

## STAGES OF DEVELOPMENT OF ANIMATION AND IMPROVEMENT OF ANIMATION AND PEDAGOGICAL ACTIVITY IN UZBEKISTAN

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### ABSTRACT

Animation and pedagogical activity is defined as the type of activity that ensures the formation of a student's cultural and leisure competence. The urgency of its development is due to the inability of modern children and youth to include socially significant matters in their leisure time, the emergence of new, not always socially promising and adequate forms of leisure, low levels of readiness and ability to organize their leisure time.

**Keywords:** Animation, art, pedagogical animation, method, animator, animation-pedagogical activity, motivation, teacher-animator, pedagogical animation.

### INTRODUCTION, LITERATURE REVIEW AND DISCUSSION

Today, animation as the most effective force in educating the younger generation, its functions, goals and objectives set before the art of animation, is constantly updated.

The concept of animation and animation, these terms are mistakenly used as synonyms. The historical basis of one of the terms in the context of the development of various national animation schools (European and American, on the one hand, and Soviet, on the other) is considered to be the primary basis of such inaccuracy. Appeal to the etymology of these words and their original purpose reveals the features of the correct use of these concepts in the necessary context. "Animation" literally means "revitalization", that is, the process of endowing the subject with a soul, in the field of screen arts it is appropriate to call it "creative". "Animation" is translated from Greek as "multiplication" - the technical moment of duplication or replication of objects, their properties. These concepts denote different processes of activity, in addition, the term "animation" is narrower, technically-oriented, forms part of the term "animation".

"Animation" can be defined as a type of artistic creativity that belongs to the category of audiovisual arts, the distinctive feature of which is "revitalization", endowing with the "soul" the image created artificially, through various techniques and means of expression. It is necessary to clarify that animation, being part of the audiovisual art, is capable of existing without an audio component, but the presence of sound contributes to the creation of a more holistic and vivid artistic image.

The unit of animation can be called an animation work, meaning by this the inextricable collection of frames created by the means of animation and connected by a single idea. Animation works are diverse in their types and forms: animated television screensaver, animated advertising, animated music video, animated picture, etc. Due to the utilitarian, auxiliary character, not all works that use animation as one of the creating components can be attributed to works of art.[1]

The history of animation art is not that long. According to historical sources, it appeared at the end of the 19th century, before the invention of cinema by the Lumiere brothers. Its development is inextricably linked with the advent of technical devices expressing the illusion of movement of drawn shapes. Despite the fact that scientists, engineers and artists from various countries took part in the creation of such a technical invention, France is considered its homeland. This is associated with the name of the French engineer and artist Emile Reynaud, who created the perfect device - the praxinoscope based on many inventions. Sessions of drawn films, called the "Optical Theater" by E. Reynaud, who was considered the father of animation, were first demonstrated on October 28, 1892 in Paris[4].

The technique of time-lapse shooting of hand-drawn pictures in a cinematic manner was developed in 1906-1908 by the Frenchman Emile Colem, who, when creating characters, proceeded from the experience of a caricature.

Puppet animation was born in Russia, its founder - artist, cameraman and director Vladislav Starevich, who in 1911, having found the artistic technical basis of this field, created films with the participation of dolls of complex construction.

The consistent development of animated films in America began with the appearance in 1910 of a plot drawn story, that is, a comic book.

In the films of the American artist Max Fleisher, who invented a way to combine animation with real life and created numerous films about Koko's clown, the drawn scenes were combined with scenes of the play of live actors.

Walt Disney, who started his creative career at the time, applied the method of combining animation with live heroes. The uniqueness of W. Disney's method was not in the introduction of drawn characters in real conditions, but in the introduction of living images into the world of animation.

With the distinction of the pictorial method and the artistic technology of films of this period, they played a role in the development of animation. In the making of films, the search is traced from the simplest technique invented by E. Kohl, right up to the complex artistic technology - "flat puppets".

The method of "flat puppets" is based on the successive replacement on each phase of the previously drawn and preparatory parts that reflect facial expressions, gestures and movements of characters.

Under the influence of world success in the animated film and the development of different types of art in the republic, animation originated in Uzbekistan.

Animation is one of the modern innovative areas in the field of organization of cultural and leisure activities, is a stimulation of full-fledged recreational, educational, cultural and social activities of man in the process of leisure. Animation is distinguished by freedom of choice, voluntariness, activity, initiative; due to national-ethnic and regional characteristics and traditions; characterized by a variety of types (animation through cognition and new sensations, movement, communication, comfort, creativity, entertainment) based on the various interests of children, youth and adults; differs deep personality and wears a humanistic, cultural, developing, wellness and educational character.

The status of a type of art animation acquired at the turn of the XX-XXI centuries. It is characteristic that during this period the most significant, from the point of view of the author, monographic scientific works of the practitioners of the domestic animation, “Profession-animators” were released.

Also, in Uzbekistan, the Decree of the First President of the Republic of Uzbekistan I. Karimov “On the establishment of the State Joint-Stock Company Uzbekkino” dated April 29, 1996, played an important role. Further. The emerging traditions in this field of art, which received creative development for the emergence of new trends, deserve attention. Changes in the views of Uzbek animators on history and real reality, questions of morality and belief began to be reflected in the films being created [2], [3].

At the same time, the role of pedagogical animation in the educational process of the university has not yet been defined; There is no generally accepted scientific justification for the relevance and effectiveness of animation and educational activities in educational institutions; A model for preparing students who are able to effectively develop, conduct and analyze cultural and leisure programs of various kinds on the basis of animation resources has not been developed. The effectiveness of preparing students for the organization of leisure activities of students and pupils in educational institutions is hampered by the existing contradictions between:

- social order for the preparation of a competent, professional mobile university graduate who is able to successfully interact with students in extracurricular activities, actively participate in the development of recreational, motor, creative, educational, cultural and leisure activities of students, and insufficient training of university students to organize leisure activities for schoolchildren; pedagogical potential of animation activity and the insufficiency of the developed theoretical and practical bases of its use in the educational process;

- motivation, ability and readiness of university students for animation and educational activities and the lack of organizational and pedagogical conditions for their formation and development in the educational process of the university [1].

Since the development of any branch of art is inextricably linked with personnel training and animation-pedagogical activity is a multidimensional and multifaceted facilitating interaction of the teacher and pupils in the leisure sphere, with the help of which relaxation and well-being, cultural, educational, creative, spiritual and moral needs and interests are satisfied and developed, the qualities of a socially active person capable of transforming the surrounding reality are formed and developed. Animation and pedagogical activity is defined as the type of activity that ensures the formation of cultural and leisure competence of a student. The relevance of the development of animation and pedagogical activity is due to the inability of modern children and youth to include in their leisure socially significant affairs, the emergence of new, not always socially promising and adequate forms of leisure, low level of readiness and ability to organize their leisure time.

The preparation of university students for animation-pedagogical activity should be viewed as a process of forming positive motivation for pedagogical animation and as a result of mastering professional knowledge, skills, competencies in pedagogical animation, ability and readiness to implement them in practical pedagogical activity. The main characteristics of the training are: positive value orientations in the organization of free time, interest and motivation for animation and educational activities; mastering the complex of professional knowledge, abilities, skills, competencies; ability and readiness for creative design of animation activity, performing actions and reflection.

3. Professional readiness of the teacher-animator is a professional-personal characteristic that determines his ability and ability to perform professional-pedagogical functions in the field of students' leisure, reflecting the level of development of his ability to design and implement animation programs, including a system of theoretical and practical knowledge and skills the field of pedagogical animation, skills of their application in specific pedagogical situations, value orientations and integrative cultural indicators in the field of leisure. Its structure is a system of motivational and value, cognitive, activity-creative and reflexive-evaluative components, which have certain level characteristics, criteria and indicators.

4. The developed structural-functional model of preparing university students for animation and pedagogical activity is focused on personal development in the sphere of leisure and includes theoretical, methodological, targeted, informative, organizational, activity, diagnostic components and the following organizational and pedagogical conditions: organizational and managerial, ensuring the improvement of the quality of students' training, their striving for self-improvement and successful self-education in the field of animation activities, focus on the use of pedagogical capabilities of animation in future professional activities.

5. Developed and tested in experimental work educational-methodical complexes for the discipline "Basics of animation activity" and the program of additional education "Teacher-animator" confirmed the effectiveness of their inclusion in the curriculum of the university. As a result of the study, diagnostic methods have been developed and substantiated, allowing to carry out a qualitative and quantitative assessment of the studied preparation process.

6. The completed study gives grounds to conclude that the hypothesis as a whole has been confirmed and opens up new directions for studying this problem: a study of the pedagogical possibilities of animation activity in designing cultural, creative, and health-saving educational institutions.

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