Theory and Practice of Teaching Composition to Future Fine Arts Teachers in Pedagogical Higher Education Institutions

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Abstract: The article provides information about the history, theory, methodology and stages of development of the composition of works of art in the formation of the composition of the work of art. It also shows how to teach students the rules of painting.

Key words: Fine art, painting, composition, artistic creation, compositional integrity, rhythm, color.

Introduction

The large-scale reforms being carried out in our country create a great opportunity for our youth to actively communicate with their peers abroad in science, culture and other fields, to demonstrate their potential in the world. For this reason, pedagogical scientists working in our country pay special attention to the professional training of future teachers, the systematic development of their pedagogical skills. The only goal of all this is that Uzbekistan has a competitive training of modern personnel in the field of science and intellectual potential. Today, skilled educators who teach on the basis of creativity and innovative technologies have a great responsibility. The above requirements have created the need to improve the pedagogical skills of future teachers in accordance with the requirements of the globalization process. The Action Strategy for the further development of the Republic of Uzbekistan for 2017-2021 identifies “continuous improvement of the quality and level of professional skills of teachers” [1] as one of the most important priorities for the integrated development of the higher education system. Today, all higher educational institutions of the country have faculties and departments that train teachers of fine arts, and in the field of...
education “Fine Arts” are taught a number of subjects of fine arts. Among them, the science of composition, which connects all types and genres of art, is the main one.

The main findings and results

This subject should be taught not only in the sciences of calligraphy, painting, applied and artistic decorative arts, but also in close connection with the history and theory of fine arts. The composition is important in the development of future teachers as qualified personnel, and it is characterized by a high level of professionalism and special skills. It is also important in the pedagogical process of the future teacher in the development of creative abilities and artistic thinking of its students. The main purpose of teaching composition to students in higher pedagogical education is to increase the creative skills of the future specialist, to inform them about the secrets of fine arts, which is one of the important factors in the education of sophistication. In addition to exploring the heritage and experiences of masters of the fine arts who lived and worked in antiquity, any artist must have mastered the laws and techniques of imagery that deeply affect the viewer. There are necessary elements and methodological aspects of composition in the practice of fine arts. Its main components, light and shadow, color scheme and its attractiveness, line types, the sequence of color relationships, the change of perspective determined by the proportions of large and small shapes, together serve as a means of revealing the content of the work.

Examples of the structure and types of composition can be found in the examples of several works by Western and Eastern schools of fine arts and their creators. For example, we can cite works of art by well-known artists I. Repin, V. Surikov, P. Benkov, R. Akhmedov, M. Nabiev, O. Tansiqbaev, G. Abdurahmanov and others. Their works attract the audience with their artistic style, perfection of compositional solution and other aspects. In these works, the spiritual life, the feelings of the people are deeply expressed, the audience is highly inspired by art, as well as nature awakens a love for the beauties. In the process of teaching a student to create a composition of a work of art, it is advisable to teach him using a
variety of methods, depending on how he perceives the temperament, seeing and observing the forms that are unique to each artist. This requires the student to prepare for the process of creative research by observing the environment in the composition of the work of art, studying the processes of human life and activity, and making short sketches based on them.

It is known that practical and theoretical lessons in the field of composition of fine arts in the professional training of future teachers are the first step in the training of future professionals in the perfect mastery of students' depiction of reality in real images. In order to depict the original shape of objects on the surface of the paper with high skill, as well as correctly, the student must master the knowledge of fine arts and apply it in practice - nature, as well as learn to draw based on memory and imagination. Of course, in order to perform such creative tasks, it is important that a person has certain skills and is able to work on himself continuously and independently.

The main task of fine arts classes is to form in students the knowledge and skills acquired as a result of studying the aspects of fine arts skills. It involves the student knowing the rules of depiction and being able to use them correctly in teaching and creative activities. Teaching to draw is related to solving the following interrelated tasks: self-perception, observation, comparison of objects, differentiation of objects by shape, color, material properties, and so on. To do this, first of all, it is necessary to teach the student to look at nature with the right eye. This is one of the most difficult and necessary tasks”. Drawing lessons should teach you to be attentive, think, and accurately analyze the shape of objects.

Learns the basics, techniques and skills of realistic drawing, knows the sequence in drawing and uses a variety of visual aids.

In theoretical and practical training, the future specialist must have the knowledge and skills:

1. Learn to work with different pencils, paints.
2. Be able to mix dyes to create the desired color and shade.
3. Being able to feel different complex and complex colors is formed.
4. It is important to understand the harmony of colors and be able to use it effectively in practice.

All shapes in nature, as well as the human body, reflect a complex plastic shape composed of various geometric part combinations. Therefore, the first lessons in fine arts are devoted to drawing simple geometric shapes in different positions and angles.

The main task of fine arts is to develop the ability of the future educator to feel the being and to depict it vividly in the process of his work. The process of forming visual skills is carried out through vital depiction exercises of nature. As early as the Renaissance, artists and theorists of fine arts expressed their views in their scientific articles, as well as in many drawings.

In order to describe an object correctly, one must first learn to see the specific aspects of a particular object correctly. This is not an easy task and requires constant practice. Another difficulty in drawing a picture of objects in relation to nature is that it depends on how we perceive nature, as well as how we perceive it. It is well known that people perceive objects and their images differently. This in turn depends on each person’s eye structure and ability to see, especially when it comes to fine art. The main task in teaching drawing is to form in the artist the ability to see and depict the shape of a body from a distance. Seeing and depicting the shape of an object from a distance (width) means seeing the object in “full size” in three-dimensional shape (height, width and thickness). The main task of the training is to be able to accurately express the dimensions of nature. This is achieved by measuring with the eye, estimating distance and body dimensions, and understanding nature correctly. In such cases, it is important to develop visual acuity to determine body size and distance. Estimation skills teach future professionals to be attentive and responsible in their work, develop in them the skills of careful analysis of nature, and at the same time develop the ability to remember the image they see.

Constantly determining the ratio visually during the work process to form the approximate ability in the composition gives a good result. Visual recollection
is the most valuable and observant characteristic of the artist, through which he remembers a clear and general idea of the shape, proportions, and structure of the body. This allows you to draw the shape from memory, imagination and comprehension, and facilitates the artist’s future work on the creation of independent compositions and sketches.

As a result of constant practice of drawing from nature, the ability to see and remember develops. Such exercises give good results, especially among young people who are just entering the fine arts. This system plays a key role in further strengthening the memory of the shape, construction, proportions and plasticity of objects - the natural appearance of objects. To achieve this goal, short-term drawings and drawings are envisaged. In such exercises, which strengthen the visual memory, first of all the main part is memorized, the secondary parts are shown in general, the main purpose of which is to remember the general form. The level of recollection also expands and deepens during the exercise: secondary parts and fragments are also remembered. Lines and short pictures develop and nurture the student’s ability to see nature realistically - full vision.

In many cases, the young artist does not work in one order, pays more attention to its parts than to the general form, and does not understand the essence of each element. The work can be effective only if the student can see the image in its entirety and describe it in an analytical and synthetic way using the principle of “from the general - to the parts and from the parts - to the general again”. Constantly describing the parts with a common body allows you to control each part of the picture at the same time.

Determining the proportions of a shape and the linear-constructive structure by barcode requires the artist to work on the whole picture at the same time. Much attention is paid to this principle in the tasks of depicting the human body, from simple still lifes to complex shapes. It is possible to develop a certain amount of full vision by mastering imaging skills. The success of the work depends on how the student sits in front of the easel and in what position he holds the pen.
The student should hold the end of the pen on the opposite side relative to the sharpened end. The pen can move at any angle on the paper. During the drawing process, the tip of the pencil is gently rubbed against the easel to ensure a firm position of the hand. This is achieved by drawing the bars parallel to each other at equal intervals to produce the desired color. On spherical surfaces, the transition from dark to light is done by reducing or increasing the intervals between the bars and pressing the tip of the pen harder or lighter.

It is known that the full size of the body cannot be seen from one side. Only by looking around at each part of the body can one know the true shape of the body. The result of the skill of being able to visualize and comprehend the latitudinal appearance of objects is the accurate depiction of the placed object. Therefore, using the boundaries and contours of the objects that are visible to us, we get an idea of the outer side of the body, taking into account the light falling on the body and the shadow that is formed. These features of visual perception define the rules of realistic fine art. In turn, a realistic image should have features that allow it to accurately visualize or understand the image, depending on the shape of the object. The use of the rules of composition of fine arts dates back to primitive times. By paying close attention to nature, they observed the structure of leaves, branches, flowers, the repetition of the seasons, the difference between day and night, and understood the rhythm and symmetry in nature. For example, in the reliefs of the ancient Greeks, the rhythm is clearly felt. Working on the “composition” and all the stages of preparation is a creative process. The most important of these is creation, which is the highest and most complex level of human consciousness. It is a miracle that a person is born as a result of knowledge, skills, life experiences. In fine arts, the result of creativity is the creation of a work of art. Hence, the essence of artistic creation, interesting ideas on the division of creative activity into structural factors are widely revealed in the works and researches of great artists. “Spiritual and practical abilities”, which are the power of creation, are realized through hard work, inspiration, memory, thinking, artistic talent, imagination, emotion, and so on. Also, labor in
the composition is one of the main types of human activity, due to which man creates material and spiritual wealth. As a result of work, a work of art is created. Creative work consists of observing nature, reading literature, collecting materials, drafting and sketching, working on composition sketches, worldview, skills, acquisition of skills and creation of a work, the individual characteristics of the artist.

Memory, which is the reproductive power of artistic creation, reflects a person’s past experience. In human life, in any activity, he cannot bypass the memory, he draws a sketch of a composition without nature according to the analysis of those impressions. The combination of perceptions and visual impressions obtained from working in nature allows the creation of valuable images that encompass the work. The great Russian artist A. Serov, who practiced a lot and developed his visual memory, liked to draw from memory when he started painting at an early age. I. K. Aivazovsky, on the other hand, had an astonishing memory. In the professional training of future teachers, the will is one of the most important mental processes for creativity, which determines the effectiveness of creative power. Willpower - mental and physical strength - means the ability to consciously control power. Complex voluntary action leads to the realization of a goal. Certain qualities of the will are: independence, patience, self-control. Will is a great force that activates creativity and achieves high results.

Contemplation is also one of the forces of artistic creation, directing perception, intuition, emotion in the thought and analysis of being in order to create a work of art. A work of art is a product of thinking, as in other areas of human activity. The work of art includes not only visual means, but also ideological and aesthetic content, worldview, philosophical understanding. The artist’s thinking is characterized by a creative character, moving along with the creative imagination. Inspiration in the fine arts is also the highest state of mind in the human labor process. Inspiration in an artist’s creative work plays an important role as one of the active creative forces. Inspiration - for a creative artist, both spiritually and physically, the creative situation is resolved very quickly. In this
case, the artist’s creative imagination and thinking will be actively working. The ability of a person to create a work of art is also one of the personal psychological features and actively participates as the greatest force in artistic creation. Innate talent exists in a person with a specificity in the innate anatomical and physiological structure. Artistic talent, of course, requires a love of art, and the desire to create does not give peace. The highest quality of human artistic talent is popularity. The notion of popularity in art is an inexplicably high quality of talent that leads the artist to create works of art that are superior to the art of a particular historical period and have a secular significance.

The components of artistic creation include knowledge, worldview, artistic style, aesthetic and artistic taste, skill. Knowledge is the main component of creativity, and by mastering it, intuition, aesthetic feeling, perception, thinking, memory, worldview, skills, creative style, mastery develop. For the artist, knowledge is a vital material, a deep and comprehensive study of life, without which it is impossible to create a work of art. The artist must be a well-informed, knowledgeable, intelligent person who knows all aspects of life. In addition, it must reflect an artistic image in a form that generalizes his knowledge through its emotions. In the creation of composition in the fine arts, a broad worldview is the definition of an objective being in the artistic nature in accordance with the ideological direction of activity. The worldview is based on the knowledge gained from the sciences. Both aesthetic and artistic taste are both worldviews and artistic styles, reflecting a particular distinctive ideological aesthetic creative direction of the artist. Aesthetic and artistic taste is not given to a person at birth, just like ability, it develops with human growth.

When we describe all the elements of the composition listed above in one word, it is the artistic skill of a future art teacher. It is the artistic ability, spirituality and qualities of a person that are manifested in the realistic context of fine art. Mastery is the perfect acquisition of a high level of knowledge, visual technique, skill, competence.
Teaching future teachers of composition in the fine arts begins with teaching them to observe objects in width. The main purpose of this is to be able to describe objects correctly. In realistic fine art, the shapes and objects that surround man are described as they exist in nature, and as they are perceived by the human eye. To do this, the student must master some features of visual perception, know the rules and methods of depicting the shape as a full-fledged on paper. As with all types and genres of fine art, the process of teaching penmanship involves that the lessons be done in a simple-to-complex order. At the same time, if the previous lesson is not sufficiently mastered by the student, it will be more difficult to perform the next, more complex tasks.

The skill of a teacher of fine arts in higher education is aimed at the comprehensive development and education of a harmoniously developed person, the development of his worldview and creative and intellectual abilities, the ability to organize educational activities at a high level of modern requirements. These aspects are defined by the following:

- Teacher’s professional competence in the field of fine arts theory and history of development.
- Formation of artistic and creative abilities and practical skills.
- Teacher’s speech culture in explaining the rules of fine arts to young people.
- Creative collaboration is the art of leading a group in students’ interest in science.
- Pedagogical communication and etiquette.
- Knowledge of the role of psychology in the fine arts to be occupied.

When teaching young people to create a composition of different works, it is necessary to be able to methodologically analyze the national features of the rights, clothing, landscape features of the area. It is also required to be able to teach the art to create a unique content, enriched with views of different periods, new forms and advanced concepts. Take, for example, the portrait of Amir Temur, People’s Artist
of Uzbekistan, Professor Malik Nabiev. The composition of the work is distinguished by its charm, royal stature, the originality of the national costumes of that period. Malik Nabiev’s masterpieces “Abu Rayhon Beruni” and “Amir Temur” were long sought after. They have deeply studied the history and traditions of our people. They criticized those who did not know history well. To be a skilled creative-pedagogical artist, it is not enough for a person to have only talent. The following qualities are required of him:

- compositional analysis and description of historical events and phenomena in society, natural beauties, seasons;
- not to be indifferent to nature and the environment;
- to be always honest as an artist-educator and to teach young people the theoretical knowledge and practical skills they know;
- be able to use their philosophical worldview, life experience, level of knowledge, mobility in a creative work.

Whether a work of art is in the genre of still life, portrait, landscape, or everyday life, it requires the creation of a sketch solution in pencil, with a deep sense of composition. At the same time, the artist (sketch in black and white, light and dark) performs color relationships, feeling the small elements of the picture [2.34.]. The creator must observe the events of daily life and history and analyze its pros and cons. While the work of art is the impetus for the artist to create a work in a new historical genre, the second is to think, imagine, use creative skills with a good understanding of the impressions of the past, the spiritual life. The science of composition, along with the development of students’ artistic creativity, teaches its principles, ways of expressing them in a truly correct way. In the fine arts, composition is created by means of images such as light-shadow, spatial and linear perspective, color, through lines. The composition course is of great importance for students to think figuratively in their independent creative and pedagogical activities. This subject consists of conversations, lectures and practical classes, the composition is thoroughly studied by students in the process of practical classes and interviews, the basic laws, rules, methods and tools. As a composition-
educational science in the types of fine arts painting, sculpture, architecture, graphics: as well as in the genres of landscape, portrait, marina, animal, historical and others is a direct basis.

It also teaches the professional disciplines taught in the faculties and departments that train future artists-teachers: with such as calligraphy, painting, art history, sculpture, applied and artistic decorative arts, fine art technology and printing, the basics of academic calligraphy are directly related to specialty disciplines such as bench academic painting and composition. In pencil and painting, the artist directly addresses the basics of composition, does not understand the essence of composition, pencil, painting without knowing its rules.

**Conclusion**

In conclusion, in addition to deep theoretical knowledge of composition in the preparation of students for future pedagogical activities, practical training develops students’ skills in the formation of creative abilities, observation of life, its representation by visual means, step-by-step creation of composition. Also, organizing excursions and meetings with mature artists, interviews with them, art museums, art exhibition halls, enriches the artistic thinking of students.

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