

CHALLENGES OF TRAINING FINE ARTS TEACHERS IN THE PRESENT

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Annotation: The author of the article within the framework of the direction of education "Fine arts" examined the tasks of training teachers of the fine arts in modern conditions.

Key words: Fine arts, folk and applied art, art and architecture, artistic heritage, the Renaissance.

At this time and at the present stage of development of the education system of the Republic of Uzbekistan and the National program for personnel training, taking into account the realities and requirements of society, the solution of problems of quality training of teachers of higher and secondary schools acquires great, truly national importance.

According to the normative - legal acts of the law on education of the Republic of Uzbekistan and the National programme of personnel training, the training of teachers of fine arts and drawing is carried out within the education direction 5110800 - "Fine arts and engineering graphics" as well as in the specialties "Fine arts" and "Engineering graphics".

As the President of the Republic of Uzbekistan Sh. Mirziyoyev rightly emphasized in his keynote speech at the session, our life and prospects of today and tomorrow undoubtedly depend on solving the tasks of the new reform. Thus, the most priority and the most responsible profession in our age is the profession of teacher-mentor.

The teacher - a key figure determining the state of education and culture of modern Uzbekistan, and the system of universities and teacher training universities - a single powerful system, which can and should become the main link in the professional training of future teachers, in the development of their culture, breadth of interests, aesthetic education and upbringing.

Of utmost importance in this regard are studies of the main ways and directions of training of specialists of modern pedagogical science in the field of fine arts.

Modern pedagogical thought begins to give the fine arts, including folk and applied arts as a means of education and upbringing equal importance with all the sciences. The main task of modern school is not so much learning, transfer of specific knowledge, as the development of a truly harmonious personality. Underestimating the role of fine art, especially folk arts and crafts of our homeland in the educational process can lead to flaws in the intellectual, moral and spiritual development of personality. In turn, based on the requirements for the amount of knowledge, abilities and skills defined by modern educational standards, the main objectives of the training of future teachers of fine arts are:

- The formation of creative teachers who are capable, in turn, of educating and morally and spiritually nurturing young students.
- Determining the formation and structure of training, taking into account the current state.
- Developing the most effective methods, means, and forms of providing students with solid knowledge, skills, and abilities in visual arts and drawing.
- Training of specialists - teachers of fine arts and applied arts and crafts, capable of independent thinking, creativity, socially active, with a developed moral and spiritual world, with a perfect command of modern methods of teaching and education for secondary general schools and specialized secondary and vocational colleges.

However, the analysis of the existing curricula and educational programs for training the future teachers of fine arts in comprehensive secondary schools and the teachers of applied arts in vocational colleges shows the need for certain revision. For example, the history of visual arts course outlines the history of arts of Uzbekistan in the context of general history of fine arts, which is possible and expedient for forming the outlook of a future teacher.

The chronological sequence of historical development of arts on the territory of Maverannahr also needs to be corrected. In today's program of fine arts history it is given in the general formulation "The art of Uzbekistan", III-XIX centuries.

It is thought that such remarkable pages in the history of Uzbek art as Samanid architecture (9th century) and art and architecture of the Timurid dynasty (14th-16th centuries), which ensured the international fame of Uzbek artistic culture, should be emphasized as the Renaissance and studied in no less extent than the Renaissance in Italy, Germany, Holland and other centers of world fine arts and architecture.

It should be emphasized that the scientific basis of architectural decoration of Central Asian classical architecture and the composition of vaults, spheres, hemispheres, stalactites and other architectural solutions is precisely the geometry of the drawing. Such prominent Uzbek masters of architectural decoration as usta Shirin Muradov (Bukhara), usta Kuli Jalilov (Samarkand) and usta Tashpulat Arslankulov (Tashkent) and others left an invaluable heritage to posterity in the form of monuments of architectural national ornamentation and geometric drawings that reflect the artistic images of centuries-old architectural style. (1, p. 183).

In the process of training in the field of art and pedagogical education, it is natural that young people turn to the heights of national culture accumulated by centuries of art and graphic sciences. As one of the leading scholars of pedagogy S.S. Bulatov rightly points out, it increasingly seeks to join its most complex and highest phenomena, a higher education, its spiritual perfection. (2) We are talking about the implementation of ultimately modern educational system, which will require the interaction of all parts of the educational process for training and education of the next generation.

The main core of this idea is the purposeful aesthetic and polytechnic development in the context of the subject learning and continuous improvement of their creative abilities. Against this background, the task of identifying and creating pedagogical conditions that increase the effectiveness of artistic, graphic and methodological training of future teachers of fine arts seems very important.

Only a fine arts teacher with a developed sense of beauty, color, light, line, design can convey to children the ability to perceive and appreciate these qualities. As the famous scholar-teacher N. Rostovtsev notes, teaching by its activity is creative, lively. The teacher must be creative. (3, p. 8)

That is why, no matter how great and beautiful the artists, architects, scientists of the past were, we very much need contemporaries as well.

We can conclude that improving the effectiveness of training methods of future teachers of fine arts and engineering graphics is associated with the following tasks;

- The study of the centuries-old history of the fine arts and architecture of Uzbekistan, along with the world history, and the determination of its place and role in the art of other peoples and countries;
- Development of scientific and educational - methodological apparatus aimed at improving the methods of training bachelors, designed to carry out the aesthetic and polytechnic education and upbringing of young students.

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