

UDC 37

<https://doi.org/10.33619/2414-2948/87/34>

IMPORTANT TASKS FACING THE PREPARATION OF HIGHLY QUALIFIED FINE ARTS TEACHERS IN HIGH SCHOOLS

©*Huseynov A.*, Ganja State University, Ganja, Azerbaijan

©*Tagiyeva R.*, Ganja State University, Ganja, Azerbaijan, ruqiyye.tagiyeva87@mail.ru

ОСНОВНЫЕ ЗАДАЧИ ПО ПОДГОТОВКЕ ВЫСОКОКВАЛИФИЦИРОВАННЫХ ПЕДАГОГОВ ИЗОБРАЗИТЕЛЬНОГО ИСКУССТВА В ВУЗЕ

©*Гусейнов А. А.*, Гянджинский государственный университет, г. Гянджа, Азербайджан

©*Тагиева Р. А.*, Гянджинский государственный университет,
г. Гянджи, Азербайджан, ruqiyye.tagiyeva87@mail.ru

Abstract. A highly qualified fine art teacher must be a creative personality who has grasped the basics of pedagogical mastery, who works confidently as an artist, who can effectively talk to students about the richness and characteristic features of fine art as a connoisseur of his work, and who can convincingly show students the charm of practical work on drawing and painting.

Аннотация. Высококвалифицированный педагог изобразительного искусства должен быть личностью творческой, постигшей основы педагогического мастерства, уверенно работающей художником, умеющей эффективно рассказывать учащимся о богатстве и характерных чертах изобразительного искусства как знаток своего дела, и специалист, способный убедительно показать студентам возможности практической работы по рисунку и живописи.

Keywords: drawing, teaching, watercolor, perspective.

Ключевые слова: рисунок, учение, акварель, перспектива.

Such teachers are able to develop aesthetic education and culture of students.

As is known, the process of training highly qualified fine art teachers has its own characteristics.

One of the unique features of training future teachers is that connecting practical work with mastering the main theoretical principles of descriptive literacy is the main condition for the successful implementation of the teaching process [1-4].

It is important to determine the stages at which you will master educational drawings at this and other levels [5].

The main task of primary education is to arm students with the necessary knowledge (on the basis of which professional habits and skills are formed), to familiarize them with theoretical and practical teaching, which are the main methods of professional training, and to organize exercises.

Observations show that the output level of the knowledge of the lower course students in the field of painting theory is non-scientific concepts of life. The task of the school is to raise them to a scientific level, to reorganize these concepts through specially organized teaching.

In the teaching process, firstly, the complexity of the described objects, as well as the tasks set before them, and secondly, the difficulties and typical mistakes caused by the lack of necessary knowledge and skills are explained to the lower course students [7].

Perception of the model and the typical mistakes that occur in the process of building and perceiving the drawings are also typical mistakes of first-year students who try to work on a drawing quickly without being determined on the basis of this relationship.

In order for practical work to be at an excellent level, it is necessary to provide students with a knowledge system before starting practical work. At the initial stage of education, it is especially necessary to hold lectures that allow students to get acquainted with the theoretical foundations.

The initial stage of teaching is a necessary stage of the process of laying the foundation for the next stages and training future teachers [6].



Figure 1.

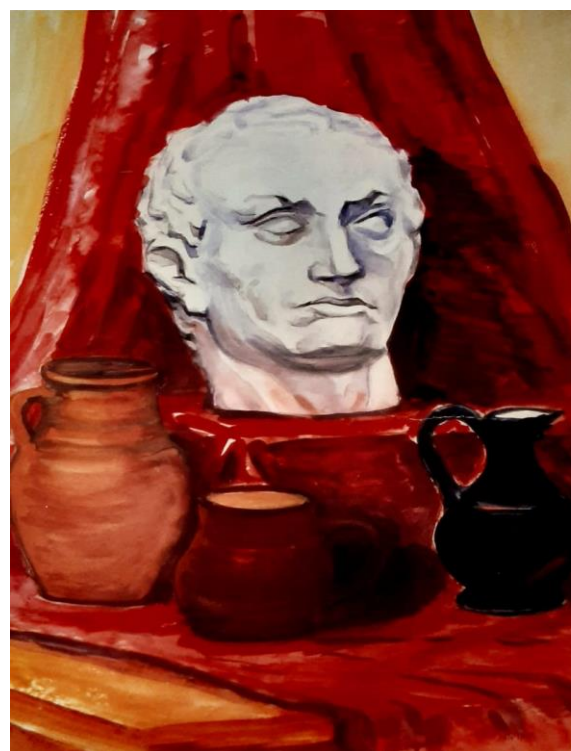


Figure 1.

It is not justified to start the practical teaching of painting without an initial theoretical introduction, because during practical exercises it is always necessary to refer to the basic principles of theory. Instructions such as "drawing from the general to the specific", "it is necessary to construct the picture" do not reach the students as quickly as they should. They cannot accept, understand and apply these instructions at work. Thus, we made it clear that the main task at the initial stage of education is to train students with such a division system that professional habits are formed on it. Thus, the main elements of vocational training are theoretical and practical training. They can be implemented both together and separately.

A highly qualified fine art teacher must be a creative personality who has grasped the basics of pedagogical mastery, who works confidently as an artist, who can effectively talk to students about the richness and characteristic features of fine art as a connoisseur of his work, and who can convincingly show students the charm of practical work on drawing and painting. Such teachers are able to develop aesthetic education and culture of students [8].

The study of the modern state of teaching fine arts in secondary general education schools shows that some of our schools have such creative teachers. They help their students learn the pearls of fine art in depth, discover their abilities in this field in time, and succeed in developing their knowledge and skills.



Figure 3.



Figure 4.

Students studying for a bachelor's degree in fine arts teaching in higher schools, the content of the exercises in the first year is enriched by drawing complex shapes of some geometric figures taught in the previous courses based on these shapes. The content of the exercises in this course can be summarized as follows [9].

1. To be able to perform a drawing from nature, to give a color description of cylindrical and rectangular objects with strokes on a white background.

2. Drawing of geometric objects, drawing of still life arranged in fruits, vegetables and household items with a pencil, and drawing of various creatures with colors.

3. Describing animal, bird, fish, insect figures from nature and from memory.

By completing these tasks, the student acquires the following knowledge and skills:

- Acquires the habit of describing the subject's volume and location in space by means of perspective and light-shadow rules.

- He should be able to express the main features in paintings from nature and plot compositions with color and other descriptive means.

- He should be able to draw a simple still life consisting of two or three objects set on a flat surface and depict it in full colors.

In the program, most of the hours allocated to fine arts classes are devoted to drawing from nature. Since drawing from nature is based on visual learning methods, it increases the effectiveness of drawing classes and has a positive effect on the general development of students. Drawing from nature is a type of visual art that provides the dynamic and attention of students' observation ability in the process of description, interest in the phenomena of the surrounding world, seeing ways of understanding it, memory, the basis of graphic literacy, and the development of figurative-emotional perception.

Drawing from nature is a learning process in which the student is not satisfied with reflecting the subject he sees. Also describes additional information they know about the item. A student who draws from nature observes it thoroughly, tries to determine its structure, form and characteristic

features. At this time, the student's mental results about the subject are concrete, because the nature in front of the eyes creates favorable conditions for perception and comparison, assimilation.

Special attention should be paid to studying the following issues in the process of teaching art.

1. Correct use of drawing tasks, necessary supplies for drawing;
2. Correctly see and correctly reflect the structure, form and proportion of nature;
3. Depict the subject correctly with light and shade, taking into account the laws of perspective and size;

In addition to reflecting the shape and structure of nature, the student should be able to give its color scheme. Therefore, students should practically master the ways of correctly seeing color relationships and correctly reflecting them.



Figure 5.



Figure 6.

The real world is a convenient representational tool to correctly reflect the subjects of the events, and in the color scheme of the subject, the student should learn the following:

1. Colors, their characteristics and rules of their use;
2. Performing various works with watercolor and gouache;
3. Use of transitions of primary and secondary colors;
4. To paint drawn objects, to reflect them in the spatial environment with colors and shades.
5. Learning the color appearance of the subject.

Timely detection of students' abilities and inclinations towards art, development of their interest in art and formation of their aesthetic views depend on their knowledge and preparation of fine arts [8].

Thus, the issue of serious emphasis on training of highly qualified fine art teachers in higher schools can be successfully solved only when a solid foundation is laid for the success of the future fine art teacher.

References:

1. Burochikh, A. I. (2014). Akvarel'naya zhivopis'. Minsk. (in Russian).
2. Bazazyants, S. B. (1983). Khudozhnik, prostranstvo, sreda. Moscow. (in Russian).
3. Beschastnov, N. P. (2002). Zhivopis'. Moscow. (in Russian).
4. Christine, J. (2001). Saper. Painting beautiful skin, tones with color and light. North light books.
5. Sevastyanov, D. A. (2007). Tsvet v iskusstve. Novosibirsk. (in Russian).
6. Danashev, M. Kh. (2000). Tsvetovoi krug mezhdu naukoi i zhivopis'yu. *Vestnik Karachaevo-Cherkesskogo pedagogicheskogo universiteta*, (3), 153. (in Russian).
7. Viner, A. B. (2014). Materialy zhivopisi (akvarel', guash', maslo) Moscow. (in Russian).
8. Itten, I. (2000). Iskusstvo tsveta. Moscow. (in Russian).
9. Giovanni, C. (2002). Drawing Portraits. English translation copyright Search Press Limited.

Список литературы:

1. Бурочих А. И. Акварельная живопись. Минск, 2014.
2. Базазянц С. Б. Художник, пространство, среда. М., 1983.
3. Бесчаснов Н. П. Живопись. М., 2002.
4. Christine J. Saper. Painting beautiful skin, tones with color and light. North light books, 2001.
5. Севастьянов Д. А. Цвет в искусстве. Новосибирск, 2007.
6. Данашев М. Х. Цветовой круг между наукой и живописью // Вестник Карачаево-Черкесского педагогического университета. 2000. №3. С. 153.
7. Винер А. Б. Материалы живописи (акварель, гуашь, масло) М., 2014.
8. Иттен И. Искусство цвета. М., 2000.
9. Giovanni C. Drawing Portraits. English translation copyright Search Press Limited, 2002.

*Работа поступила
в редакцию 15.01.2023 г.*

*Принята к публикации
22.01.2023 г.*

Ссылка для цитирования:

Huseynov A., Tagiyeva R. Important Tasks Facing the Preparation of Highly Qualified Fine Arts Teachers in High Schools // Бюллетень науки и практики. 2023. Т. 9. №2. С. 302-306. <https://doi.org/10.33619/2414-2948/87/34>

Cite as (APA):

Huseynov, A., & Tagiyeva, R. (2023). Important Tasks Facing the Preparation of Highly Qualified Fine Arts Teachers in High Schools. *Bulletin of Science and Practice*, 9(2), 302-306. <https://doi.org/10.33619/2414-2948/87/34>