

METHODS OF TEACHING LANDSCAPE DRAWING

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Abstract: This article discusses painting a landscape.

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The lessons of fine arts in a secondary school are aimed at aesthetic education and teaching the basics of performing creative works. This discipline can also be aimed at patriotic education of the individual, since as the child learns, he encounters cultural traditions, customs of the country, his native land and the peculiarities of everyday life. The performance of works in the genre of landscape is most effective in the issue of patriotic education and promotes respect for nature. The theme of landscape is widely represented in the programs of teaching fine arts in secondary schools. In order to interest students in the lessons of fine arts, namely in the lessons devoted to the execution of the landscape, it was necessary to conduct appropriate training.

To develop your own lessons, it is always useful to analyze the developments of other teachers, as this can lead to new interesting ideas in the formulation of a creative task. The analysis of the developments showed that teachers do not dare to teach a class in the open air, most likely due to the limited amount of time, as well as due to the complexity of organizing this type of lesson. Thus, students may never go to work from nature for the entire period of study at a comprehensive school. It can also be noted that very often a creative task is set in the lesson, implying the execution of the landscape according to the presentation. Of course, this is an excellent method that allows you to develop imagination and creative thinking, but, in this way, students do not get acquainted with the environment, cannot draw beauty from what surrounds

them, and also fix the image of an "ideal landscape" in their head, which in no way can contribute to the formation of love for the motherland and patriotic education.

The analysis of pedagogical experience allowed us to develop a methodology for conducting fine art lessons to perform work in the genre of landscape. The main purpose of the lessons on the topics "Vyatka landscape. Sketches" and "Vyatka Landscape" were aimed at forming a holistic view of the surrounding world and fostering love for the native land. Initially, in the lesson on the topic "Vyatka landscape. Sketches" it was planned to hold a plein-air with access to the school yard, where each student could choose interesting angles for himself and perform a series of pencil sketches, one of which would later perform the work. This format of the lesson could not be implemented, as weather conditions did not allow. In this case, a backup option was prepared in advance, it implied the execution of works in the genre of landscape in the watercolor/ black gel paste technique from printed photos, each photo depicted a building from the Old Vyatka times in the modern environment of the city. The photos were selected accordingly, none of them had a ready-made composition, which made it possible to realize the idea with a series of compositional searches. Each student could independently choose a plot for work.

The lesson "Vyatka landscape" meant working with a black gel paste, in a drawing made in the color of the house. In parallel, a conversation was held about the history of the buildings chosen by the students. As a result of the lessons, the positive and negative aspects of the methodology presented above were identified.

Firstly, it is safe to say that the methodology was interesting for the students. This became noticeable at the stage of plot selection, where everyone could choose any of the buildings for themselves. Among the photographs, buildings were presented, both frankly complex in execution, for example, the mansion of Tikhon Bulychev with a large number of decorative elements and complex shapes, and relatively light, such as the house of A. Vasnetsov, which is a wooden two-story building with an attic. Buildings with complex architecture and a large number of decorative elements were chosen more often than "simple" buildings.

Secondly, it is worth noting that the practice took place in the seventh grade, that is, the age of students falls on twelve-thirteen years. This is the age when a child begins to strive to seem special among peers and acquires a "sense of individuality" [4]. For this reason, students sought to choose a photo of the building that no one has chosen yet. Thus, this technique encourages self-expression of students.

Thirdly, the methodological material, namely, the story corresponds to the age of the students. Legends, rumors, or just interesting facts were mostly included in this story, which supports the need of younger schoolchildren for adventures. The theory that students would be interested in learning about this side of the city was confirmed by the fact that a large number of clarifying questions were asked. The elements of the

story, which included facts about merchants, sales, and restorations of buildings, were mostly ignored and, most likely, immediately forgotten.

The main problem associated with the performance of the work was the layout on the format. In the first lesson, in most cases, students did not have time to complete a pencil drawing on the format, so it became a homework assignment. At the next lesson, students brought works in color, some had obvious problems with the layout directly on the format. To eliminate this problem, it is necessary to reduce the amount of time allocated for the execution of sketches, pay more attention to the layout on the format.

Thus, the above methodological development of lessons on the topic "Vyatka landscape" in a secondary school can help students notice the world around them, direct them to take care of our cultural heritage, help them learn more about the history of their native land, and also strengthen their skills in materials.

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