

FUTURE TEACHERS OF FINE ARTS IN THE FINE ARTS TO ARTISTIC ANALYSIS OF HIS WORKS IN THE LANDSCAPE GENRE PREPARATION ISSUES

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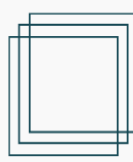
Annotation:

In this article, the future visual arts will bring teachers to the landscape in the visual arts topical issues of preparing works of the genre for the activities of artistic pseudonym lit. The cultivation of independent creative abilities of students in the credit-module system, in which on the independent solution of existing problems related to the professions they occupy requires the formation of skills and abilities. In particular, the upcoming specialization in the preparation of teachers of Fine Arts, along with all disciplines education of subjects at the required level also plays an important role.

Keywords; graphics, applied art, creative activity, sketch, Etude, drafts, harmony, creative image.

Professional training of future teachers of Fine Arts in higher educational institutions all disciplines of the fine arts that provide training, especially composition science is also important. Fine Arts for the education system, in particular in the system of higher pedagogical education snoring on issues related to the problems of training their teachers A.D.Alexin, V.S.Kozin, N.M.Nemensky, Z.N.Novlyanskaya, N.N.Rostovsev, T.YA.Shpikalova, B.P.Several scientists, such as YUsov, conducted their own research. Teaching of Fine Arts in higher pedagogical education in particular from Uzbek scientists s with problems. Abdullaev, B.Azimov, B.Baymetov, N.Talipov, N.Aydinov and others have conducted many scientific studies. However, pictorial to this day in art, the problems of landscape composition have not been sufficiently studied. The same in the sense that in the scientific research work carried out in the following years, the problem new scientific research on ways to find a solution.[1]

For example, composition in the professional formation of the future teacher of Fine Arts on the issues of V.N.Bannikov, professional competence of a teacher of Fine Arts on the pedagogical conditions of ensuring the continuity of the formation process N.N.Dolgix's scientific research deserves attention. Almost to the genre of landscape, one of the most interesting genres of Fine Art all artists apply. Because for the creator, nature gives a lot.



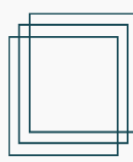
The future young artist-teachers who are just learning to draw are also nature mastering a lot of knowledge and skills, skills by describing their appearance they will receive. They also face certain difficulties in their activities. Reflection of the environment in the water in the landscape, what is the appearance of objects in it the issue of its expression is also one of them.

Water-what beauty to the landscape a puddle between a river, a lake, a pond or a road it is known to all of us that bahsh will be. That is why landscape artists such as: Russian artists A.Perav, V.Serav, I.Shishkin, Uzbek artists G'.Abdurakhmanov, A.Mirsoatov, A.Gazagav, A.Communities in most cases had a body of water they like to depict looks. Many tutorials on this topic, articles written for example G'.Abdurakhmanov "Composition", B.Tajiev, N.Isakhojaeva "pencil drawing, painting and composition basics", N.Aripova "Painting", S.Abdirasilov methodical" methods of teaching Fine Arts" in his manuals, this topic is not very covered. We do that below we will talk about the existing problems and ways to eliminate them. [2]

Reflecting the landscape is fun, but not such an easy task. This is often it is very recognizable when the artist had to depict things in his reflection in the water. Usually calm standing water is on the opposite side in relation to the person who is constantly looking at it reflect on their level of being things ettiradi.To ' reflection in boiling water and the accuracy of the images you make will appear distorted as a ring. They are divisible and appear" broken". As the water motility increases, their interruption too tabora can increase and finally disappear altogether.

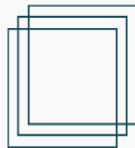
How they are structured and built in order to correctly draw the reflected image it is necessary to learn well . Therefore it is the following main circumstances analysis using drawings will not be without benefit; it is next to the water draw a falling reflection of what is standing – if the artist has a water level in relation to them standing at the height is not so difficult. In this, only of the things on the shore size and in what position they stand, the size of their reflection in the water and how it is enough to adhere to the fact that it should exactly correspond to what is in the position. Such the dimensions of the reflection of the subjects in the case AB and GB to their own dimensions of the subjects must be equal, that is, $VB=AB$ and $DB=GB$. VBD angle reflected in water It should be equal to the angle ABG. Now the subjects are on the MN line on the shore not far from it, let's see the position when standing on the OP line. This is OP shore to correctly find the image that appears on earth to the artist, reflecting in the water in the case of a line of reflection how the image should look, so that should be drawn. In this case, SRT subjects would have been reflected in the u1rf view.

But since the real coastline is located closer and occupies the position of MN the artist cannot see the reflected image as a whole, because part of it is the coast the block stands. (OP and MN spacing) only the U1D and UF part of the image is visible to him. The size of the reflected image and how it looks the height of the artist's eye the point also depends on how far above the water level it is.



Most of what the artist stands on the opposite shore and is reflected in the water the height of the upper point AD is slightly smaller than the ab of the subject's own height, its reflection in the water is BG, while the actual reflection image is smaller than BV. Reflection as the height of the eye of a drawing person is increasingly above the water level the size of the images you make will also continue to be even smaller. Falling image while working on some parts of what is reflected above the water level it is also necessary to definitely take into account the appearance in the case when you can stand and see. If the artist is drawing a wooden bridge built over the river, reflection in the water its invisible in the image of the doer, which can be seen while standing in the water it also hooks the wood at the bottom. For example: if it is bent over the water while drawing a willow, which is not actually visible, leaned over the water level he sees the reflection of the Kings falling into the water and depicts them in the picture. The reflective image of things when viewed with attention is rather colorless, light, it is possible to notice the appearance of wheezing. Chunky space perspective asia hos here too is observed, i.e.: the clarity of the colors in the reflection of the subjects in the water and the sensitivity is slightly less than in the original. Subjects own the illumination capacity of the image reflected in the water is much more than illuminated it is also natural to be low. Because the black subjects are the same as the original in the reflection in the water – it does not appear to be black, but relatively lighter. [3]

The tarhs of the subjects in the water also do not have a clear-clear appearance. Of the thing the differences between light and shadow reflected in the water are also not as obvious as in its original form. Number and degree of visibility of visible fragments it seems to be a little less than in the original, and they are not so much in the eye it doesn't get advanced. As in the original, the volume of objects opposite to falling into the water difficult to accept. The future artist-teachers painted a pencil drawing of water works that the level of any water consists primarily of a horizontal plane should not forget. And to a truthful copy of such a landscape, the following actions is achieved through, i.e.: in describing the laws of air and linear perspective of course taken into account. The water level is mawjs and Shu'las, as well as its standing out from the water what floats on the surface - also through leaves, shepherds, grass and hakazos exaggerated is indicated. They appear larger in nature in the previous part, from the artist as they move away, they become smaller. The tarhi of the water level is indicated by the coastline, also the proximity of the adjacent land of the water and the coast is strong, from the eye and the distant one is described by means of light, weak lines. If the pond when surrounded by trees, a shadow will definitely fall on them, and it is especially sunny days are clearly visible. And it is much more difficult to describe the shadows in detail, but when exaggerating all the characteristic features of the water level, their his service is great. From the information described above, it is clear that, so if there is a pond in the landscape, it will be described by future artists-teachers, to do this, it is necessary that they have sufficient knowledge, skills and qualifications.



This is experience in the field has also been made in the way of factual portrayal of the environment many gained through exercises. Therefore, independent works introduced in the system of Higher Education its tasks include the image of water in the landscape, as well as the environment and all that is reflected in it it is advisable to give topics related to the actual expression of subjects, as well as to include tasks in the curriculum of one-week Urban practice will.

Conclusion, based on the above, correct artistic and creative knowledge, skills and creative skills of students formation and improvement, proposals in the content of the above-mentioned article preparation for the analysis of works of Fine Art on the basis of, a number of tasks allows you to achieve effective results in the implementation process and thus ensures the success of pedagogical competence in general.

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