

# ISSUES OF DEVELOPMENT OF PROFESSIONAL COMPETENCE OF FUTURE VISUAL ARTS TEACHERS THROUGH GRAPHICS

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## **Annotation**

This article discusses the fact that nowadays it is well known that future teachers of visual arts in higher educational institutions receive psychological information in order to guide students in developing their professional competence through graphics. It is usually considered as one of the components of the professional direction, in which information such as general education, health status, physical development is used.

**Key words:** *national shades, own art, complex concept, new form, modern color, professional direction, psychological information.*

**Introduction:** The purpose of our research paper is to introduce, develop and justify some new and more effective tools for psychological learning of students in graphics classes.

Currently, in the practice of career guidance, in addition to the tasks of a general psychological nature - attention, vocabulary, thinking, memory, etc. Tests are methods that are often used to some extent to model certain features of future operations. It means professional direction and its efficiency. At the same time, not only individual, situational characteristics, but also a wide range of personal characteristics that depend on general functional conditions are outside the scope of research. At the same time, many methods of direct examination of the study of personality and personality traits suffer from their abstraction, superficial falsification of information about themselves.

Based on the experience of creating such methods, we developed new versions of the methodology for studying students' lifestyles in accordance with the above goals. According to our methodology, a person's lifestyle is a system of stable

approaches determined by the ratio of personal qualities and objective requirements of life and activity. The essence of the style is manifested in the individual distribution of the student's personal capabilities in various forms of fine art.

ability to freely manage and organize their own activities and activities.

**Material and methods:** The psychological basis of the general preparation of the young generation for artistic education, formed in the process of artistic education, is the formation of a general flexible system of conscious free regulation of their educational and work activities in students. The development of the general system of "semi-professional" artistic training is provided by the operation and generalization of regulatory graphic skills that are suitable for various specific activities and tasks studied by students. The formation of the most generalized methods of solving artistic problems in a special order is also important here.

Many psychologists who study the characteristics of visual perception in the process of visual work emphasize the need to develop awareness in students.

B.M. Teplov wrote: -“The task of visual art in visual arts requires quick perception of the “true” form of things, removal of simple schematic scenes that block the view of everyday life.”

E.I. Ignatiev wrote: - “Most people, professional artists or non-artists, cannot see things properly; they do not perceive many features of things, even immediately. The process of realistic imaging requires the ability to see the object in depth.”

**Result and discussion:** Psychologists and physiologists have repeatedly emphasized the importance of the scheme for visual perception of objects, recognition of their structure, shape and location in space.

The well-known Russian physiologist I.M.Sechenov wrote about this: "The contour of an object is characteristic of any visible image as a line that separates it from the environment. On the other hand, when looking at an object, the eyes constantly run from one point to another along its contour. Therefore, in all cases where the flat shape of the object is determined, the trace in the muscle area, which

remains in the movement of the eyeball according to the scheme, is also determined.

“Scheme” in visual arts does not mean any abstract geometric shape or combination of lines of uncertain shape. The scheme represents the boundary of the three-dimensional form with the external environment, the scheme is closely related to the perspective reduction of the three-dimensional form. It is closely related to the distribution of light and shadow in a certain form and is a line of transition from one form to another. Thus, the concept of a scheme is closely related to the constructive laws of the formation of an individual form with the perspective reduction of the face plane, the characteristics of the distribution of light and shadow.

This, in turn, is related to the transfer of the spatial relations of the representative objects, their proportions, size, volume in accordance with real life. According to I.M.Sechenov “Spatial isolation of terrestrial bodies is the result of the movements of sight and touch (or both), the more the latter imitates the patterns of matter with real life, the more sensory isolation corresponds to real life”.

On this basis, we conducted a psychological-pedagogical study aimed at teaching graphic arts in higher educational institutions, in which the artistic-aesthetic education of the student's personality was explained as a combination of independent qualities. Of course, the individual qualities of the student's personality are based on a complex dialectical interdependence and interdependence, their nature is determined only in educational and socially useful activities.

Therefore, these qualities should be analyzed with different methods of control, verification (not as parallel, isolated indicators), but in general as a description of human actions in different situations.

Researchers who studied the artistic knowledge of young people - N.N. Rostovtsev, V.S. Kuzin, E.V. Shorokhov, A.S. Khvorostov note its moral aspect and emphasize that its main feature is its social orientation. In other words, if all actions are focused on the team, the personality of young people can be described

as having a high level of artistic knowledge. After all, the student can have high diligence, discipline and responsibility.

At work, each teacher addresses different individual characteristics of his students: temperament and behavior, abilities and knowledge, behavior and attitudes. All these characteristics do not affect the results of educational activities to the same extent. However, the same cannot be said about genetic characteristics.

### **Conclusion:**

So, in the understanding of these authors, depending on the object under study, the structure of decoration, the purpose of use, the themes of depiction, symbolic meanings, etc. characteristics are determined. However, these definitions do not fully cover the creative activity of graphic arts. In our opinion, among short definitions based on one element of decoration, there are also complex concepts that try to cover several of its features.

B. M. Runin scientifically proved that the work of art cannot be divided into the logical content of the object, and the image into the emotional supporting content. “The content of that work is the interaction of images, their self-development, movement, that is, the result of the movement of that figurative thought. Apart from this system of images, no other form exists and will not exist without this artist.”

Usually, when we compare objects painted in different colors, we immediately notice that the color of one of them is more obvious than the color of the other. Similarly, if you hold objects of the same color in the sun and shade half of it, you will see a difference between the sun and the shade.

We say that the great French artist E. Delacroix discovered that the shadow of things is colorful. However, Goethe dealt with this issue earlier in his book “The Doctrine of Colors”. Goethe stated the fact that “the color of things is the relation of their colors” without needing proof.

Basically, it is easier to distinguish different national shades in terms of their art, but in fact it is a very complicated concept. Concepts and words that have been forgotten or completely disappeared in our language are revived, and some of them

are formed in a new form and create concepts. In order to analyze and study their subtle aspects, secrets, we should use the names that are not so common in our modern language and are found only in folklore, as well as names that have a strong place in our modern color scheme.

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