

## **Subject Training Disciplines as a Means of Forming Professional Competence in Future Teachers of Fine Arts**

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The developing social and scientific and technological progress dictates changes in the structure and content of Russian education in all areas of student training in higher education. In the course of this, new state educational standards are being introduced, the requirements for a future specialist are increasing. Therefore, modern society wants to see a future specialist not only ready to give students the opportunity to receive an education of the appropriate level and depth, but also ready to carry out creative activities. The development of a future teacher of fine arts of creative activity at the Faculty of Art and Graphics is one of the main tasks and goals of training. Scientists dealing with this issue note that "The main and main task of art pedagogy at the art and graphic faculty is the formation of a professionally competent, artistically and aesthetically developed, creative personality of the future artist-teacher"

A modern school needs a teacher capable of carrying out creative activities, creating an artistic image, with professional competence in the field of pedagogical and artistic and creative direction.

Professional training of a future teacher of fine arts provides for the study of the following cycles of disciplines:

- general humanitarian and socio-economic disciplines,
- general mathematical and natural science disciplines,
- general professional disciplines,
- subject training disciplines,
- optional disciplines.

The leading means of forming professional competence in future teachers of the fine arts are subject training disciplines.

SI Ozhegov understands training as "a stock of knowledge acquired by someone." In the dictionary of pedagogy, the concept of "preparation" is defined as "readiness - the presence of competence, knowledge and skills required to complete the assigned tasks"

A. N. Shmelev understands by the subject training of a future teacher "the process of assimilation by students of the content of academic disciplines necessary for them in the process of their future professional activities, and elements of teaching methods of disciplines in the process of their study, as well as the result of training, characterized by the level of development of the teacher's personality, the qualities of professional knowledge, skills and abilities" SN Volkhin understands subject training as "the process of students assimilation of the subject content of pedagogical education in the process of studying special disciplines, and the result of training, character-based on a certain level of development of the teacher's personality, the level of formation of general professional knowledge, skills and abilities "

In our study, students of the Faculty of Fine Arts and Graphics, majoring in Fine Arts, studied the following disciplines of subject training: Fundamentals of the Theory of Decorative and Applied Arts with a Workshop, Painting, Drawing, History of Fine Arts, Fundamentals of Drawing and Descriptive Geometry ", " Sculpture and Plastic Anatomy ", " Perspective ", " Composition ", " Artistic Design at School ", " Computer Graphics ".

The study of disciplines of subject training equips students with fundamental integrated special knowledge, skills and abilities in the field of professional activity, which are subsequently implemented and developed in the future activities of teachers of fine arts, contribute to solving a wide range of professional problems, designing their future activities; forms their conscious desire for creative self-realization, self-determination in the world of education, artistic culture; provides great opportunities for mastering the basics of professional skills in the process of preparing for pedagogical and independent artistic activities in the field of fine and decorative and applied arts, artistic design of educational institutions.

Let us consider the potential possibilities of these disciplines in the formation of professional competence in future teachers of fine arts. Discipline "Foundations of the theory of arts and crafts with a workshop" is one of the leading disciplines of the art and graphic faculty. The content of the discipline allows students to get acquainted with the origins of the DPI, its main types, traditions. The discipline includes general information about the types of arts and crafts, history, traditions of painting on wood, painting technology, technology for

making ceramic products, techniques for performing the main types of painting: Gorodets, Khokhloma. Considering the types of painting Gorodets and Khokhloma, special attention is paid to the elements that make up painting, mastery of painting techniques, hand placement, brush strokes, and training of the main elements. Scientific ideas about the basics of artistic painting of fabric, basic skills and features of working with fabric are given. The technique of working with the reserve composition is considered in detail - cold batik, knotted technique, hot batik technique. An important place is given to the painting technique, which forms the ability to independently compose compositions, choose a color scheme, and develop your own graphic style.

In the process of studying the discipline, the student gains knowledge in the field of shaping pottery, as well as products from chamotte masses, decoration with various materials. During the study of this discipline, the student receives theoretical and practical skills in working with clay, gypsum and ceramic dyes. In practical classes, students master the technology and technique of painting on wood and fabric, as well as modeling various aesthetic products from clay, such as candlesticks, etc. In the hands of talented craftsmen, ordinary clay turns into works of decorative and applied art.

Taking into account the specifics of the discipline and its aesthetic orientation, visits to exhibitions and excursions are of great importance, which is part of the student's independent work. The study of this discipline will allow graduates of the art and graphic faculty to more actively influence the development of art and figurative thinking of schoolchildren, to involve them in active creative work.

The discipline "Fundamentals of the theory of arts and crafts with a workshop" is closely related to other disciplines, such as: "Painting", "Drawing", "Sculpture", "Color Science", etc. Using the knowledge gained in these disciplines, the student is able to effectively solve many problems in the field of color characteristics of the future product; design and volume; practical application.

Discipline "Painting".

The content of the academic subject "painting" is determined by the ultimate goals, the tasks to be solved and the peculiarities of the learning process, education and development of the creative abilities of future artist-teachers. The specificity of the subject "painting" in the preparation of an artist-teacher is that the study of painting consists of two interrelated aspects

of education. One side is the communication of professionally necessary theoretical knowledge, the study of special literacy and the development of practical skills and abilities, the use of visual and expressive means of painting. The other is mastering the method of realistic art, the method of artistic direction and the system of the art school in the formation of a creative personality.

A student who has studied the discipline must:

know: the basic laws of constructing a pictorial form of objects using warm-cold and black-and-white methods, methods of transferring the materiality of objects, the texture of their surface; technical capabilities of visual materials (watercolors, gouache, tempera, oil paints) based on reproductive and productive methods; be able to: solve specific artistic-figurative tasks in picturesque educational-thematic productions; explore a variety new lighting conditions, to solve the problems of the general tone in the picture and to find adequate pictorial-plastic and technical-technological methods;

- possess skills: working with watercolors, gouache, tempera and oil paints, technical and technological capabilities of these materials; revealing large color-tonal relationships, the volumetric shape of objects, materiality, spatial location and organization of the environment; artistic and imaginative thinking, an individual search for ways to a picture and methods of creating works of easel painting.

Based on the specifics of the study of painting at the Faculty of Art and Graphics, the content of the subject covers the main provisions of painting, which consider the following range of theoretical and practical problems: color science, perception of light, color and lightness, the law of tone and color relations, color, patterns of aerial perspective, the construction of pictorial images, shape, volume, space, transfer of material qualities of an object, creation of a complete piece of painting, technique and technology and methods of working on a piece of painting. In the system of mastering painting, the theory preceding practice predetermines the entire success of further education. At the same time, the study of the scientific provisions of the theory of painting creates the basis for the knowledge of the principles of realism and their use for further creative and pedagogical work.

In the theoretical aspect, painting as an object is considered both historically and structurally, including all the elements of its constituents. Historical issues of painting are a generalization of the creative experience of a generation of artists. The problems of the

theory of painting include the statements of various artists, sometimes subjective and finding that in common that unites them. In this aspect, the theory of painting should be to act as a scientific system of views, as a scientific discipline with all laws and rules. Lectures on the theory of painting, as one of the most effective forms of organizing the educational process, in didactic terms, contributes to the formation of initial knowledge of painting, which are fundamental and determine the further qualitative level of education. The theory of painting is presented in a certain scientific and logical sequence based on the structure of building the foundations of the subject. Studying the theory of painting, while realizing its applied significance, forms a purposeful attitude to the practical study of the content of the subject.

Lectures, revealing the scientific and theoretical foundations of painting, form a special terminological apparatus, which is the basis of creative thinking in the artistic and imaginative knowledge of the world, as well as a condition for an adequate associative perception of works of art. Lectures, conversations, discussions, consultations are provided with methodological visual aids, the best works from the methodological fund of the department, reproductions of works by masters, visiting and analyzing art exhibitions and creative workshops of artists.

The professional development of painting is based on the practical activities of students. In this form of activity, special attention is paid to the acquisition of knowledge and skills, the construction of a realistic form, the ability to see and convey various states of nature, depending on the lighting conditions and the environment, to the formation of artistic and figurative thinking and expression by means of visual and expressive means of an individual vision of the world. The discipline includes specific educational and creative tasks, interconnecting training, education and development. The proposed tasks in the program are methodically thought out and scientifically substantiated, based on the goals and tasks of forming an artist-teacher. Sequence of alternation and complication of tasks from 1 to 12 semesters is based on the logic of the formation and development of a creative personality and is determined by the specifics of studying the subject of "painting". By their nature, educational and creative tasks solve cognitive, educational and creative tasks in unity. Each stage (semester, course) of the educational and creative process has its own specific goals of training, education and development.

The main goal of teaching painting involves solving basic problems:

- development of visual perception of the depicted object "setting the eye" and pictorial vision);
- the formation on this basis of a visual image and its subsequent embodiment in the material;
- mastering the technical means of image and expression ("hand positioning");
- study of painting technology and art materials used.

The main goal of education in the program is realized in parallel with teaching and development and is determined by the nature of didactically consistently constructed practical tasks. Various types of tasks, forms of organizations, methods and means of teaching are designed to solve the problems of ideological, aesthetic and moral education by means of painting.

Education by art, i.e. artistic education is aimed at the formation and development of the worldview of the future artist-teacher, his aesthetic feeling and perception, on the basis of which aesthetic taste and judgments are improved. Understanding of artistic values in art and beauty in reality, i.e. the ability to distinguish the beautiful from the ugly, the sublime from the base, etc., creates favorable conditions and a reliable basis for the creative development and formation of the culture of the individual. Purposeful education of artistic culture is possible:

- in the process of systematic work in practical painting lessons;
- in the study and analysis of creative tasks, finds and merits in the works of masters of painting;
- with active individual-independent work in the process of solving educational and creative problems, based on needs and interests.

The main goal of development in art education is the purposeful formation of the most important components of creative abilities: artistic and creative thinking, artistic analysis of the surrounding reality, specific skills for "setting the eye" and "setting the hand", etc. The constant maintenance of professional interest in painting, the activation of cognitive and creative activity and the creation of the need for self-expression through art should act as the main factor in the development of personality in the learning process.

As the main didactic material in the system of tasks, an educational setting is used. A set of scientifically grounded and purposeful performances, logically interconnected in a certain sequence, reveal the main content of the discipline "painting" and determine the nature of upbringing and developmental education. The study of the patterns of the nature of educational productions leads the student to an understanding of the world around him and the perception of reality in an artistic and figurative form. This obliges to seriously think over the compositions of educational productions, to reveal their expressive figurative sides. Educational and creative tasks of performances should solve formal tasks in the required volume, focused on the study of the main elements of painting, composition, technique and technology. Subject-thematic performances should maximally interest students, carry them into the world of creativity and cause the need for their study and image. The system of tasks is based on various full-scale performances, the essence of which is revealed in educational, upbringing and developmental tasks, in the time allotted for the implementation of each performance. Subject-thematic statements in the system of tasks, being dominant and guiding, give the learning process a developing and creative character. The discipline in its structure includes three types of practical tasks: long-term, short-term and individually-independent in the form of tests. By their nature, these tasks differ in that the first two are performed under the direct supervision of the teacher, the last one - independently, in the interval between sessions.

The main type of educational and creative work in painting is a sketch from nature. At the same time, painting training, in addition to life, includes:

- work on pictorial sketches;
- work on pictorial sketches from memory, representation, imagination;
- studying the heritage and experience of masters of art;
- independent creative work and work with literature.

The goals and objectives of long-term (multi-session etudes) tasks are that they contribute to the connection of theoretical knowledge with practical knowledge. The system of short-term (1-2 session etudes) tasks in the organization of the process of education and development has its own distinctive aspects. They are more effective than long-term assignments at the initial stages of training, but at the same time they are applied in the senior years. The main task of short-term assignments is that they contribute to the development of a

special artistic perception of the objective world and reality, the formation and development of skills in using the means of image and expression, the growth of professional and technical skills. Short-term assignments teach confident and rational actions on the use of expressive means and the possibilities of various visual materials (various types of paper, cardboard, canvas, paints and the technological capabilities of these materials), contribute to the development of figurative memory, representation and imagination, help to solve narrow pictorial tasks and problems in the system of all types of tasks.

Individually-independent tasks in the form of control works are specifically planned and linked to the main tasks in each semester. Independent exercises solve problems of a reproductive and productive nature, but at the same time, problem-search, research and heuristic ones are brought to the fore, that is, creative tasks form the character of a person, bring up the traits of perseverance and confidence in solving assigned tasks. The study of the discipline is based on the sequential complication of educational and creative tasks. Each task is built on the basis of the previously acquired knowledge and skills. An important role in the educational process is given to educational productions. They should be different in terms of setting educational and creative tasks in them, interesting in composition, in thematic content, and satisfy high aesthetic requirements. The proposed tasks in the program are methodically thought out based on the goals and objectives of the formation of teachers of fine arts.

Discipline "Drawing"

The main task of the discipline is to teach students to see, understand and depict objects in three-dimensional space on a two-dimensional plane. Drawing is one of the main special subjects at the Faculty of Art and Graphics, where fine arts teachers are trained. Practical mastery of the subject and the study of its theoretical foundations helps students in their development as artist-teachers. A student who has studied the discipline must:

know: -materials and drawing techniques; - types of drawings and their differences; - principles of drawing;

- pictorial means of transferring the subject environment; -the laws of linear-aerial perspective; - laws of distribution of light and shadow; -the laws of modeling the shape of objects; - the basics of plastic anatomy;

- be able to:

- abstract and analyze the shape of the depicted objects, see their constructive structure;



- graphically simulate shape, volume and space, using the possibilities of tone;
- to depict any spatial form from memory, representation and imagination;
- to convey the character, proportions, movement of the human figure in briefly urgent drawings;
- to convey the materiality and texture of the depicted objects;
- possess the skills: -Competent work;
- self-identification and correction of errors in work; -linear-constructive, linear-tone and tonal patterns; -optimal use of various graphic materials in the drawing (pencil, charcoal, sauce, etc.);
- use of various techniques in drawing. The lecture course examines the basic concepts of realistic images. Lectures are thematically related to specific practical tasks. For example, the task "Drawing the head" is preceded by the lecture "Anatomical the physical structure of the human head ", etc. Practical drawing lessons are aimed at solving the following tasks: mastering the graphic literacy and drawing technique; study of the laws of nature, comprehension of the principles and methods of realistic depiction of a volumetric form by means of drawing; enhancing the culture of students' perception; development of creative abilities based on the knowledge of the artistic image. In the first year, the study of still life, the interior, the design features of the objects depicted is conducted.

In the second year, the plaster head, the structure of the skull, the muscles of the head are studied, the constructive shape of the head is analyzed.

In the third year, a living head is studied in various turns and movements. The main tasks for drawing: the image of a skeleton, plaster arms, legs, setting with the hands and feet of sitters, a plaster model of a human figure.

In the fourth and fifth courses, the study of the human figure continues with a gradual complication of educational and creative tasks with the transfer of the psychological characteristics of the sitter. Practical drawing lessons conclude with two figured thematic performances.

Along with academic assignments, students must independently draw from life a still life, a plaster head, a living head, a half-figure, a human figure. Any drawing begins with a sketch-

sketch. This helps to find the right composition and set specific educational tasks in the drawing. Drawing from memory and imagination is of particular importance in the learning process. These assignments develop the ability to freely portray conceived plots when completing academic assignments and independent work.

The main type of independent work of students is sketches and sketches.

Practical work of students, completed during the semester on drawing, is exhibited for the cathedral views for certification. Discipline classes are held in equipped workshops with special podiums for academic performances, additional sources nicknames of light "spotlights", easels, chairs, tablets. For the setting of educational tasks, the following are used: geometric plaster bodies, capitals, rosettes, casts of parts of the face, plaster heads and figures, a living model, draperies, household items, etc.

Discipline "Perspective".

"Perspective" - (from the Latin verb *perspektive* - "I see clearly"; French *perspektive* - "to see through", "carefully examine") - is the science of constructing images of objects on a plane in the form in which they appear to our eyes. Knowledge of the laws of perspective allows you to master the methods of constructing images not only on the basis of direct observation of objects, but also by representation, from memory, which is especially important for a future specialist in the field of fine arts and design. The study of the theoretical foundations of the construction of central projections, that is, perspectives, will allow students of the art and graphic faculty to apply their knowledge, skills in building the basis of a drawing, painting composition, artistic design.

The main goal of teaching students the subject "Perspective" is to educate a teacher of fine arts and drawing, who has a high graphic culture and professional skills, for active pedagogical and creative activities.

To achieve this goal, the following tasks are solved:

- the formation of students' basic knowledge and skills in the theory and practice of reading, as well as the implementation of drawings in perspective;
- raising the cultural level and intellectual capabilities of students;

- active involvement of young people in the process of learning theory and practice graphical display of the shape of objects on a plane;
- development of imaginative thinking and dynamic spatial student introductions;
- training in the analysis of the design features of the shape of objects ok control subject environment;
- the use of tasks related to the spatial transformation of their form;
- instilling a culture of graphic work, by teaching the techniques of owning manual transmission of graphic means of information about the metro world;
- acquaintance of students with methodological methods of teaching perspective, in order to acquire pedagogical work experience necessary for future professional activity.

At the end of this course, the student should know: the basic laws of building perspective, perspective scales, methods of constructing perspective images, building shadows and reflections in a mirror surface. Must be able to: build an interior according to the laws of perspective, the perspective of streets, build shadows in natural and artificial lighting, perform a perspective analysis of the artist's painting. General information about the perspective, the main elements of the picture, perspective. Perspective of a straight line, representation of a plane in perspective, positional tasks, perspective scales, simplest metric problems, perspective of an angle, construction of the simplest geometric figures, a circle in perspective, methods of perspective images, shading in perspective, constructing reflections in perspective, perspective analysis of easel paintings and works monumental painting from the point of view of the laws of building perspective. Perspective includes the course: Central Projection. The objective of the course is to study the basic theoretical information on central projection. Acquaintance with the projection apparatus, building the perspective of the interior, exterior, shadows and reflections. In the learning process, students learn different ways of solving problems and general techniques for constructing drawings. In this regard, the content of practical lessons in perspective is reduced to:

- to the development, justification and study of methods for constructing images (drawings) of spatial forms on a plane;
- to the study of ways to solve various spatial problems on a plane using images (drawings).

The lecture course includes the following topics: Brief information from the history of the development of perspective. Center projection method. Basic concepts and definitions of central projection. The projection apparatus and its elements. Elements of the painting: horizon line; the main point of the picture; distance points. Human field of view. Cone, angle and field of clear vision. General and specific provisions of a point and a straight line. Limiting point of a straight line. Traces of a straight line. Mutual position of straight lines (parallel, intersecting, crossing straight lines). Perspective of a beam of parallel straight lines. Vanishing point. Constructs parallel lines when vanishing points are inaccessible. Ways to define a plane in perspective. Plane tracks. Limiting line of the plane. General and specific position of the plane. Construction of geometric shapes in the picture. The scale of the picture. Prospective scales: latitudes, heights and depths. Distance currents. Fractional distance points. Perspective scale on a straight line of arbitrary direction (horizontal, frontal, ascending and descending). Scale points. Plotting an angle of a given value in perspective. Methods for constructing a circle in perspective, located in different ways in the subject space. Perspective of the simplest geometric bodies containing circles. Methods for constructing perspective images: the method of a small picture and its enlargement; the method of combining the object plane with the picture; building an object according to a given plan and facade "by the architect's method". Basic provisions and general information about the lighting of objects and the formation of shadows. Artificial and natural light sources. Spot lighting (torch) and solar. Different positions of the sun in relation to the viewer. By- the structure in perspective of shadows from a point, a straight line, a plane and various objects with point (torch) and solar illumination in the drawings in the system of orthogonal projections and in axonometry. Refraction of shadows. General information about the construction of reflections in a flat mirror. Examples of constructing the perspective of reflections in a mirror plane, located in different ways relative to the object and picture planes. Determination of the zone of visibility of reflections in the mirror in the picture.

Practical sessions are conducted on the following topics: Ascending and descending straight lines. The scale. (Perspective images of points, straight lines and their vanishing points. Scales of latitudes, heights and depths). Prospective scale. Draws a circle in perspective. (Perspective scale. Construction of a perspective image of an architectural object or interior, containing elements of a circle). Building the perspective of the interior according to a given plan. (Perspective of the interior by the method of architects). Building the perspective of an architectural object according to a given plan and facade. (Perspective view

of a modern architectural building). Small picture method. (Perspective view of the interior with inaccessible vanishing points). Creation of perspective of shadows with an artificial light source. (Own and falling shadows from geometric bodies, from specified objects in the interior with an artificial light source). For independent work of students, tasks have been developed on the following topics: The history of the development of perspective. Selection of material for drawing - emblems in perspective. Central projection. General and particular position of a point, line and plane. Limiting point of a straight line. Plane tracks. Ways to define a plane in perspective. Perspective plane. The scale of the picture. A perspective scale on an arbitrarily directed straight line. Measurement of segments of general and particular position. Draws a circle in perspective. Building an arch. Perspective of geometric, volumetric bodies. Perspective grid method. Selection of material for drawing up the exterior. Drawing up a plan for the exterior. Coordinate way sob. Concepts. Frontal interior. Selection of material for drawing up the interior. Drawing up a plan for the interior. Corner interior. Selection of material for drawing up the interior. Drawing up a plan for the interior. Building the perspective of the object according to the plan and the facade of the proposed task. Building shadows in a room with artificial lighting. Selection of material for drawing up the interior. Drawing up a plan for the interior. Building shadows from an architectural structure in natural light of the proposed task. Constructing reflections in a flat mirror. Selection of material for drawing up the interior. Drawing up a plan for the interior. Reflection of objects in the mirror surface of the water. Reflection of objects in the mirror surface of the water of the proposed task. Reflection of objects in flat mirrors located at different angles in the picture. Selection of material for drawing up the interior. Drawing up a plan for the interior. Application of the rules of perspective in fine arts. Analysis of paintings by artists of different eras.

Discipline "Fundamentals of Drawing and Descriptive Geometry".

The main goal of the course is to educate a teacher of fine arts who has professional graphic training for active pedagogical and creative work.

In the process of studying the discipline, an increase in the cultural level of students, an increase in their intellectual capabilities and spiritual wealth is provided on the basis of the graphic culture accumulated by mankind, theoretical foundations and the practice of their use. The main objectives of the course are to study ways of constructing images of spatial forms on a plane based on geometric laws, to study ways to solve problems related to these forms

using a projection drawing, to teach how to read and draw up technical (mechanical engineering) drawings using graphic conventions adopted by GOST ESKD , expand information about rational techniques of geometric constructions and improve skills in the technique of drawing. The study of the course should contribute to the formation of spatial representations, spatial imagination and the development of logical thinking of students. The organization of classes for this course provides the creation of conditions for the development of students' independent thinking, the ability to navigate in emerging situations of the learning process, making non-standard decisions, a creative approach to performing various tasks, overcoming difficulties in work.

A student studying the discipline "Fundamentals of Drawing and Descriptive Geometry" must acquire knowledge, abilities and skills:

- on the implementation and design of drawings in accordance with standards (ESKD);
- on reading and executing drawings of parts, their connections and drawing assembly units;
- using reference materials and standards.

In lectures, students get acquainted with the general rules for making drawings, as well as tools, accessories and materials for making drawings. Rational methods of working with drawing tools. Formats and their design. Drawing lines. The fonts used in the drawings. Application and notation of scale. General provisions of ESKD. Registration of design documents. The definition and purpose of the Unified System for Design Documentation. Types of products and types of design documents. By types of products: parts, assembly units, complexes, kits. By types of design documents: detail drawings; assembly drawing: general arrangement drawing; theoretical, dimensional, assembly drawings; schemes; specification; technical conditions; explanatory note. General provisions for the design of design documents. Sketches and drawings of the part. Measuring the details from nature. Measuring tools and methods of measuring parts. Features of dimensioning on technical drawings details. Standard fasteners. Threaded connections. Construction materials. Detachable and non-detachable connections. Sketching parts of assembly units. Dimensioning on assembly drawings. Reading and detailing general arrangement drawings and assembly drawings. General information about construction drawings, etc. In practical classes, students perform tasks on the following topics: Drawing font. Font composition. Plane section of polyhedra. Section of bodies of revolution by a plane. Creates a point of

intersection of a straight line with a body surface. Construction of unfolded surfaces of geometric bodies. Drawings of curved and cycloid curves. Projecting geometric bodies. Creation of sweeps of geometric bodies. Drawings of axonometric projections (rectangular, oblique). A drawing of a part using sections. Drawing a part using simple and complex cuts. Technical drawing from nature, according to the drawing and according to the description of their shape. Drawings of standard fasteners. Constructive and simplified illustration of fasteners and connections (bolt, screw, stud, pipe). Working drawing of a gear wheel from nature. Drawings of gears (cylindrical, bevel, worm). Drawing of a gear (spline) connection. Working drawing of a spring from nature. Es-kizirovanie parts of an assembly unit Drawing up an assembly drawing from nature. Drawing up a specification. Detailing the assembly drawing and the execution of individual working drawings on it. When performing practical tasks, students develop spatial representations, spatial imagination, develop logical thinking, as well as accuracy.

Discipline "Artistic design at school".

Artistic and decorative art is directly related to the everyday environment and communication of a person with the environment and is designed to aesthetically shape the personality, decorate the way of life and the living environment. Mastery the basics of decorative and decorative art is an important link in the preparation and formation of artist-teachers who must have a broad outlook, deep theoretical knowledge and practical skills. This discipline aims to prepare students - future teachers of the visual arts for professional activities in the field of decoration at school. The acquired knowledge can also be used by graduates in the artistic and aesthetic design of residential and public buildings and the environment.

The study of the subject contributes to the solution of the following typical tasks of professional activity:

- to provide the necessary information about the history of decoration, to reveal the main types of design activities on the example of outstanding works of foreign and domestic art, familiarization with which is carried out with the help of photographs, videos, etc .;
- to promote the moral and aesthetic education of students, their spiritual development;
- development of artistic thinking and taste, creative imagination.

A number of tasks are carried out during the hours of students' independent work under the guidance of a teacher.

A student who has studied the discipline must: know:

- modern requirements for artistic
- the design of the school space;
- anthropometric characteristics of schoolchildren and age-related ergonomics;
- features of visual perception;
- properties of materials used in the studied subject;
- means of artistic expression;
- composition and sequence of the conceptual design;
- graphics programs Corel DRAW, Adobe Photoshop; be able to:
- use graphical tools;
- use materials and technologies used in artistic design activities;
- competently perform complex compositional exercises and projects on a given topic.

The discipline "Decoration at school" examines in lectures various aspects of organizing the decoration of school interiors and exteriors in accordance with the theme and modern requirements for the creation of an artistic and aesthetic environment, a comprehensive organization of artistic design works, types of decoration (monumental, visual - agitation, festive, current), the sequence of execution of sketches of artistic design works, physics and chemistry of color, the role of color in the artistic and aesthetic organization of the school environment, types of composition, basic patterns, means of composition, scale and scale, rhythm and rhythmic rad, nuance and contrast, symmetry and asymmetry, statics and dynamics, light and color, texture and texture of the material used, frontal composition in decorative art, its main patterns and principles of construction, visual means: line, shape, spot, plane, relief, techniques and methods of highlighting the main elements in the composition, the visual center of the composition, the main and subordinate elements of the composition, the color of the frontal composition and its connection with the general



coloristic solution of the environment, the types of frontal compositions used in the decoration of the school, the choice of place and scale compositions, color and lighting of volumetric composition, functional and utilitarian purpose of the composition, ergonomic and design requirements for volumetric compositions in the interior, ensemble solution of volumetric compositions, complex organization of the interior environment by means of decorative design, complex organization of school interiors and school grounds, functional purpose and artistic image of the environment, synthesis of arts: architecture, sculpture, decorative and applied art in the creation of deep spatial compositions aimed at the artistic and aesthetic organization of the environment, the value of artistic design in the aesthetic, moral, labor, socially active education of students, the fundamentals of the design methodology and its theoretical justification, design stages: issuing a project assignment, collecting the necessary information, material, developing an artistic and conceptual solution, a sketch, making drawings, a project model or layout, performing project documentation, pictorial information, industrial graphics, historiography of the sign system, modern systems of sign visual communication, pictographic information systems, symbolism, corporate identity and school, school visual communications, composition the new meaning of color in the sign system, its psychophysiological, emotional and functional perception, color as a means of information in the sign system.

The discipline includes specific educational and creative tasks, such as "Development of a sketch of a volumetric composition for interior decoration" (execution of a sketch-layout on a scale, figurative-plastic solution of a volumetric composition), "Development of options for sketches of deep-spatial compositions" (composition of a sketch project: plan, perspective, wall unfolding), "Graphic sketch design and plan of deep-spatial composition" (work is performed according to approved sketches), "Design and color scheme of deep-spatial composition" (execution of a sketch-project of deep-spatial composition in color, work is in progress on a 55x75 tablet (according to a previously approved sketch and graphic solution)), "Sketch design of a composition for the decoration of a school, university" (performed by choice: frontal, volumetric or depth-spatial), "Sketch development of an information stand for interior of an educational institution", "Emblem (sign) for an information stand" (a draft version of the compositional solution of an emblem or sign), "Sketch-project of an information stand with an emblem (sign) and a font composition" (the task is performed on a tablet 55x75 cm in size.), "Draft design of the school stage design for the solemn dates and events", "Sketch design of the school scene".

The discipline "Artistic design at school" is defined by the educational standard as an independent subject for study at the art and graphic faculties of pedagogical universities and contributes to the acquisition of professional skills by future teachers in decorative design and propaganda mass art with the aim of organizing and practical guidance of design work in the educational class and school. Independent work involves, along with the study of literature, practical artistic and graphic activities aimed at using a creative product at the faculty, at the university and at the school where students undergo teaching practice. The future teacher of fine arts, on whose shoulders this work literally falls, must have knowledge and skills in the field of drawing and painting in relation to the basics of decorative and decorative art (artistic design, interior design, color science).

Classes in design work to create an artistic and aesthetic environment at school form the aesthetic taste of students, increase the level of artistic knowledge, skills and abilities, teach to understand and appreciate works of all types of art, foster respect and love for work, help to acquire certain specific skills and technological methods.

Discipline "Painting technology".

Painting technology implies a special branch of knowledge, the subject of which is the rational construction of a painting. Knowledge of painting techniques gives the student the opportunity not only to create durable works, but also to make the best use of painting materials from an artistic point of view. All art universities teach the technique of painting and the technology of painting materials. Painting technique, like other sciences, is based on a number of sciences. Modern painting technique is based on physics, chemistry and other modern sciences. The abundance of paint materials and binders, as well as the appearance of constantly new ones on the market, do not make it possible to thoroughly understand them and establish a specific system for their use.

The course covers various painting materials and techniques, introduces all the characteristic materials that are used in the learning process at the faculty ..

The main tasks of teaching painting techniques and painting materials technology:

- possession of pictorial and graphic materials;
- study of painting technology and used art materials ;
- competent handling of pictorial and graphic material;

-professional attitude to painting techniques (techniques) of different masters. A student who has studied the discipline must:

know: painting technique of old masters, theory, technique of painting technology;

be able to: use equipment, combine different materials, prepare the basis for a specific painting, correctly compose

to put soils, stretch paper on a tablet and canvas on a stretcher, glue paper, cardboard and canvas, correctly arrange paintings in a frame, and graphic works in a mat; navigate a variety of modern materials and tools for painting;

- possess skills: handling means and materials, techniques

watercolor letters: on raw, allaprim, glazing writing, working with gouache paints, oil painting techniques.

Discipline "Sculpture and Plastic Anatomy".

Discipline occupies an important place, as it contributes to a more conscious mastery of drawing, painting, composition and determines the quality of mastering these special disciplines, largely determines the success of the general artistic and creative development of the personality of the future teacher of fine arts. Sculpture classes develop students' attention, aesthetic perception, thinking, visual memory, creative imagination and artistic abilities, emotional and aesthetic attitude to the depicted and the phenomena of reality. The educational process covers the study of the basic forms of studying sculpture and allows the student to study in a short time the principle of constructing the main types of sculpture and the technique of their execution from various materials.

In practical classes, students develop spatial representations, the ability to see and convey in sculpture the three-dimensionality of objects of reality, the plasticity of forms.

The main objectives of the sculpture course are as follows:

- to promote moral, labor and aesthetic education

niyu students, their spiritual development; develop artistic thinking

ny, creative imagination, visual memory, spatial

performances, artistic ability; develop aesthetic from

wearing to works of art, interest and love for beauty; to give

information about the history of the development of sculpture from ancient times to modernness; teach the basics of plastic solutions in sculpture; to acquaint with all the components of the sculptural works;

- to teach how to analyze a sculptural work, showing the inextricable link between content and artistic form in sculptures; to form the ability to sculpt various objects of reality with the specifics of working with solid materials; to form the ability to use figurative and expressive means in sculpture (space, form, composition, dynamics, rhythm, etc.); to acquaint students with human plastic anatomy; to reveal the content, scientific and theoretical foundations and methods of teaching sculpture.

Knowledge of the history of sculpture is especially important for a future artist-teacher. This is necessary not only for the development of his general culture, enrichment with the specific terminology of the fine arts, but also for the mastery of those theoretical and practical knowledge, abilities, skills that he should transfer to students in the future in fine arts lessons. When students start sculpting the head and human figure, they are introduced to plastic anatomy. A deep study of the proportions, construction, and regularities of the structure of the external form enriches students with the knowledge and feeling of a living proportional structure, expands the idea of a living structure. Working on sketches in round sculpture and relief, as well as performing creative tasks on composition, gives students an idea of the plastic possibilities of synthesis of architecture and sculpture, of the decorative and ideological features of sculpture, with its skillful inclusion in the architectural image. In practical classes, students are given an idea of material processing, roughing and lump molding.

All tasks are performed from clay, plasticine. Familiarization with the works of sculptors is carried out with the help of reproductions, dia films, transparencies. Excursions to art museums and art exhibitions are also used, exits to the works of monumental and monumental-decorative sculpture of the city are organized. The lecture course on sculpture and plastic anatomy is organically connected with the disciplines of subject training and serve as a theoretical basis for practical classroom studies and homework, contributes to a more

meaningful performance of assignments and preparation of the student for pedagogical activities at school.

Plastic anatomy is one of the disciplines, the mastery of which fruitfully affects the professional activity of any artist-sculptor, graphic artist, painter, it forms the correct creative thinking and gives the necessary skills in solving creative problems in practical work. Exact knowledge in the field of plastic anatomy of the human body, its proportions, in such types of art as sculpture, painting, graphics, drawing are extremely important.

Discipline "Composition".

Composition is one of the main disciplines of subject training at the Faculty of Art and Graphics.

The main objectives of the subject "Composition" are:

- development of creative imagination and figurative thinking;
- visual memory and observation;
- mastering professional skills in artistic
- pedagogical activity.

Discipline "Composition" includes theoretical and practical parts. Lectures serve as a theoretical basis for practical classroom studies and independent homework, contribute to a more meaningful performance of assignments, help students in their development as artist-teachers.

The lecture course includes:

- introductory lectures on general theoretical issues common to all types and genres of fine arts;
- lectures of a specific direction, in which the genres of still life, landscape, portrait, thematic painting, etc. are considered, characterized by certain patterns, rules and methods of composition;
- lectures in which the history of composition is analyzed as a scientific discipline and which are meaningful in the peculiarities of creation, construction and perception of an artistic image,

in the main categories and types of composition. The materials of the lectures reveal these problems at a new theoretical level, contribute to the formation of the skills of analyzing the theory of composition, its ideological content. The course of the discipline includes the following types of independent (individual) work: a) exercises for the development of professional thinking (sense of color, compositional integrity, etc.); b) studying the history of life and characters of the heroes of the era using literary and museum sources (books, costumes, works of art, etc.); c) study of the peculiarities of building a composition, creating a harmonious unity of the visual form and ideological content based on the works of outstanding masters of foreign and domestic art.

"History of Fine Arts".

The objectives of the discipline are determined by the goal of pedagogical universities, which should prepare highly qualified teachers of visual arts for secondary schools.

The school is waiting for artistically educated, ideologically convinced professional teachers. A fine arts teacher should develop the mind and feelings of schoolchildren, teach them to see and understand art. An artist-teacher who conducts elective classes and talks on art must be able to show through a deep analysis of works of art what is the value of art, explain how the life truth and brightness, beauty and expressiveness of images, their aesthetic and cognitive significance are achieved, to reveal in what and how the artist's talent and skill, his originality and originality, belonging to a particular art school and style are manifested. The main task of school electives in art is to develop an aesthetic feeling, to foster artistic taste, the ability to distinguish a truly artistic work from handicraft, illustrative, naturalistic, formalistic, from "mass" pseudo-art.

The purpose of the discipline is to reveal the essence and specifics of art, the laws of its historical development; to educate convinced and consistent adherents of realism. Studying the history of art helps to comprehend contemporary art and its perspective more clearly and deeper, to determine an objective criterion for evaluating the phenomena of art. Classes in the history of art stimulate students' interest in aesthetics, the need to study it, and provide concrete material for its theoretical positions.

Optional discipline "Chuvash arts and crafts".

The purpose of the discipline is to form students' knowledge of applied arts and skills of traditional materials. This discipline is closely related to the subject "Foundations of the theory of arts and crafts with a workshop."

As a result of studying the elective, the student must: know:

- types of Chuvash arts and crafts, artistic traditions;
- traditional technologies of artistic processing of materials (ceramics, weaving, embroidery, wood carving, basket weaving, etc.);
- the basics of design and implementation of decorative products applied arts;
- patterns of relationships between objects of decorative and applied art with the environment;
- the main centers for the manufacture of products of the Chuvash folk arts and crafts. be able to:
  - to design and manufacture products of arts and crafts in different materials;
  - apply the patterns and techniques of decorative composition when performing educational and creative work;
  - to use the traditions of arts and crafts and the artistic experience of folk craftsmen when performing work at a workshop in workshops;
  - to use modern materials and technologies for their processing when creating objects of decorative and applied art own:
  - tools and equipment used in the manufacture of items of arts and crafts;
  - manual and mechanical methods of artistic processing of materials;
  - professional skills of creating a product for an exposition
  - (exhibitions, presentations) in the interior and exterior environment.

In practical classes, students make folk products according to the model, they also develop sketches of the author's product based on the Chuvash folk art and perform in it in the material. Sketches are made with graphic and pictorial materials on paper. Works are performed in traditional materials (clay, thread, yarn).

### Optional discipline "Print".

The optional discipline "Print" is designed for students "Fine Arts" of the Faculty of Art and Graphics. The purpose of this course is a deep and versatile study by future artists - teachers of the techniques and methods of realizing a creative idea with the help of printing techniques, their comprehension of the pictorial possibilities of the materials used. As a result of training, students should know the history of printmaking, its role in modern graphic art and book design; master all the basic printing techniques and use the acquired skills and knowledge in practical work.

The lecture course contains brief information about the main stages in the development of each type of engraving, about the largest masters, whose names are associated with the most outstanding achievements of this type of engraving in a certain historical era. The lectures also provide information on the technology of printing methods in printmaking, on the use of one or another type of engraving in modern domestic and foreign graphics and book art.

Practical classes practice techniques and skills in engraving techniques: on metal (copper, zinc), on wood, plastic and linoleum, on stone (lithography), on offset foil and other materials. The general training base required for mastering the elective "Print" is the courses "Drawing", "Painting", "Perspective", "Sculpture and Plastic Anatomy", "Composition". The theoretical basis of "Print" is the "History of Fine Arts".

For effective assimilation of electives, students' independent work is carried out. As a final form of control, reviews of the work performed by each student are conducted under the guidance of the leading teachers of the course. Viewing is carried out collegially, with the participation of all members of the department.

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