

DEVELOPMENT OF AESTHETIC CULTURE OF FUTURE TEACHERS OF FINE ARTS AS A SOCIAL PEDAGOGICAL NECESSITY

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ANNOTATION

In this article, we will discuss the variables that make up the pedagogical culture of future Fine Arts teachers, the system of pedagogical activity culture, and the features that should be considered as the foundation for the formation of future Fine Arts teachers' aesthetic culture.

Keywords: future Fine Arts teacher, aesthetic culture, system, computers, observability, attentiveness, decency, pedagogical knowledge.

We will mobilize all the forces and opportunities of our state and society to ensure that our young people are independent-minded, have a high spiritual and spiritual potential, grow up to their peers on a global scale as people who are not idle in any sphere, are happy.

Sh.M.Mirziyoyev

INTRODUCTION

One of the most essential aspects of our country's educational policy is to provide a comprehensive and competent education to the younger generation. Of course, when it comes to the human personality, we see the steam of the land's prosperity and the individual who thinks about the next day, who may contribute to the growth of a spiritually mature community that aspires to perfection.

Pedagogical culture is a set of general moral principles that a teacher must follow when interacting with students, based on the teacher's educational-moral beliefs. The teacher-work educator's on the construction of moral and moral, in particular, educational image in lumki teachers is complicated and multifaceted.

MAIN PART

E. A. Grishin exemplifies pedagogical culture and demonstrates the following professional qualities in a future Fine Arts teacher:

- General knowledge;
- Know your own science;
- Continuous development of pedagogical knowledge and skills;
- Love of the pedagogical profession;
- Humanity, reality, and assertiveness; - observability, attentiveness, and decency.

Thank you, V.A. Slastelin considers the following as integral indicators of pedagogical culture:

- The amount of preparation for instructional engagement as a form of societal contribution;
- The sense of honor and pride associated with the speciality.

V. A. Kan-Capin integrates the following into the culture system of instructional action for prospective Fine Arts teachers: creative individuality - intuition, ingenuity, decency, intuition.

Pedagogical activity, according to V.A. Kan-Kapin, is a creative process. He introduced pedagogical skill and regarded it to be a component of educational culture.

V.A. Kan-Kapin as essential organizers of future Fine Arts instructors' pedagogical culture. The following is shown by I. Pisarenko:

- Intellect;
- The size of one's circle of knowledge;
- The breadth of one's professional expertise;
- The ability to navigate through a flow of scientific and social facts;
- The ability to apply knowledge and skills in educational activities.

Furthermore, famous artists of the ancient European Art Academies, theorists Leonardo da Vinci, Michelangelo Buonarroti, and Peter Paul Rubens spoke on the topics of professional training of future teachers in the field of Fine Arts, formation of creative abilities of a person, and professional training of young people in creative terms. Rafael Sante, Albrecht Durer, and others' scientific and creative works can be cited. I. Ye. Repin is feasible to bring N. Savrasov, Pavel Chistyakov's creative and scientific efforts.

It's also worth noting that the prospective Fine Arts teachers are capable of creating a magnificent tasvirini of their image, which they desire to draw on paper at each stage before seeing the image: When thinking about the properties of a subject, the shape of the subject comes to mind.

Some educators today do not place a high priority on viewing and evaluating Nature in images. They do not apply this strategy; instead, they demonstrate that "schematism" and the law have a negative impact on artistic creativity, making the rules a barrier to artistic development. They oppose academic portrayal, which they feel will stifle this tremendous creative development by simplifying a complicated form, going against plans, and regulations. They also believe that portrayal in the methodological stages will stifle this tremendous creative development.

It's well-known. Despite the fact that all future Fine Arts teachers study the same laws and principles of academic drawing, each views nature in their own unique way based on their imagination, and thus the image cannot be completely uniform. At the same time, the artist acts as a re-builder of nature, rather than a copywriter. To this it is also possible to add that as he begins to solve a new educational issue, he creates for himself a lot of innovations, which means that he manifests himself his creative direction. Creating a realistic image is a very complex creative process, and above all, this process will be associated with the material creation of the fantastic image of the object, that is, the transfer of a real three-dimensional subject to a plane of fine two-dimensional paper. Without creative thinking, it is hard to translate what you see to what you see: future Fine Arts teachers must compare, compare, generalize, and reason.

The growth of the artistic worldview of future Fine Arts teachers includes not only the replication of the number of books read, seen films, and listened to musical works, but also the reproduction of the number of books read, seen films, and listened to musical works. Rather, it is a person's ability to affect his feelings, spiritual enrichment, and behavior control and correction. When indifference expresses itself, a person demonstrates his own antiesthetics. If a future Fine Arts teacher has mastered positive habits of perception of beauty, poetry, and

creative work, he can confidently assert that his aesthetic culture is at a high level. There are those who read novels, poems, participate in curiosities and concertos, and so on. To accomplish so, the psychological and pedagogical features of the main components of a person's aesthetic culture creation - aesthetic interest, aesthetic need, aesthetic consciousness, aesthetic thought, aesthetic taste, and aesthetic ideal - must be determined.

There are several genres in fine art, and one of the most interesting is landscape, which is tackled by practically all painters. Because nature provides a lot for the creative. Future young artists-teachers who are learning to sketch are gaining a wealth of knowledge and abilities, including the ability to describe the appearance of nature. In their actions, they also face some challenges. The topic of environmental reflection in water in the landscape, as well as how to represent the appearance of objects in it, is also addressed in the sentence.

Water-a puddle between a river, a lake, a pond or a road it is known to all of us what beauty the landscape gives. Therefore, landscape artists for example: Russian artists A.Perov, V.Serov, I.Shishkin, Uzbek artists Abdurakhmanov, A.Mirsoatov, O.Kazakh, A.Jamolovs in most cases like to describe the appearance in which there is a pond.

The photos in the photograph should be perfect; otherwise, the various colors will appear basic and will be unable to adequately communicate the item's appearance and size. Multicolored paints, which reflect a modest variation in color based on the weather conditions, are unable to convey spatial latitude spontaneously. Only by appropriately following the rules of perspective will the Coloring Pages explained above become more appealing.

The proper formation and improvement of future Fine Arts teachers' artistic and creative knowledge, skills, and creative skills, as well as preparation for the analysis of Fine Arts works, allows for effective results in the performance of a variety of tasks, ensuring the success of pedagogical composition in general.

CONCLUSIONS

To summarize, the prospective Fine Arts teacher's professional pedagogical direction includes his thoughts, interests, and useful directions, and reflects the genuine possibilities of adjusting the educator's personal qualities to the professional level of his educational process requirements. This means that future Fine Arts and Career Choice teachers should discover answers to issues related to professional interests in the context of professional self-awareness and professional formation. Otherwise, there will be no harmony between the stages of professional culture, and the specialist will be unable to meet demand. The presence of a generally high pedagogical culture in future Fine Arts teachers is measured in such a way that it is always in pursuit of becoming a calm person.

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