O‘ZBEKISTON RESPUBLIKASI
OLIY VA O‘RTA MAXSUS TA’LIM VAZIRLIGI
NAMANGAN MUHANDISLIK – QURILISH INSTITUTI



“FAN VA INNOVATSIYA 2022: RIVOJLANISH VA USTUVOR YO‘NALISHLARI”

mavzusida Respublika miqyosida ilmiy-amaliy konferensiya materiallari to‘plami

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Namangan shahri
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O‘zbekiston Respublikasi Vazirlar Mahkamasining IT-texnologiyalar, telekommunikatsiyalar va innovatsion faoliyatni rivojlantirish masalalari departamentining 2022-yil 30-maydagi 08/8-8-son, Oliy va o‘rta maxsus ta’lim vazirligining 2022-yil 1-iyundagi 3/19-2/6-221-sonli xatlari hamda institut rektorining 2022 yil 1 iyundagi 126/1-u-sonli buyrug‘i bilan tasdiqlangan ilmiy-tadbirlar rejasiga asosan o‘tkazildi.

During the lesson, when drawing lepka, applique, construction, subject, decorative painting, the teacher should explain to the children by indicating each stage of the task being performed. During the lesson, each child should be monitored. The teacher should help children who have difficulty completing the task.

When drawing, students are taught to analyse-synthesize, distinguish colors. In drawing lessons with students, individual and collective types of drawing are carried out. In the lessons of Fine Arts, the aesthetic tastes of children are developed, as well as the observance of the sequence in drawing is taught. The importance of propaedeutical – preparatory stage in the systematic conduct of drawing.

The main task of the propaedeutical period begins with the study of the ability and cognitive activity of each student, the main goal of this stage is the formation and enrichment of sensations. It is necessary to develop sensorics, especially in the lower classes, the correct education of sensory development is carried out in Game, labor and daily activities. These work activities also include drawing. before drawing each simple subject, a preparatory stage is carried out for the development of attention, vision, tactical and action processes in children. The basis is determined by the fact that the task accompanies the speech of the action. For correctional purposes, various didactic tools (pyramids, matreshka, spheres), construction constructors, didactic games (choose by color, "geometric lotto") are used [4].

In conclusion, it can be said that didactic games carried out through painting develop independence in students. In the lessons of Fine Arts, children's thinking, attention, memory, perception, consciousness as a whole develop. Pictorial activity plays an important role in the cultivation of artistic creativity in children. Artistic creative growth of a child is the acquisition of figurative thinking, aesthetic perception and the skills necessary in creating an image.

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ROLE AND PRACTICAL SIGNIFICANCE OF FLOWS AND DIRECTIONS IN THE DEVELOPMENT OF THE COLOR IMAGE OF UZBEKISTAN

teacher of Mukhammadiyeva Zarina Bakhodirovna (Termez State University)

In the historical and cultural culture of the Jahan peoples, a wide development of folk art, architecture of Amli art, especially the types of Fine Art was played by Mukhim röhl. In Central Asia, from time immemorial, the development of Fine Arts has acquired

an important significance. It can be said that thekitosh century, the Iptidoi community period, or that in the Times of the ancient world, it is possible to observe its own specific, citruktura and its special lines of the ham Pictorial date.

In ancient Khorezm Sogdiana,Bactria, in the art of ham on the walls, on the skin of the porch, on the surface of the stones, one can observe the harmony of philosophical and traditional art [1]. Chunonchi in the past, applied art from the types of Fine Arts has been an integral part of the artistic and cultural heritage of our people, as a source of creativity , a kind of minyatura.

The art of Fine Arts, which developed in ancient times in the territory of Uzbekistan, went through a period of stagnation until the end of the XIX century after the Arab istelos. Types of Fine Art began to be shaped as a new non-traditional culture of art, which began to penetrate from the era of the Russian despot at the end of the XIX and beginning of the XX centuries. It came to life in exchange for the satisfaction of the extioj, which was destined to carry out ideological propaganda of that era. This process was the first stage of the penetration of European art, different from our national art, which has developed over the centuries. By the middle of the 19th century, our people, who were conquered by the Russian Empire, and later became the Turkestan Empire, got acquainted with the 19th century sighs and many new directions of fine art that had become the template of European art by the beginning of the 20th century. The first in Turkestan was the creator Vasilyevich Vareshegin, who in the 1870s created pictures of the 'Turkestan series' in the artists.

In the middle Asian regions, at the beginning of the 20th century, a number of observatories came to an agreement. In 1920, on the way of the Central Executive Committee of Turkestan from Maskiva, 'a group of artists architects came to Uzbekistan [2]. Of those who came, there were many artists who created in The Color Image direction of the Visual Arts. O. Tatvosyan, A. Volkov, M. Korzin, E. Karavey, K. S. Petrov, A. Nikolayev these were all rasums who created in the color image of Fine Art. By the 20s of the 20th century, the influence of these artists was felt on the territory of Uzbekistan. It was considered as an unusual art for Masters, architects, lovers of art, creative with traditional applied art and Miniatura art, not characteristic of religious beliefs. However, the works in the traditional Color Image Art would be within the scope of posters, attention, based on genres. The seasons of the nature of the kokhna East and the charm of all colors on the sunny floor are clearly distinguished.

Therefore, in the work of many artists who came to this land, their love for the East could be seen in every of their works. During the 10th century period in European art, many directions in the image of fine artnig color had formed streams. In the XX centuries of the XIX century, rapid and different currents and directions began to appear in the Fine Art of Jahan [3]. In times when realism gained fame in one country,and imperessionism in another, and abstractionism in another, one mug was observed in the works of artists who created on the territory of Uzbekistan.

A. Nikolayev, i.e. a color-painting artist who works with Master Mumin tahallus. A. After Nikolayev came to the East to find his style, and his interest in Oriental minyatura silent applied art, rich in philosophical observation from his new worldview,appeared in many pilakats, sketches illustrations, decarations and centuries, while the "Raqs", "Kiyov", "indomitable" "weeping-Shepherd" in many of his paintings you can observe works with his own style. Purity in the colors of the painting has a

compositional solution, the inner world has preserved the integrity of the external appearance [4]. In this series we can cite many Rossos. In particular, since these years, the growth of artists in the color image of Fine Art in Central Asia has been the impetus for the growth of artists and art enthusiasts in our country.

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THE ROLE AND PRACTICAL SIGNIFICANCE OF DRAWING SCIENCE IN THE DEVELOPMENT OF SPATIAL REPRESENTATION OF READERS

teacher of Omonova Raykhon Rakhmatillayevna (Termez State University)

It is known that the science of educational methods is called didactics. Since the methodology of drawing teaching is a branch of pedagogical science, its uzi is also a scientific science. The process of knowledge of the objective world dictates knowledge of the laws of education and upbringing. Drawing methodology the content of materials in increasing students ' graphic literacy, teaching methods are rational methods of performing graphic work, the science that forms the reading proses, ensuring the commonality of education and upbringing. The methodology of drawing occupies a special place among other disciplines as a branch of pedagogical science [1]. The methodology of drawing is divided into two, general and private. The general methodology of drawing is considered to be the theory of private education.

The framework of the general methodology of drawing includes the following issues:

1. Drawing as a science of reading, its cognitive and educational content determination; the role of drawing in the school educational system its functions and specific specifics.
2. Drawing education is the justification of the program and the disclosure and approval of the content of Education.
3. Development of methods for ensuring cognitive skills and competencies in students and forms of Organization of Education.
4. Examination of educational and methodological tools and development of drip methodological tools.
5. Let him develop methods of verification in the field of drawing methodology: definition of concepts, terms, determination of the relationship of drawing methodology with other sciences [2].

Thus, the general methodology of drawing examines the laws of pure pedagogical personnel. The private methodology of drawing has separate goals and objectives, in which, based on the laws given in the general methodology, the practical aspects of

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