

LANDSCAPE FIGURE AS A PART OF INTEGRATED TEACHING IN FINE ART IN PLENARY PRACTICE

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ABSTRACT

The article provides guidelines for improving the visual literacy of students of pedagogical universities by using the achievements of modern pedagogy.

Keywords: Art, graphic materials, painting, perspective, open air, form, design, implementation, efficiency, landscape.

INTRODUCTION, LITERATURE REVIEW AND DISCUSSION

This study is devoted to studying the features of drawing a landscape from nature by first-year students studying in the direction 5110800 - Visual art and engineering graphics of a pedagogical university at the initial stage of training and developing the most effective ways of pedagogical work to develop landscape image skills in an open-air environment. In our century - the century of information and pedagogical technologies, it is especially important to increase the level of education, its structure, form of teaching and content. This trend is necessary for the professional training of specialists gaining knowledge in the field of "Fine Arts and Engineering Graphics" of pedagogical universities. Here, an important means of raising the level of education is a comprehensive selection of traditional and modern teaching methods, taking into account the individual characteristics of students.

The fact is known that many students who entered the 1st year already have basic art education, which they received in secondary specialized educational institutions and art schools. It must be emphasized that the training, education and formation of an artist-teacher depends on many factors, and the most important of them is the formation and further consolidation of the skills of visual activity, which is the basis of training. The central place in vocational training of students is given to practice in an open-air environment, and in particular, to a landscape drawing from nature

In educational work on the landscape, drawing can have independent significance if it is a graphic composition, and auxiliary, when it serves the purpose of studying the diverse forms of nature and is used as preparatory material for further work in color. Beginning artists often underestimate the role of landscape drawing in the learning process, although it is through the study and study of nature that one gets acquainted with the surrounding reality, analysis and constructive perception of the objective world, learning techniques for performing independent landscape compositions and the formation of an aesthetic taste.

Mastering the technology and operations for the drawing of the landscape, familiarization with the visual capabilities of graphic materials is the first stage when working in the open air. It is worth noting the fact that, while admiring nature, students want to fix the tonal and color relationships that characterize the chosen motive. But without knowledge of drawing, without practice in drawing landscape elements, this work can be very difficult and inconclusive.

Therefore, it is important to teach students the basic stages of drawing a landscape. Training in various techniques for drawing from nature will help the future artist to determine for himself the most accessible method and means of image, which will further create the basis for the development of professional skills at the subsequent stages of training.

The relevance of the study of problems in the formation of professional skills in landscape painting in the open air is an important and integral component for the further formation and development of the artist-teacher. Strong and competent drawing is the basis of landscape composition. Since it is through the open air and in the first year of professional training that the foundations of the future teacher of fine art are laid (N.N. Rostovtsev, A.A. Unkovsky, G. B. Smirnov, N. M. Sokolnikova, R. Khasanov, A. Suleymanov and other). This part of the problem is not well understood.

This part of the problem is not well understood at the moment. And the consequence of this is a decrease in the effectiveness of teaching drawing, which leads to a slowdown in the training of future artists and educators.

When undergoing urban plein air practice, work is carried out to solve the following problems: further development of the subjective-logical, analytical and motivational components of students' professional activities; mastering and more professional use of tools and graphic materials when working on a landscape drawing; understanding of expressive means of linear and tonal landscape drawing from nature; gaining knowledge in the field of composition, aerial and linear perspective; the transition from mechanical copying from nature, without using a methodological sequence to a more meaningful understanding of nature - a poetic perception of nature¹.

The entire system of initial training in landscape painting in the open air should be integrated into the ability of junior students to teach the simplest skills in drawing up simple compositions and subsequently learn how to solve more complex problems put forward by the final qualification work.

To improve the quality of the formation of the skills of visual activity among students of higher education, an organic approach to teaching landscape design in an open-air environment is necessary, which, as we noted above, is an important component for training future artists and educators. The professional formation of the basic skills of visual activity when drawing a landscape picture in the open air will become most effective if the following recommendations are taken into account:

1. A variety of means for transmitting the environment (materials in various compounds - sauce and sanguine), the use of "wet" and "dry" techniques when drawing a landscape;
2. Combining an individual form of learning with the front;
3. The combination of a thorough study of nature with the upbringing of an artistic and creative approach to it;
4. Studying the works of landscape masters, at this stage, careful viewing, further analysis and copying of individual details of preparatory drawings for large paintings by K. Lorren, N. Poussin, I. Shishkin is especially important. U. Tansykbaev, A. Volkova, R. Akhmedov. J. Salpinkidi, as a means to form an analytical and constructive approach to nature;

¹ Formation of spatial intelligence of students studying in the direction of art education through analytical drawing. R. S. Khalilov, M. Khalmatova. *International Journal of Academic Research and Reflection* Vol. 7, No. 6, 2019, ISSN 2309-0405

5. Using leading pedagogical technologies (master class, case studies, cluster.) And teaching methods acceptable when working in the open air.

We have already said that to accomplish the above tasks, it is necessary to use modern and innovative achievements of pedagogy, using a set of complementary methods that are adequate to the goals, objectives and logic of instruction; a commensurate combination of qualitative and quantitative analysis of experimental work.

Due to the above recommendations, a qualitative shift is possible in the formation of landscape drawing skills in the open air for first-year students in the direction 5110800 - Fine Arts and Engineering Graphics: - Improving the level of professional training; - Improving the quality of drawing skills; - Formation of professionalism of future artists-educators. Classes in nature should represent the fulfillment of practical tasks of various subjects, preceded by a statement of the educational task and a brief explanation of various theoretical aspects, and at the end of each lesson, it is necessary to analyze the work performed in the form of viewing, talking, discussions and a business game using modern pedagogical technologies (the study showed that the most effective is the technology of “master class”)².

The relationship of students with the teacher in the learning experiment should be based on a communication model developed taking into account the individual characteristics of students of this age category and the need to use different types of assistance. It is important to note that in classes of this kind, independent activity of students is welcomed, but under the direct supervision and encouragement of a sensitive teacher.

In conclusion, it should be noted that when working in the open air on the formation of professional skills and landscape drawing skills with first-year students, our study made it possible to draw the following conclusions: 1. When working in the open air, students form subjective-logical components of perception of the surrounding reality; 2. An interest in educational visual activity is being raised; 3. Improving the creative perception of nature, resulting in a poetic perception of nature; 4. Faster is the development of compositional and spatial thinking, which is the main criterion in the formation of learning skills in drawing a landscape in the open air. 5. Increased knowledge of mastering various means and technologies of graphic materials when working in nature; 6. There is a formation of professionalism, which is the foundation for further independent compositional searches to create a finished picture.

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²Current Art Education Problems in Uzbekistan. Dilnoza J. Tulanova Eastern European Scientific Journal Ausgabe 5-2018. (ISSN 2199-7977). www.auris-verlag.de