

## THE DEVELOPMENT OF PROFESSIONAL SKILLS IN COPPER EMBOSING LESSONS

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### ABSTRACT

This article deals with how to introduce students of pedagogical universities to the self-development of professionally significant personal qualities. In this article we try to find the answer to the question “What are the characteristic qualities of a teacher who teaches copper embossing?” It also describes the process of manufacturing copper-embossing products in details.

**Keywords:** Professional activities, activities, training of a modern teacher, stable professional orientation, social maturity, responsibility, humanity, self-esteem, empathy, creativity, reflection, the need for self-education and self-development, a subjective position in learning, in life, in behavior, awareness of the personal meaning of professional knowledge.

### INTRODUCTION

Modern society needs educators capable of successful professional activities. In this regard, the issues of the formation of professionally significant personal qualities that determine the success of its activities in students of a pedagogical university are updated.

However, the analysis of pedagogical literature and the experience of professional activities of graduates of pedagogical universities showed that they are not always actively included as subjects of activity in the self-development of professionally significant personal qualities. The analysis of the tendency of changes in the field of professional pedagogical education allows us to consider that the real prospects for the development of the entire educational system and the potential opportunities of the future depend to a large extent on the training of a modern teacher.

Today we need a teacher whose personal readiness is characterized by the following qualities: stable professional orientation, social maturity, responsibility, humanity, self-esteem, empathy, creativity, reflection, the need for self-education and self-development, a subjective position in learning, in life, in behavior, awareness of the personal meaning of professional knowledge and skills.

We believe that the personal qualities of a student, as a subject of activity, are the basis for the formation of professional qualities. The properties and qualities of a person are refracted in professional activity. At the same time, not all personality traits and qualities are of equal importance for the successful implementation of professional activities, therefore personality qualities should be studied inextricably linked with professional activities. Each professional activity requires a specialist to have a certain set of personal qualities in which some universal human qualities, under the influence of the specifics of their activity, begin to appear as professionally significant.

### **Materials and methods**

A professional teacher must not only perfectly master his subject, but also see the place of each participant in the pedagogical process, be able to organize students' activity, anticipate its results, and correct deviations, i.e. must be a competent person.

The position of the teacher fundamentally changes; he ceases to be, along with the textbook, a carrier of "objective value", which he is trying to convey to the student. Its main task is to motivate students to show initiative and independence. He must organize an independent activity of students in which everyone could realize their abilities and interests. In fact, it creates the conditions for a "developing environment" in which each student can develop at the level of development of his intellectual and other abilities certain competencies in the process of realizing interests and desires in achieving the goals.

The copper embossing (toreutics) is the art of embossing artistic metal products. In terms of the number of unique samples, a kind of masterpieces of various eras, the thematic abundance of motives and the variety of artistic and technical means and techniques, the toreutics of Uzbekistan is significantly superior to other branches of artistic craftsmanship.

The practical work of copper embossing is the opportunity to familiarize the student with live work with tools for copper embossing. The student should not only passively perceive new data on chased craftsmanship, it is extremely important to cultivate the student's active masterful activity. Where else, if not in the copper minting workshop, a student can draw sketches together with a teacher or master minter, mint copper on the pattern he has applied, learn how to fix metal correctly on a rosin stand, and bring to completion his completed work.

It is the lively work of the master teacher with students that will enrich the student's mastery, introduce him to a completely different world of embossed copper art, a variety of techniques, and open up other possibilities of his usual hammered tool - a hammer and a cutter (pulat-kalyam). And if you skillfully choose a simple ornament, students will have confidence in their abilities; interest will develop in all facets of copper embossing art. The formation of the chaser's skills is closely related to the development of the features of the use of chased techniques. Therefore, the subject of copper minting is studied in 3 and 4 courses in the direction of "Vocational education (applied art)" at Bukhara State University, it is assumed that the student has mastered the basic skills of performing Uzbek copper minting.

### **Results and discussion**

The most important professional quality of a chaser is the possession of special tools. The chaser's tool kit includes: compasses (pargol), malleus (chatterbox), chisel (pulat-kalyam) and river pebbles for honing chisels (kayrak).

Uzbek copper - embossing art is such an art in which a huge role belongs to the hammer and cutter, it would be more correct to speak in this case about the creation of instrumental art. Not without reason, A. Abdullaev and A. Khakimov in their book speak of this art as a song in metal. According to technical methods, copper embossing is subdivided into a notched ornament, characterized by a flat ("naksh") or deep ("kandakori") carved; ornament carved, openwork ("shabak"); ornament decorated with colored enamel ("Minocori").

The student can help the master with sketches, and chasing, and cleaning the finished product. It is important that the student develops executive freedom and the opportunity to concentrate his attention not only on his work, but also on the work of the master, and be able to strictly

coordinate his actions and desires with the master. Each movement of the hands holding the instrument proposed for use, solves certain pedagogical problems. This is the practical use of the hammer, and familiarity with the various techniques and texture of the subject. In the process of such work, with a variety of escort techniques, the student not only practically applies theoretical information, but also masters the basic techniques of coinage in copper. The work of the chaser contributes to the development of rhythm, attention, coordination, perseverance and love of all that is beautiful.

But it is precisely under the concept of “possession of a chased tool” that hides a huge preparatory work preceding the formation of a good master chaser.

The subject “Copper embossing” is carried out at 3-4 courses in universities, the program is selected taking into account the professional and technical capabilities of students. The volume and complexity of the compositions is planned depending on the abilities of each individual student. But for all students, regardless of their abilities, a very difficult task initially arises: it is necessary to work with two tools at the same time and at the same time follow the eyes with the direction of the pattern that is depicted on metal. It is very difficult to do without prior training and skill.

Chasing composition “Shashbarg”

In this case, it is recommended to start work in several stages:

1. First you need to divide the circle of a round copper plate into six parts with a compass - you get a flower of six petals (the teacher shows this process on the blackboard).

2. Then, draw a “Kushbodom” (double almond) pattern between the petals, which will show whether the student has learned the previous material well enough (the teacher shows this process of work on the blackboard).

3. And the most difficult stage is to use a hammer and a special pencil to stamp out a pattern applied to a metal surface (the teacher shows the process of stamping on metal). When working with a hammer, it is necessary to monitor the direction of the pattern and correctly hold the tools in your hands.

4. When working with the composition, in order to check the knowledge of the material, the following is used: the student draws a pattern from tracing paper, and the teacher draws the same pattern on the blackboard. At the same time, the teacher intentionally makes mistakes, expecting whether the student will notice them? Errors can be rhythmic, dynamic, etc. Only after this preparatory stage of work can we begin joint classes with the master chaser.

## CONCLUSION

A distinctive feature of a good chaser is the ability to instantly respond to hand movements with the tool and to rebuild while working on metal. This skill is almost always necessary during the work of the chaser.

Dynamics - (from the Greek. Dynamis - "power") - is the alternation of any elements in a certain sequence. In dynamic compositions, the elements are located on diagonal axes or freely located on the plane of the subject. They more clearly emphasize the feeling of movement, a more diverse arrangement of objects, there is a bold symmetry breaking. You can observe the displacement of the contours in relation to the color spots. The color scheme in dynamic works can be strongly marked and more emotional. The stages for creating products by a copper chaser are as follows:

The first stage is associated with attention and awareness of their own work with tools, which must be firmly held, freely and confidently use them:

The second stage is due to the perception of the teacher's work, which the teacher-chaser also diligently performs:

The third stage is the most difficult, in it there is a gradual transition to a complex composition, which must be struck on the metal:

The fourth (final) stage is copper embossed composition is filled in, embossing its background. This ends the process of embossing on a copper plate.

All of these stages are very significant and interconnected, because violation of their sequence or insufficient work on one or another stage may cause a lack of masterful performance. And, on the contrary, the achievement of such a skill is evidence of the chased skill of the chaser.

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