

DEVELOPMENT OF THE PRACTICAL WORK ACTIVITY OF FUTURE TEACHERS ACCORDING TO THE METHODOLOGY OF FINE ART TEACHING

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Abstract: In the article, there are ways to effectively form the practical work of future art teachers. Under the guidance of the teacher, information will be provided about preparing future students for school and developing practical work activities.

Key words: Composition, innovative technologies, psychoemotional, realistic direction, color, collage, lensing.

In today's ever-expanding conditions, the necessary knowledge for a person cannot be limited to reducing the sum of certain facts. Therefore, it is necessary to teach students to independently expand and enrich their knowledge, to focus their attention on the most important scientific and political information. This task requires the expansion and development of students in an integral connection with the visual arts and educational process. The science of visual arts is of particular importance in educating young people at the level of a mature generation. This, in turn, requires that the special subjects taught in schools at higher educational institutions are deep and grounded. This places great responsibility on pedagogues, scientists and artists. Without acquiring sufficient knowledge and skills in the field of visual arts, the student cannot master composition, painting, pencil drawing, sculpture, miniature art and other specialized subjects at a high level. In order to achieve the goals of training teachers of fine arts in the future, the teacher's artistic and pedagogical skills should be at a high level. To implement the process of teaching and educating students, the teacher has a

high level of artistic and pedagogical knowledge and skills. should be, manage the process of training future teachers in terms of professional, artistic and creative training.

During the student's study period at the higher educational institution, the teacher, who conducts classes on drawing, painting, pencil drawing, composition, his main goal is not only a teacher for a general education school, but also a teacher-artist, or is to train a visual arts teacher with high psychological-pedagogical and methodical knowledge. It should be noted that in the course of training in special subjects, the teacher must solve didactic and educational tasks. These tasks are solved under the condition of creating an educational and creative environment in classes, and it is very important that the goals of the teacher's and students' activities are clear and understandable. As a result of the teacher's active creative work, students learn and should create a unique incentive to activate creative activity, in this process, students will more fully absorb knowledge, develop skills and abilities based on them, and in the future, the complex task of teaching and educating young people serves to creatively solve tasks. As a result, it creates favorable conditions for the relationship between the teacher and students in the lively pedagogical process and the professional formation of future teachers. The future teacher should follow and creatively implement all didactic principles in unity and interdependence, taking into account the modern requirements for the level of theoretical and practical training in order to successfully conduct fine art lessons. The set of pedagogical, psychological, cultural and organizational conditions that help to create an artistic-creative environment using modern innovative technologies is an authoritative model for the formation of a comprehensive preparation of a bachelor. For the effective formation of an artist-pedagogue, an integrated methodological system of all components of the educational process should be provided with A qualified specialist must meet the modern requirements of training. In this regard, the leading method of education and creative work in the field of visual arts is images taken from nature. It is important to understand

nature in the educational process, to ensure directness of feelings. This understanding of nature creates prerequisites for creativity.

The most effective understanding of nature occurs during the period of learning in plenary practice. In the process of teaching students, mastering visual arts at a high level, mastering constructive image, mastering the solution of color-color relations, cultural-historical, national, regional and other related to the open environment. It is related to the organization of a coherent solution of spatial problems in accordance with many conditions. The following factors are implemented during the general practice of future visual arts teachers. These are:

- visual literacy,
- architectural modeling,
- psycho-emotional,
- education and upbringing,
- temporary, personal,
- high skill.

The teacher reveals the world of beauty to the students, develops their aesthetic taste, nurtures their desire to learn, grow, and make everything around them better and more beautiful. The pedagogue can achieve all this not only by enticing students with works of art in the realistic direction of great art, but also by teaching the basics of visual literacy. A student can master works of visual arts only with the help of a teacher. From the first steps of education, he needs a teacher and a leader. For example, drawing from nature, how the student should get into it, how to start his work, how to create a work on a sheet of white paper. he doesn't know what to do. An experienced pedagogue will show him how to divide his work into separate parts and how to solve them in sequence. In the process of teaching drawing from nature, the teacher first pays attention to the issue of observing and accepting nature. The ability to see correctly is natural in a person, and it is necessary to develop it. For this, from childhood, you need to carefully look at things, their shape, color, and proportion. it is necessary to teach to

pay attention to specific features, to analyze the construction of objects. Before starting the analysis of nature, the teacher directs the children's attention to this object and asks the following questions: what is the characteristic of the shape of the object? What are the proportions, i.e. is the height of the item greater than the width or vice versa? How is the light falling on the object? Acquaintance with nature in this way will serve as a guide for further study. The pedagogue gradually moves to deeper observations: he explains the laws of the distribution of nature views, the law of perspective phenomena. , it is necessary to clearly understand all its important details and features, and at the same time to clearly imagine the mutual location of these elements, that is, the building unit of nature. It is easier for everyone to understand the teacher's explanations if they are illustrated on the classroom board with pictures or if they are explained using methodical manuals. After getting acquainted with nature, the student will be able to move on to painting. The pedagogue sets educational tasks before him, organizes his observations in the process of drawing a picture according to a certain system, monitors his attention to the most important features of nature viewing. The teacher carefully monitors the activity of the student's mind, always corrects and supports it. It is not necessary to "think for the student", especially there is no need to draw instead of him, let him practice his thoughts and skills, but his work cannot be ignored. When the student encounters problems, he should be helped with a timely hint and auxiliary question. In the elementary years, children are not used to analyzing nature in the process of creating an image, and they make the image according to the first impression. They rarely refer to nature, it can be said that they do not compare their paintings with nature. Their students train children's attention from superficial observation to how to analyze nature. While drawing, students need to move from one difficulty to another without haste. If the student draws incorrectly, the teacher immediately points out his mistake and advises him to correct it. The reader corrects the image as before, gently touching the tip of the pencil to the paper, without using the eraser as much as possible, and only if the image is too dirty, the eraser is used only

when it cannot be corrected. The technique of correcting mistakes is shown by the teacher in a picture drawn by his student. At the same time, while correcting the error, it is necessary to explain it to the reader in detail, so that he clearly understands the reason for his error and the method of its correction. In practice, this rule is often not followed. The teacher says "wrong", does not explain what the error is and how to track it. It is necessary to show the error in time and help in time. If the teacher is late in this regard, it will be more difficult to help the student to correct his mistake later. How can students better organize their work in the classroom when students are just starting to draw? After 2-3 minutes after explaining, he goes around the room and students observe his work. Thus, in the first round of the teacher, each student receives the correct instruction from the teacher to continue his work. The teacher, having gone around the auditorium, returns to the student who gave the instruction earlier. If the teacher notices a typical mistake in all children, he stops the work and draws the attention of all students to this mistake. In such cases, it is better to explain by standing next to the board. The teacher explains in detail the cause of the initial error, and then shows how to correct it on the blackboard. In the process of explaining the educational material, the teacher always has the task of doing all the work that needs to be done so that the students understand it. Students should understand every word of the teacher. The educational material should be presented in such a way that children can learn it without difficulty. For this, you should try not to use words and expressions that the student does not understand, that he is hearing for the first time. If the teacher should try not to use such words. If the teacher cannot avoid using such words (for example, tus, kolarit, lessirovka), he should explain their meaning to the students and tell about it clearly and vividly. It is also important that the material statement does not become dry and boring. It is necessary to interest and charm the students. While the teacher talks about the material in a simple and interesting way, he usually gives it as a whole, and if the student tells the topic in a vague and confusing tone, the students will gradually stop hearing him. Pedagog During the practical period, we have to observe

the students and the teacher a lot, and we have to be aware of such incidents. When the teacher enters the classroom, he immediately attracts the attention of all the children. Now they are at the discretion of the teacher, and the next situation will depend on the author's ability to keep the children's attention in this state. An experienced teacher immediately draws the children's attention to him and without changing the situation for a minute goes to the topic of the lesson. A less experienced teacher often distracts his students by either boringly announcing the topic of the lesson to the students or starting to talk about the material in such a boring way that the students don't listen. they don't put it. In many cases, the lesson goes badly not because of the children, but because of the teacher. For example, when a teacher is teaching a conversation about art, he notices that many are not listening. He breaks up the lesson and calls everyone to order and continues. The teacher begins to think that these children cannot be interested in anything. But the reason for this was that the teacher used expressions and terms unfamiliar to the children. He did not even think of explaining the meaning of these terms. This thing, of course, tired the children, they were not interested in incomprehensible words.

As mentioned above, special attention should be paid to the method of organizing the educational process in decorative and thematic drawing classes. Most students do these activities passively, leaving students to their own devices. They follow the opinion that it is necessary for children to do independent creative work in these activities. For example, if students draw patterns according to the task given by the teacher and mainly copy folk art samples, then according to some students, they should complete the next tasks independently, without the help of the pedagogue. This is wrong. The teacher should always lead the students and help them in complex creative issues, without taking himself aside. It should also be noted that the lessons of fine arts are conducted both theoretically and practically according to their content, and they differ from each other in terms of teaching methods. Taking this into account, this difference should be taken into account in the lesson content part of training

developments. That is, if the theoretical classes are conducted more in the form of conversation, demonstration, and question-and-answer, practical work will be in a visual, creative direction. Practical classes do not exclude the use of methods such as conversation, question-and-answer, demonstration.

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