

An Integrative Approach to Teaching Students to Understand Fine Art Samples

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Abstract: The article reflects on how to explain examples of fine art to students, teach them to understand any work of art. Since each phenomenon is associated with time, samples of fine art also represent a certain period, historical or social event, in this sense, when understanding historical paintings, miniatures, unique canvases, it is also necessary to know the history with which a particular work of art is associated, or the historical range as a whole.. The article analyzes the problem of the application of integrative approaches to the understanding of samples of fine art.

Keywords: Fine art, literature, history, integration, lesson, involvement, artwork, historical space, time and image involvement

One of the most important tasks in the process of modernization of higher education in the country is individualization of education. The combination of art with pedagogical activity in the higher education system means the development of spiritual perfection, independent thinking and creative thinking.

The President of the Republic of Uzbekistan "Restoring our national heritage in the fields of fine and applied arts, conveying the rich creative heritage of Kamoliddin Behzod to our people, perpetuating the memory of famous artists and folk masters who made a great contribution to the development of the field, organizing post-secondary education in creative direction, retraining and re-qualifying personnel increase and further increase the efficiency of the field of fine and applied art and design in our country"¹ Signing the important decision on .

In recent years, as in other social spheres, various problems of visual arts teachers regarding the effective organization of lessons have been highlighted. Art teacher G. Korobko, art should unite the artist and the wide arsenal of visual tools owned by the teacher.²

Visualization has been and will continue to be a principle in teaching. Because the saying "It is better to hear once than to hear a hundred times" is not in vain. That's why K. D. Ushinsky said, "When you see a picture, even a dumb person speaks."³ Demonstration is so important in the teaching of visual arts that no lesson in science teaching is complete without an exhibition. In this subject, a lesson without an exhibition is not considered a lesson.

The professional activity of a fine arts teacher can be effective if his pedagogical work is constant, supported by his personal experience in the practice of drawing, painting, graphics, sculpture, design, decorative and applied arts, his ability to show students the process of artistic embodiment using various materials. a picture on a certain material is formed based on visual methods - traditional and modern methods. The important role of fine art in the general development of professional activity was emphasized by B. Ananov, S. Rubinshteyn, B. Teplov.

Unification in the teaching of visual arts, as well as introduction of innovative teaching methods in the system of methods, genres, visual techniques (including modern computer technologies based on the following) offered to various future teachers of visual arts, as well as

Resolution PQ-4688 of the President of the Republic of Uzbekistan dated April 4, 2020 "On measures to further increase the efficiency of the field of fine and applied arts"

2Коробко Г. Профессиональная подготовка художников-педагогов в условиях вариативных форм и средств изобразительной деятельности кандидат педагогических наук.автореф. 2006.<https://www.dissercat.com/>

3К.Д.Ушинский. Танланганпед.асарлар. Т. 1959 . 56-б.

methods and the process of visual education of students Didactic foundations are based on art, in which every style, genre, and visual technique is based.

Conceptual analysis of the fundamentals and features of the organization of the process of visual education, art in different countries, identification of problems in the system is important in this regard.

Purposeful, regular use of art history stories or conversations activates the student's attention, thinking, emotional and aesthetic sensitivity,

This influence of artistic and figurative words should be used in the process of independent work of teachers.

The teacher can read excerpts from specially selected literary works to pay attention to specific details that are missing from the pictures.

This method helps to combine the ideas depicted.

Characters and events increase the figurative expressiveness of pictures. Conversations in art classes are usually accompanied by the display of various visual materials. (reproductions, postcards, illustrations, etc.).

The purposeful selection of works of art for study by students is determined by the following principles:

- artistic-aesthetic value of works of visual art;
- variety of visual art types and genres,
- traditional types of folk art, technologies of artistic processing of materials in folk art;
- unity of aesthetic perception and artistic practice;
- according to the educational goals for each class, the teacher

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Considering that the modern world is visualized in an accelerated development, a person receives 85% of the information about the world through vision (according to J. Gibson's research), students in higher education should be taught in art classes. it is necessary to improve their artistic culture. From the point of view of artistic pedagogy, the process of forming artistic culture includes the following: educating the audience's aesthetic taste; development of universal cultural values and traditional art; to develop the ability to see the world in all its diversity: to cultivate the ability to appreciate and understand the beauty of nature, art and the environment; to use cultural values, artistic knowledge in their lives and to form the ability to consciously distinguish the true values of art from the abundance of surrounding objects.

Therefore, the whole process of teaching art in education, including visual arts, should be aimed not at the formation of individual graphic skills and practical skills of working in a certain type of activity, but at the development of the emotional and emotional sphere. Students reveal their internal readiness for active creative expression in art, participate as much as possible in the process of self-development, self-improvement and improvement of the culture of their people. This is the reason for the active introduction of humanitarian technologies integrated into higher education practice.

Integrated education is a complex structural process that includes the following activities: teaching students to consider any phenomena from different perspectives; develop the ability to apply knowledge in various fields in solving a specific creative task; formation of students' ability to independently conduct creative research; development of the desire to actively express oneself in any situation, creativity. The definition of integration in dictionaries translated from Latin (BSE, dictionary of foreign words) is interpreted as "restoring the whole, completing, uniting any parts, elements", which helps to orderly coordinate structures and functions and combine them into a whole organism. In science, the term "integration" is social is used in the field, art, society, including in the sense of rapprochement and connection of sciences together with the process of differentiation. Integrated principles, dialectical relations, cyclization, unification of science with practice (the rapid development of integration processes by K. Krasnoyarov) are built; and the rise of their needs and activities manifestation as a law, established as one of the manifestations of the

interaction of sciences (R.Turchenko). Repetitive processes, according to scientists, help to develop the need for extensive research on finding unusual forms of work, changing the content of activities, and improving the teacher's personality. A Systematic Understanding of Integration M.S. Asimov, V.G. Afanasev, V.S. Barulin, P.L. Kapitsa, B.M. Kedrov, K.P. Krasnoyarov, M.A. Terentiy, P.V. Fedoseev, B.P. Given in the research of Yusov et al. The basis of integration interacts on a topic separated from the usual object of knowledge (nature and society) by each discipline. In relation to education, B.M. From Kedrov's point of view, the integration of science should be understood as a form of interaction, which assumes that different fields of knowledge have common research tasks, goals and problems, as well as a unique system of knowledge tools necessary for their solution and implementation. Theoretical justification of the pedagogical concept of integrated development of visual arts, taking into account the stages and levels of integration;

- to reveal the poly-artistic approach of the integrative development of visual arts in educational institutions;

- formation of pedagogical significance of space and visual environment in Uzbek and foreign art education pedagogy;

- development of pedagogical conditions for complex poly-artistic development of visual arts at school at different age levels of education;

- substantiating the general methodological foundations of the modern subject-spatial development of fine art; to reveal the dynamics of subject-spatial activity in fine arts classes from the point of view of a holistic poly-artistic approach;

- to reveal the potential of humanitarian technologies for the comprehensive development of visual arts in a modern general education school.

The research concept is based on the position of a radical revision of the main problem of modern preparation of schoolchildren for real life from the point of view of artistic pedagogy. A comprehensive approach to the process of mastering the history of science, culture and art is a modern requirement for educating a literate, friendly and creative person who is able to independently find creative non-standard solutions in any field, self-improvement and self-development in accordance with dominant tendencies and abilities. Research past The theoretical platform of Russian art pedagogy is focused on the "activity approach", the active role of the student's real artistic independent practical activity, which is sufficient for pedagogical guidance and the thematic-spatial environment in which students develop. requires organization at the level.

The main ideas of the concept are as follows: development of fine art from the point of view of subject-spatial integrated activity; approach to art education as an integral and mandatory part of spiritual culture and from the point of view of the idea of "ecology of culture", "surrounding the landscape"; development of artistic education. emotional and emotional sphere based on the interaction of different types of artistic creation; reveal a leading role in the development of visual art of real visual environment; active independent creative activity of each student in cooperation with students and teachers. Other important conditions for the development of visual arts are: directing the development of students' ideas about the unity of artistic tasks of all types of art (features of solving musicality, rhythm, construction in art); improvement of pedagogical humanitarian technologies of a comprehensive approach to the process of mastering art. It corresponds to the characteristics of age and the nature of human cognition. Algorithm of inclusion of subject-spatial development of fine arts and poly-artistic approach in actual practice of school: creation of maximum conditions for development of potential possibilities of each student (self-knowledge, self-improvement); separation of the pedagogical category of space and visual environment from the general process of artistic creation; integrated teaching of visual arts from 3 to 4 years, taking into account the active development of imagination, fantasy and object-spatial thinking in the process of poly-artistic development; the continuity and dynamics of the content, forms and directions of comprehensive teaching of visual arts from preschool to high school age; taking into account the psychological and mental characteristics of student development; institution, taking into account the unique characteristics, history, culture and traditions of the region, to create a successful model of teaching staff in the system of poly-artistic complex development of art in general education.

Reveals the author's version of comprehensive teaching of visual arts through the prism of space and visual environment. It contains a new concept of a complex thematic-spatial approach to art development aimed at the general artistic development of students of different ages (preschool, junior school, teenage and high school). Methodological foundations of comprehensive development of visual arts in general educational institution are revealed. Stages and levels of integrated formative and developmental education are based. Based on the stages and levels of integration, the pedagogical conditions of the integrated poly-artistic direction in art pedagogy are formed and pedagogical humanitarian technologies are defined. Criteria for determining the level of poly-artistic development in fine arts classes, criteria for evaluating the creative activity of students, and criteria for the level of aesthetic and poly-artistic development of students have been developed. It is determined by the fact that the important theoretical aspects of the comprehensive development of visual arts have been developed and analyzed, and the mechanisms of their implementation in the general educational institution have been determined. The researcher studied and substantiated a number of theoretical scientific and pedagogical ideas about the essence of pedagogical integration in artistic pedagogy: complex poly-artistic programs were created for visual arts; theoretical justification of stages and levels of artistic pedagogical integration was given; based on the theoretical foundation of the integrated subject-spatial direction in artistic pedagogy and the didactic principles of pedagogy, a system of introducing integrated teaching into the structure of the ordinary general education school aimed at self-knowledge of schoolchildren, self-education of students, their improvement and self-development was created.

The practical significance of the object-spatial approach to the development of visual arts is as follows. The results of the research show that an integrated, subject-spatial approach allows for holistic artistic and creative development of schoolchildren in regular high school practice. Taking into account the importance of culture, history ecology and the regional factor, complex technologies and poly-artistic approach aimed at developing students' spatial sense of the world and art can be used in the process of teaching fine arts in universities and teacher training institutes. An integrated approach helps to revise the general structure of the organization of the educational process in a general educational institution. Determining the established system of introducing art into the everyday life of the school, the content and methodology of integrated education will allow you to actively introduce art pedagogical technologies into the actual practice of the school. The directions of interdisciplinary integrated activity and the pedagogical conditions of their introduction to the school allow the teacher-practitioner to develop advanced pedagogical technologies of integrated education and training. Identified areas of comprehensive education aimed at self-improvement and creative self-development of students help to ensure the correct development of strategies and tactics of art education reform.

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