

**THE ROLE AND IMPORTANCE OF ARTISTIC ANALYSIS IN DEVELOPING THE
PROFESSIONAL COMPETENCE OF FUTURE TEACHERS OF FINE ARTS**

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Abstract: This article discusses the role and importance of artistic analysis, which is a part of Fine Arts, in the training of future teachers of fine arts, the relationship between it, the effective use of modern pedagogical technologies in the training of highly qualified pedagogical personnel in art, the issues of providing an understanding of the meaning and importance of works, the issues of educating students to be aware of and knowledgeable about art, and the issues of forming the professional competencies of future teachers of fine arts through artistic analysis.

Keywords: Fine arts, competence, artistic analysis, teacher, staff, system, effect, color, content, training, essence, student, theoretical knowledge, practice, artist, creativity, sample, work.

Аннотация: В данной статье речь идет о роли и значении художественного анализа, являющегося частью изобразительного искусства, в подготовке будущих учителей искусствования, высококвалифицированных педагогов-искусствоведов, обеспечивающих понимание смысла и значения произведений в деле эффективного использования современных педагогических технологий в подготовке кадров, вопросы обучения студентов информированию и познанию искусства, посредством художественного анализа освещаются вопросы формирования профессиональных компетенций будущих учителей изобразительного искусства.

Ключевые слова: Изобразительное искусство, компетентность, художественный анализ, педагог, коллектив, система, эффект, цвет, содержание, обучение, содержание, ученик, теоретические знания, практика, художник, творчество, пример, работа.

INTRODUCTION

The radical changes taking place in all spheres of socio-economic development of the Republic of Uzbekistan require the formation of a completely new person of the modern era in spiritual, educational, ideological, professional terms. The problem of educating modern youth in a modern spirit, taking into account national, oriental, historical values, and preparing professionals with positive human qualities is also one of the urgent issues of the state. The formation of new spiritual and ideological directions in Uzbekistan, in turn, affects all spheres of modern art, expands the scope of positive research, and further accelerates the development of artistic thinking. The ideas of re-perception of broad layers of historical, cultural, and spiritual and moral values, as well as the principles of renewal, are clearly manifested in the system of fine and applied arts.

It is advisable to develop national traditions of cultural heritage and high artistry, use it, introduce creative practice methods in it, work with natural material, instill in people, especially young people, perseverance, endurance, determination, philosophical, psychological aspects of fine arts. The educational system, namely in schools, lyceums, vocational colleges, and higher educational institutions, plays an important role in educating students in a political, ideological and aesthetic spirit, in perceiving beauty, studying and enjoying works of fine arts, in increasing their research

and creative abilities, in strengthening their interest in this art, in choosing a profession, in forming skills and worldviews.

METHODOLOGY

In the current practice of art education, the study of artistic knowledge includes the ability of students to perform practical studio work and solve problems of critical knowledge production. From an educational perspective, studio practice learning is directly delivered through practical subjects that deal with drawing, painting, photography, architecture, graphic design, interior design, and many other subjects. As for the learning of critical knowledge, it is imparted through theoretical subjects such as art history, art appreciation, art history, and aesthetics. Students who have knowledge of art should be able to demonstrate not only the content of each component, but also the integration of both components. In other words, students should be able to talk or write about art in addition to being proficient in artistic creation. One common approach of art education to enhance students' critical knowledge is to teach them art history. In this approach, students are taught not only to learn the appropriate stages of criticism, but also to apply the correct strategies of criticism directly in their own studio practice. As a term, art criticism refers to the process of serious and objective examination of a work of art and its systematic review. The process of art criticism educates people (including artists) about and knowledge of art by providing an understanding of the meaning and significance of works of art. Through art criticism, a person helps to increase his understanding of art and thereby helps to develop a sense of respect for art by illuminating the cultural and social values that influence what a work of art is. Although art criticism is still a philosophically controversial concept, in practice it is the linguistic study of works of art or conversation about art in which we discover the deeper meaning of art and determine our methods of observation in responding to it. Seeing is considered the most important quality in art criticism, and especially in the current art system, there is a need for art teachers to offer art history and art criticism courses in art classes in addition to strong studio practice.

The training of fine arts teachers in the higher education system involves the education of future specialists in artistic-creative and professional-pedagogical aspects. Below we will consider the preparation of a future fine arts teacher for professional activity, the formation of his professional competence in a single combination of psychological-pedagogical and artistic-creative directions. Artistic-creative preparation for the profession requires the acquisition of certain experiences and is aimed at the formation of the following:

- cultural-historical competence, which involves the study of the theory and history of fine arts of Uzbek and foreign peoples of different periods;
- artistic-practical competence, which consists in learning to work with means of artistic expression related to various areas of art;
- instilling artistic taste and evaluation criteria based on high spiritual-moral, aesthetic ideals of fine arts.

Since the professional activity of a specialist is associated with creativity, the issue of artistic training is of paramount importance. We imagine this process as the formation of professional competence in the field of fine arts, the development of special abilities in the field of artistic and creative thinking, the creation of an artistic image using various means of expression and materials.

LITERATURE ANALYSIS

There are important pedagogical conditions for improving the quality and effectiveness of education in any subject. Under such conditions, the didactic principles of education are undoubtedly recognized. Based on the context of the educational process, educational and educational goals at a particular stage, as well as the characteristics of the subjects, one or another didactic principle is used. From the analysis of the history and theory of fine arts education, educational practice, it is clear that in this area of education, the principles of demonstration, interdisciplinary connection, coherence and continuity are used as a priority. Because these principles are of particular importance in the formation of visual literacy in students, and therefore in improving the quality and effectiveness of art education. Through artistic criticism, one becomes convinced of the relevance of works of art to their meaning and significance. This is the art of artistic analysis of images through oral or written discussion in a context appropriate to current needs. Practicing artistic criticism through the analysis of works of art increases a person's perception and imagination, deepens feelings towards others, and raises the level of humanity.

In the field of fine arts, the issues of professional training of future teachers, the formation of the creative abilities of the individual, as well as the issues of professional training of young people in a creative way, one can cite the scientific and creative works of famous artists and theorists of the ancient European Academies of Arts: Leonardo da Vinci, Michelangelo Buonarroti, Peter Paul Rubens. Rafael Santi, Albrecht Durer and others. Among the figures of Russian fine arts, one can cite the creative and scientific works of I.E. Repin, N. Savrasov, Pavel Chistyakov, who worked in the 19th-20th centuries. Russian pedagogues and psychologists A.V. Bakushinsky, L.S. Vygotsky, E.I. Ignatyev, E.A. Flerina, T.S. Komarova, S.E. Ignatyev, S.L. Rubinstein, B.M. Teplov addressed the issues of creative professional training of future teachers, while scientists L.G. Medvedev, L.A. Ivakhneva, V.K. Lebedko, E.V. Shorokhov, V.S. Kuzin, V.V. Koreshkov, A.S. Khvorostov addressed issues related to improving the methodology of teaching specialized subjects in their scientific research works. Uzbek scientists B.B. Baymetov, S.S. Abdullayev, B.B. Azimov, N.Kh. Tolipov, Q.K. Kasimov, R.Kh. Khasanov and others conducted research. The development of any subject is directly related to the processes of historical development. In the 17th century, the theoretical rules of academic painting began to be expressed in the interpretations of Renaissance artists. In the 18th century, the theory of academic teaching of painting, which emerged, underwent certain changes, and now it is being implemented in new conditions of artistic practice. In the 19th century, active research began on a comprehensive solution to educational issues in the theory and practice of academic painting.

Before viewing the image, the novice artist at each stage first creates an imaginary image of the image that he wants to capture on paper: when his idea of the form and characteristics of the subject is not yet clear, he is limited to a general schematic form, and then, as he observes and re-understands what the teacher explains, he approaches the real and emotionally meaningful expression of the nature he sees. Today, some teachers do not pay attention to seeing and analyzing nature in the image. They do not use such a method, citing the fact that its influence on artistic creativity is hindered by "schematism" and rules. They oppose academic depiction, simplifying complex forms, schemes, and rules, and consider that depicting in methodical stages in depiction hinders creative development.

CONCLUSION

In conclusion, we can say that the more scientific knowledge an artist has, the more perfect his assessment of the truthfully depicted work, the richer the level of technical skill, and the more

expressive and vivid the product of his creative activity. The principle of scientificity in painting, as an active factor in the development of creative abilities, is primarily the mastery of the system of scientific knowledge, which helps the novice artist to correctly understand the laws of seeing the real form of phenomena in nature, and thus helps to master the methods of realistic art. The ultimate goal of training an artist-pedagogue is to form a creative person with artistic knowledge, skills and abilities in his specialty. Visual literacy here plays only the role of a simple working tool that the artist uses during his career. The sum of all artistic and visual skills and abilities acquired during the educational process is useful in creating artistic images, that is, in the creative process. Becoming a creative person requires understanding the secrets of professional skills, developing imagination, the ability to think through artistic images, which is a mandatory condition for professional training in the field of art.

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