

SCIENTIFIC AND THEORETICAL ASPECTS OF THE FORMATION OF COMPOSITIONAL ABILITIES OF STUDENTS IN PAINTING CLASSES

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ABSTRACT

In order to determine the priority directions of system reforming higher education in the Republic of Uzbekistan, raising to a qualitatively new level of the process of preparing independent-minded highly qualified personnel with modern knowledge and high moral qualities, the modernisation of higher education, development of social sphere and industries based on advanced educational technologies issued a decree President of the Republic of Uzbekistan adopted the "Concept on development of higher education system of the Republic of Uzbekistan till 2030". It refers to the introduction of advanced higher education standards, in particular, the gradual transition from education, training programs that are aimed at obtaining theoretical knowledge, to an education system aimed at developing practical skills based on international experience. Raising the content of higher education to a qualitatively new level, establishing a system of training highly qualified personnel who can find their place in the labor market, make a worthy contribution to the stable development of the social sphere and economic sectors¹.

Keywords: Artist-teacher, fine art, painting, composition, technique, abilities, artistic image, creativity, perception.

INTRODUCTION

Teaching the subject of composition in the visual arts is one of the main subjects in the preparation of a future teacher-artist in a secondary school. The issues of methodological support for the process of teaching students the methods and techniques of image in composition are partially considered in the studies of domestic and foreign artists-teachers. The theme of personality and its self-realization has been raised in the history of philosophical thought since Antiquity and the Renaissance to Modern times.

The development of compositional abilities can be attributed to special abilities. The formation of compositional abilities is due to the specifics of painting. The specificity of painting activity

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is determined by the quality and set of artistic material, painting tools used to create an image. Painting requires a special vision of the forms of drawing the composition.

Teaching the subject of composition, carried out in a pedagogical University, is based on the principles of General didactics and takes into account the specifics of the subject of "Composition", which is characterized by techniques and techniques of painting. Theoretical research of the problem of artistic abilities of future teachers has been widely developed in the works of domestic psychologists and teachers of Uzbekistan such as B.B.Baimetova, M.G. Davletshin, G.Sh.Shoumarova, R.Khasanov and Russian scientists B. G. Ananiev, E. S. Gromov, V. I. Kiriyenko, B. C.Kuzin, S.P.Lomov, H.H.Rostovtsev, C.II. Rubinshteyna, V.N.Teplova, A.E.Terentyev, P.P.Chistyakova, V.A.Favorsky, E. V. Shorokhov, and many others, in which the formation of abilities is considered in the framework of the study of the process of personality formation.

According to S.L.Rubinstein, the personality structure is characterized by such indicators as orientation, attitudes, interests, needs, abilities, temperament and character.

SUMMARY

Building a composition can be done by analyzing the structure of graphic activity, including determining students' attitudes to perceived and depicted subjects. In this sense, the workshop has the means to systematically investigate the process of composition formation.

Any creative act is an event related to a particular person. To create is to show your individuality. If there are didactic approaches in teaching students composition, an individual psychological and pedagogical approach to each individual is necessary so that they can show their compositional abilities. The analysis of compositional works of a group of students carried out in the Chirchik pedagogical Institute of the Tashkent region gives the basis that the training of visual activity is more successful in creative interaction with individual work. Individual work with students in the group allows the teacher to compare creative works and show each student a possible range of compositional solutions, analyze typical errors in the composition.

For the development of compositional abilities, the teacher must build the learning process in such a way that inter-subject communication is shown in the work for the consistent formation of composition abilities in the field of theory and practice of drawing, painting, fine art technology, psychology of creativity and perception, and pedagogy. The principle of strength in mastering knowledge, skills and abilities means the ability to apply the studied theoretical material in future teaching activities.

The principle of connection between theory and practice reveals the need for students to develop theoretical knowledge that could be available for use in artistic activities. This principle is the basis of the subject "Composition"; for example, knowledge of the psychological foundations of the theory of perception and imagination allows students to determine the strategy of creating an artistic image, writing an expressive composition. The principle of regularity in training is manifested in the timely and consistent study of educational art material, which provides a systematic formation of the ability to depict a composition. The principle of variation is used when creating such learning models that allow you to combine methods, forms, tools and appropriate pedagogical techniques for the purpose of teaching composition.

The formation of compositional abilities is based on an integration basis mediated by intersubject connections. The concept of "integration" means restoring integrity. In the process of integrating knowledge from various fields of science and art, a holistic knowledge of the subject of study of a qualitatively different content is formed. In our case, the formation of compositional abilities in painting can be considered as a process of integration of artistic and analytical abilities aimed at studying the process of depicting an artistic composition.

So, P.P.Chistyakov in his research of the artistic image paid special attention to the principles of forming a composition, which he called "composition". Analyzing the ideas of the Italian Renaissance architect L.B.Alberti, set out in the treatise "Ten books on creativity", P.P.Chistyakov defined composition as "composition, invention, invention as an act of free creative will".

E.G.Rechitskaya and E.A.Soshina's research on the development of creative action notes the role of developmental learning for the formation of special abilities. In particular, the authors refer to the "doctrine of the zone of immediate development" By L.S.Vygotsky: "...Training should lead to development, focusing on the components of abilities that are not yet fully formed in the course of such training [5. C.46.].

Based on the provisions of P. Galperin about the gradual formation of mental actions, at the initial stages of training, it is advisable to offer tasks aimed at studying the "external plan" (for example, manipulating surrounding objects); then tasks that are solved in the space of "external speech" "using" visual supports "(analysis of the properties of objects); then tasks for the "internal plan" (working with images). The basis for the formation of compositional abilities of students of pedagogical Universities should be the perception of objects of reality, the study of their perceived and imaginary values.

The formation of compositional abilities is mediated by the development of "operational components of imagination". By "operational components of the imagination" we mean images, symbols, and other elements of the composition, the study of which determines the expressiveness of the composition. Imagination, as a cognitive process, combines the emotional and rational beginnings, provides a process of transformation of the artistic image.

According to S.P.Lomov, "the main lever of creativity, in addition to mastering the experience of predecessors, is a developed "imagination" - the highest form of imaginative thinking. The power of imagination gives a person the ability to foresee, that is, to feel, see the potency of the development of a phenomenon or the possibilities contained in the material, in the construction.... [6.C. 67.]. The pictorial image is carried out thanks to the ability to imagine, transform and stylize the artistic image. There are two ways to develop the imagination: 1. Reproductive, in which the artistic transfer of the perceptual image is carried out; 2. Transformative, when there is a free transformation of the image. Thus, the study of the specifics of the artistic training of the future teacher of fine arts in the school allows you to identify special methodological principles and techniques through which it is possible to ensure the systematic development of compositional abilities in the classroom on the subject of "Composition" in the following areas of activity:

systematic study of the process of perception and imagination of image objects taking into account the set artistic tasks;

* analysis of the values of the properties of objects of perception and representation of their role in the image of the composition;

* systematization of scientific and psychological knowledge about the principles of compositional image in painting.

In the Surikov school of drawing (V. A. Favorsky, H. H. Volkov, E. A. Kibrik, others), close attention is paid to the aesthetic problems of composition. As a subject of study, such laws and principles of composition as integrity, conditionality, comparison, symbolism, as well as objective characteristics of the composition: weight, direction, balance, tension, rhythm, and others.

Analysis of the structure of a composite image of an artistic image is a cognitive process aimed at studying its qualitative characteristics. According to B.C. Kuzin: "the ability to see and Express this integrity in a work is one of the main and final goals of visual activity» [7. C.154.].

For the development of compositional abilities of future teachers-artists, it is important to form their need for self-expression in painting. By stimulating the need for self-expression, the teacher develops the student's emotional and volitional qualities. The meaning of motivation is to search for and find an action that corresponds to the basic, fixed in the life of the individual. This setting, as we believe, can be a setting for studying the laws of fine art, for creative self-expression, in the search for new compositional paintings in painting.

So, we can conclude that among the countless variety of forms in nature that the future artist-teacher meets, there is a regularity and consistency, the connecting thread of which is the composition. Above, we tried to correct this problem and introduce some new issues that were not previously covered in the composition. Therefore, the study of the problem of teaching composition in a pedagogical University is relevant both in theoretical and practical terms. Studying and summarizing the long-term experience of scientists and painters, it is necessary to clarify a number of important problems related to the coverage of the features of composition and painting, issues of artistic skill, diversity.

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