connection between theory and practice is realized in children's visual activities, in the classroom, in clubs, in group work, in the production of posters, album decoration.

It is well known that students differ in their actions and abilities. This situation requires the teacher to work with students individually. That is, the teacher, taking into account the level of knowledge and skills of children, develops tasks of varying complexity, has to develop a picture on the board to explain some theoretical and practical tasks to correct their visual work. .

The principle of age-appropriateness of the teacher has long been used. It is based on the principles of near and far, from the unknown to the unknown, from simple to complex, from easy to difficult, from concrete to abstract. In pedagogy, this principle has been practiced for a long time, so it is the basis for the teacher to achieve the goal of following this path in their work. It should be noted that not all easy things are clear to children, and vice versa, even complex materials can be understood. The age, pedagogical, 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 near-distance in the teaching of fine arts, the teacher first describes the nature of Uzbekistan, which is close to children, the life and work of our people, the works of Uzbek artists, and then Central Asia. , Teaches the art of Eastern European countries.

From the above considerations, it is easy to see the importance of following didactic principles in the classroom and extracurricular activities in the visual arts at school. The didactic principle creates the conditions for the artistic education and development of students.

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