ON THE ISSUE OF TRAINING FINE ARTS TEACHERS IN MODERN CONDITIONS

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Аннотация

Автором статьи в рамках направления образования «Изобразительное искусство» рассмотрены задачи подготовки учителей изобразительного искусства в современных условиях

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

Ключевые слова: Изобразительное искусство, народно - прикладное искусство, искусство и архитектура, художественное наследие, эпоха Ренессанса.

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

At the present stage of development of the education system of the Republic of Uzbekistan, as well as within the framework of the National Program for Personnel Training, taking into account current realities and societal demands, the issue of

high-quality training of teaching staff for higher and secondary education institutions has acquired significant national importance.

According to the regulatory legal acts of the Law “On Education” of the Republic of Uzbekistan and the National Program for Personnel Training, the preparation of teachers of fine arts and technical drawing is carried out within the educational field 5110800 “Fine Arts and Engineering Graphics,” as well as in the specialties “Fine Arts” and “Engineering Graphics.”

Among the priority tasks in educating and training the younger generation, including highly qualified teaching professionals, is the comprehensive development of the individual. In this regard, the humanization and гуманитаризация (humanitarization) of the education system in Uzbekistan are of paramount importance, especially in the era of the Third Renaissance.

President Shavkat Mirziyoyev, in his well-known interview with the newspaper “Yangi O‘zbekiston,” put forward the concept of the Third Renaissance. In particular, he noted:

“It would not be an exaggeration to say that the idea of a ‘New Uzbekistan,’ which has deeply rooted itself in the hearts of our people and is becoming a nationwide movement today, is based on the dreams and aspirations of our great ancestors, whose efforts led to the first and then the second Renaissance in our national history.”

He further emphasized:

“Currently, another important process of revival is taking place in our country. Therefore, the concepts of ‘New Uzbekistan’ and ‘Third Renaissance’ harmoniously resonate with our lives and inspire our people toward great goals.”

Thus, one of the most responsible and priority professions today is that of a teacher-mentor. The teacher is a key figure determining the state of education and culture in modern Uzbekistan, while the system of universities and pedagogical

institutions represents a unified and powerful structure that must become the main link in the professional training of future teachers, as well as in the development of their cultural outlook, breadth of interests, and aesthetic education.

In this regard, particular importance is attached to research on the main directions and methods of training specialists in modern pedagogical science in the field of fine arts.

Modern pedagogical thought increasingly recognizes fine arts, including folk and applied arts, as an equally significant means of education and upbringing alongside other sciences. The main task of modern schooling is not only the transmission of specific knowledge but also the development of a truly harmonious personality. Underestimating the role of fine arts—especially traditional decorative and applied arts of our homeland—in the educational process may lead to deficiencies in intellectual, moral, and spiritual development.

In turn, based on the requirements for knowledge, skills, and competencies defined by modern educational standards, the main tasks in training future teachers of fine arts include:

• the formation of creatively thinking educators capable of teaching and providing moral and spiritual guidance to students;

• defining the structure and content of training in accordance with contemporary conditions;

• developing the most effective methods, tools, and forms to ensure strong knowledge and practical skills in fine arts and technical drawing;

• preparing specialists for secondary general education schools and vocational institutions who are capable of independent thinking, creative activity, social engagement, and who possess a well-developed moral and spiritual outlook, as well as mastery of modern teaching methods.

However, an analysis of current standard curricula and programs aimed at training future teachers of fine arts for general education schools and applied arts instructors for vocational colleges shows that they require certain improvements.

For example, in the course “History of Fine Arts,” the history of Uzbek art is presented within the broader context of world art history. While this approach may be appropriate for expanding the intellectual horizons of future teachers, it still requires refinement.

The chronological sequence of presenting the historical development of art in the territory of Mawarannahr also needs reconsideration. In the current curriculum, it is presented in a generalized form as “Art of Uzbekistan (3rd–19th centuries),” which does not fully reflect the complexity and richness of its historical evolution.

It can be argued that such prominent pages in the history of Uzbek art as the architecture of the Samanid era (9th century), as well as the art and architecture of the Timurid dynasty (14th–16th centuries), which brought worldwide recognition to Uzbek artistic culture, should be distinguished as a Renaissance period and studied no less extensively than the Renaissance in Italy, Germany, the Netherlands, and other centers of world fine arts and architecture.

It is important to emphasize that the scientific basis of architectural decoration in Central Asian classical architecture—particularly in the composition of vaults, spheres, hemispheres, stalactite forms, and other structural elements—is rooted in geometric design. Outstanding Uzbek masters of architectural ornamentation, such as Usta Shirin Muradov (Bukhara), Usta Kuli Jalilov (Samarkand), and Usta Tashpulat Arslankulov (Tashkent), among others, have left an invaluable legacy in the form of monuments of national architectural ornamentation and geometric drawings that reflect the artistic imagery of centuries-old architectural traditions (2, p. 183).

In the process of training specialists in the field of artistic and pedagogical education, it is natural for young people to turn to the achievements of national culture accumulated over centuries in art and graphic sciences. As rightly noted by one of the leading pedagogical scholars of the Republic, S.S. Bulatov, there is an increasing стремление (aspiration) among youth to engage with the most complex and elevated manifestations of culture, to pursue higher education, and to strive for spiritual self-improvement (3).

Ultimately, this involves the implementation of a modern educational system that requires the interaction of all components of the educational process in teaching and upbringing the younger generation.

The core of this idea lies in the purposeful aesthetic and polytechnic development of students within subject-based learning, as well as in the continuous improvement of their creative potential. In this context, the task of identifying and creating pedagogical conditions that enhance the effectiveness of artistic, graphic, and methodological training of future fine arts teachers becomes particularly significant.

Only a fine arts teacher who possesses a well-developed sense of beauty, color, light, line, and form can cultivate in students the ability to perceive and appreciate these qualities. As noted by the well-known scholar and educator N. Rostovtsev, teaching is inherently a creative and dynamic activity, and a teacher must approach it with creativity (4, p. 8). Therefore, no matter how great and remarkable the artists, architects, and scholars of the past may be, there remains a vital need for contemporary professionals.

In conclusion, improving the effectiveness of methods for training future teachers of fine arts and engineering graphics is associated with addressing the following tasks:

- an in-depth study, alongside world art history, of the centuries-old history of

fine arts and architecture of Uzbekistan, as well as determining its place and role within the art of other nations and cultures;

• the development of a scientific and methodological framework aimed at improving the training methods of bachelor's degree students who are expected to provide aesthetic and polytechnic education and upbringing to the younger generation.

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