

## METHODOLOGY FOR INDIVIDUAL APPROACHES TO PUPILS IN THE LESSONS OF THE FINE ART

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### ABSTRACT

This article shows the individual psychological differences of children, the technology of an individual approach to students in the art classes.

**Keywords:** Individual approach, differences, methodology, technology, uzbek ornament, teacher, students.

### INTRODUCTION, LITERATURE REVIEW AND DISCUSSION

The essence of the state policy of the Republic of Uzbekistan, the priority of the systemic reform of education and spiritual and moral education of the younger generation. Improving intellectual and aesthetic development to a new level in quality. Improving teaching methods, phased implementation of the principles of individualization of the educational process. [1].

Progressive educators at all times paid increased attention to the issue of individual approach. We find interesting discoveries and conclusions in the works of Ya.A. Comenius, Ms. Russo, G. Pestalozzi, R. Owen. The fact that the learning process needs to be built taking into account age and individual characteristics that need to be identified through systematic observations was the first to be discussed by Y. A. Komensky. This problem was developed in the teachings of progressive educators in Russia: K.D.Ushinsky, L.N. Tolstoy, E.N. Vodovozova, A.S. Makarenko, Ya.I. Kovalchuk. [6 p. 3] An extensive methodology of individual approach to children was developed by K.D. Ushinsky. Prominent teachers of Uzbekistan, R.Kh. Khasanov, B.A. Azimov, R.R. Choriev, B.N. Oripov, Kh.Kh. Egamov, also dealt with some aspects of the problem of the differentiated approach at the lessons of fine art. [8, p. 4]

The requirement to take into account the individual abilities of the child in the learning process is a very old tradition. The need for this is obvious, because students are significantly different from each other. The modern tendency to individualize instruction, to educate a free creative personality, to maximize consideration of the age and individual characteristics of the child is becoming more widespread. But, despite the large number of publications, the question is very poorly disclosed: there are more declarative slogans about the need for a personalized approach to children and there is very little essence of this principle, and even more so the technology for implementing an individual approach: conditions, methods, and techniques.

The teacher from his observations knows about the existence of large individual psychological differences between children, which are clearly manifested in educational activities. For example, what interests and excites one does not cause the same attitude in the other. To a greater extent, individual differences are visible in the results of the students, the achievements of some students are very difficult or even inaccessible to others. Individual differences are

manifested in all areas of human activity in science, in art, in any practical activity. These differences can also be observed in the visual activity of schoolchildren. In relatively identical conditions for teaching fine art, the success of the assimilation of knowledge by different students is far from identical. [5, p. 12]

Depending on the individual characteristics of the students, the class can be divided into the following groups:

- **the first group (weak)** includes schoolchildren who have poor preparation for visual activity. Gross errors can be found in their works. This group also includes children with an undeveloped artistic taste and creative imagination;

- **the second group (middle)** includes students whose work does not have gross errors, but is inexpressive. The theme, plot, images are rarely repeated in other children. The tasks set by the teacher are not always carried out. This group includes children with poorly developed artistic taste, creative imagination;

- **the third group (strong)** consists of children with abilities, as well as some skills in visual activity. The works of children of this group are interesting compositionally and picturesquely. The tasks set by the teacher are completed. Children love to draw on free topics, show a rich imagination.

As experimental work and observation showed students in grades 7 in the 2019-2020 academic year, which was conducted on the basis of secondary schools No. 9 and 2 of the cities of the city of Gulistan, Syrdara region and in rural school No. 35 of the Zamin district of the Jizzakh region Republic of Uzbekistan. At the lessons of fine art, some students quickly and well fulfill the tasks assigned to them and their work is expressive, interesting; others work fast, but the pictures are inexpressive, with a lot of errors; others do not cope with the tasks, make gross mistakes because they are unorganized, teachers do not listen well; fourth work slowly, do not have time to finish the job, as they try to do it as best as possible.

To find general equilibrium, you can use the methods of working with students of the 7th grade: [7, p.3]

- a) prepare **task cards** for students;
- b) apply **additional tasks** after completing the obligatory frontal tasks;
- c) conduct interviews **with students**, with an account of their individual characteristics.

Based on the above, the structure of classes on the methodology of teaching art can have three options:

**Option 1:** The lesson begins with the presentation of new material for all students, then card-assignments are given to the weak group. While observing the work, individual advice is given to students of medium and strong groups. Lesson ends with an analysis of student work.

**Option 2:** After the topic of the task is announced, a task for independent work is offered to the strong and middle groups of students, individual work with a weak group is carried out. Lesson ends with an analysis of student work.

**Option 3:** Pupils of a strong group immediately begin to complete the assignment, the topic of which they heard in the last lesson. Individuals with weak and medium groups are given individual work with the issuance of assignment cards. At the end of the lesson is an analysis of children's work.

In this article, we propose the option of using technology of an individual approach to students in the art classes. Perhaps our experience will be useful to teachers of art.

Below we offer a tutorial development [2, p. 3] for an individual approach to students in applied art for 7 classes. **Lesson topic:**

### Uzbek national ornament



**The purpose of the lesson:** To acquaint students with the artistic features of the national craft. Expand their horizons of knowledge.

**Lesson plan:**

1. The organizational part.
2. A conversation about coinage and types of Uzbek ornament.
3. Artistic features of the folk art of Uzbekistan.

**Materials:** paper, cardboard, colored pencils, gouache, watercolor, brushes.



Uzbek casket

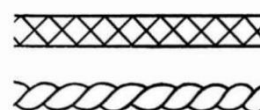
**The theoretical part of the lesson.** The Uzbek ornament used in artistic coinage on copper is found in the artistic processing of many household items and architectural details - wooden carved columns "sutun", carved doors, ganch panels, ornamented dishes made of marble and stone. This ornament can be found in machine and art embroideries. An analysis of the Uzbek ornament reveals the complexity of the historical path during which this art developed and improved. The most common elements of floral ornaments lead us to those distant times when the Uzbek culture was just taking shape. It lays down with a dense continuous network on the entire surface of the processed object, filling it with a magnificent gamut of plant twists "islimi", heads "flesh", rosettes "turund", leaflets "barg" and "sho - barg". The simplest geometric patterns used to decorate copper products are a continuous straight line enveloping the product - "to`g`ri-yul" (straight road).



Uzbek skullcap

Often such lines serve to most clearly distinguish one pattern from another. Many chasers usually applied these lines first. Depending on the general composition of the ornament, these lines can be single, double or even triple. Framing or complementing the decorative role in the Uzbek national ornament is played by various kinds of borders, stripes and belts. They usually carry the common name "zanjira" (chain).

They are divided into types: wavy, toothed, dots, parallel lines. Some patterns are of very ancient origin. One of these patterns is "tugma" (circle pattern). According to some reports, these circles were supposed to represent the image of the moon, the sun. Such a common pattern is a socket. The origin of this pattern is also associated with the solar sign and is some imitation of the image of the moon and the sun. This pattern is most often found in coinage at the bottom of copper cups in the central field of a dish or tray. The most common ornament in artistic coinage is "islimi" (plant shoots). Not a single composition can do without this ornament.



Zanjir pattern



Copper Chasing

Some masters engaged in artistic coinage on copper plates and vessels.

During the lesson there is a demonstration of various patterns of ornament. Shows products made by chasers, samples of Uzbek national embroidery, photographs of the works of various artists.

**Practical part of the lesson:** Copies of various ornaments are distributed. Tasks are distributed depending on the abilities of the students. The practical task is given by cards.

**For the "weak" group:** "Circle a simple zanjir ornament (chain) of various types: wavy, toothed, with dots, parallel lines in a pattern. Draw and color the pattern."



"Tugma" pattern



"Islimi" pattern

**For the “middle” group:** “Circle the “tugma” pattern (circle pattern), according to the pattern, make a pattern for its painting. Color the pattern»

**For the “strong” group:** “Play part of the complex “Tugma” (circle pattern) and “islimi” (plant shoots) “Islimi” have countless options - a curling stem, a smooth line, a spiral for an Uzbek casket.”

This “islimi” is used in the design of ancient oriental manuscripts, in the ornaments of the walls of monumental architectural structures, in ganch panels of residential premises of Uzbekistan.

Also, when analyzing children's works, a significant error is revealed in the depiction of ornaments, since this type of program is studied in the middle of grade 7, individual work should be carried out to prevent errors in the depiction of ornaments. Such exercises can be given to students in grade 7.

Materials: white paper, simple pencils, watercolor, gouache.

1. **For the first group (weak):** “Draw a simple composition of the Tugma pattern according to the template. Color it with pencils.

2. **For the second group (middle):** “Draw a composition for the national skullcap according to the template. Paint it with watercolors.

3. **For the third group (strong):** “Create a composition for the national embroidery“ Susana ”combining geometric and“ Islimi ”patterns. Color it with gouache.

Thus, all the students performed tasks on one topic, however, different compositions turned out. Each child seeks in his own way ways of solving expressiveness. What is characteristic, in the process of drawing the children are quite independent, because each painted only his own version of the composition. Therefore, each student deliberately used means of expression. When performing the composition, not only the child’s mental activity was active, but also feelings, emotions, and imagination.

**Homework:** Finish part of the ornament.

The analysis showed that the teacher simply needs to apply various methods, technologies, and improvements in the modern school in order to improve the quality of knowledge and the creative orientation of students in the art classes, treating them not by the residual principle, but as equal among all school subjects . The results of an experimental lesson on thematic drawing of ornaments confirmed the effectiveness of an individual approach, as well as the correctness of our research position. The results obtained in our study indicate that students in ordinary classes, where they are taught according to the canons of the traditional methodology, really rarely activate their abilities in 2-3 lessons. At the same time, students in experimental classes are usually reached at an accelerated pace. An individual approach to students has a positive impact on the formation of the personality of each child, if it is carried out in a certain system: studying the manifestations of the child, establishing the reasons for the formation of characteristics of his character and behavior, determining appropriate means and methods, clear organizational forms for implementing an individual approach to each child in general pedagogical work with all children.



Uzbek national embroidery

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