

The Importance of Teaching Methods of Fine and Applied Arts

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ABSTRACT

While we note the need for skillful leadership, which is done by the educator in the essay, we strive that children, without superficial familiarity with art, acquire as deep knowledge and skills as possible.

Key words: *educator, children, art, knowledge, skills, education, real, image, reader*

I. Introduction

Teaching drawing in school, first of all it is necessary to remember that the child's painting activity in school conditions begins from the first grade not only for the sake of play, but also as an education.

Starting from the first grade, students are trained on the basis of knowledge and skills inherent in realistic imagery. The teacher begins to teach the children in the school on the basis of knowledge, as in the field of Fine Arts, it is necessary to correctly understand the rules and laws of describing the form in a planetira to properly organize the course processes, to focus the attention of the student on the most basic issues and to show ways of It is in this place that the teacher has a key leadership role is self-explanatory.

Art education, while noting the need for skilful leadership to be done by the educator, we strive that children, without superficial acquaintance with art, acquire as deep knowledge and skills as possible. A person can not see what he does not know, he can not get used to any work that he has never engaged in.

In youth, children are also ready to engage in any work, they willingly start building cities, painting, dancing, singing, etc.the G. but in the same course of work, they will need pedagogical assistance and guidance, which will have to be improved. At such a time, when an experienced leader does not come to them, they cool down from the lessons they have previously performed with interest in the whole body. Excellent representatives of pedagogical thinking are also always aware of the need to take the lesson from the part on the right path.

At school it is necessary to evaluate the teaching of a lesson from a picture as a subject of general education and not to send it as a pastime, pastime at the same time. In Russia before the revolution, rich dvoryan families also took care of the aesthetic upbringing of their children, invited the best dance teachers, excellent musicians – composers, outstanding artists. Now all children in our country, where

these artists are possible only for preferences, also have the opportunity to study Fine Arts, background, singing, because these subjects are included in the school course as a subject of Education.

Thus, each teacher of Fine Arts is responsible for education and upbringing, manages and traces the activities of students, organizes their training. Without the guidance of the educator and the role of the guide, it is impossible for every student to carry out educational work in the school without carefully observing the lesson.

The teaching of Fine Arts in many schools, as we have already mentioned, is not a special purpose at first, but pursues its general educational goals. It helps children to get acquainted with the surrounding Olam, develop their observabilitytiradi, to distinguish the shape and color of the objects, to compare them among themselves, to determine the sides and difference of similarity.

The teacher reveals the world of beauty in front of the students, educates them in their quest to develop their aesthetic tastestiradi, to acquire knowledge, to achieve perfection, to make them better and more beautiful than anything else that is kurşabaş. A teacher can achieve all this not only by inspiring students with works of art in the realistic direction of great art, but also by teaching the basics of fine literacy.

The basics of Fine Arts can be mastered by the reader only with the support of the teacher. From the first steps of education, he should become a teacher, a leader. For example, when a picture from nature begins to draw, the reader does not know how to draw it, how to draw a sheet of white paper out of the udder of the work.

An experienced educator shows him how to divide his work into pieces and how to solve them consistently.

Teaching drawing from nature in the palm of the hand, the teacher first pays attention to the issues of observation and acceptance of nature. The ability to know correctly is natural in a person, and it is necessary to develop. To do this, it is necessary to teach him from childhood to carefully browse through things, pay attention to their specific characteristics in its shape, color, texture, analyze the construction of parts.

Without going into the analysis of nature, the teacher draws the children's attention to this piece and asks a series of questions: What is the feature of The Shape of the piece? What are the dimensions, that is, the height of the piece is more than the width, or otherwise? How does the light fall on the piece? What is its color? Acquaintance with Natura in this way will be a ticket to study it later. The educator gradually goes into deeper observations: he shows the main features of the construction of Nature, reveals their originality, that is, he begins a serious scientific analysis. He understood the legality of the distribution of the construction of an item form, the legality of events of perespektiv.

In order to accurately visualize the object under study, it is necessary that the reader first comprehends its shape in its entirety, and then to have a vivid idea of all the signs of this workpiece, all its details, a clear knowledge and at the same time the mutual arrangement of these elements, that is, the construction unity of nature.

It will be easier for everyone to understand if the student's explanations are explained in a class docket with pictures as a guide, or if they are explained using methodical levers.

After the reader gets acquainted with Natura, he will be able to move on to drawing. The educator puts before him educational tasks, organizes his observations in the process of drawing an image according to a certain system, draws his attention to the most important features in the construction of

Natura.

The teacher carefully monitors the activities of the reader's mind, constantly corrects and supports it. It is not necessary to "think for the reader", especially since instead of him there is no need to draw a picture, let him practice his thoughts, skills, but do not underestimate his work either. When the reader is in trouble, it is necessary to help him with a timely hint, an auxiliary question.

In primary classes, children are not accustomed to analyzing nature in the process of image creation, they perform the painting on the first impression. They rarely refer to nature, although they do not compare pictures with nature.

Their students will be able to teach the children's attention from superficial observation to the skill with which they are directed to analyze nature. When drawing, it is necessary that the pupils pass from one difficulty to another in a hurry, attentively and consistently.

If the reader draws incorrectly, the teacher immediately indicates his mistake and advises the correction. The reader will fix the image in the hook, gradually touching the tip of the pen on the paper, without using the eraser as much as possible. The picture is very dirty, only the eraser is used, while it can not be corrected.

The technique of correcting errors is shown by the teacher shogirdi himself in the drawing. At the same time, without correcting the error, it is necessary to explain in detail to the reader, so that he clearly understands the cause of his error and the methodology for its correction. In practice, this rule is often not followed. The teacher does not explain what a mistake is and how to observe it, putting it "wrong".

It is necessary to show the error in time and help in time. In this regard, as soon as the teacher is late, then it will be much more difficult to assist the student in correcting his mistake.

How can the teacher better organize his work in the classroom when the pupils now start painting? After 2-3 minutes after the explanation, he turns around the class and watches the work of the children. Once the reader feels the error, he will focus his attention on this.

Thus, at the first turn of the teacher, each pupil receives the correct instruction from the teacher in the continuation of his work. The teacher, who has turned the class, again returns to the side of the student who gave the instruction to that most earlier.

If the educator perceives all children as a typical mistake, he will stop his work and attract the attention of all readers to this mistake. In such cases, it is preferable to take the explanation standing next to the whiteboard. The teacher will understand in detail the cause of the initial error, and then on the class Whiteboard will show how to fix it.

In the process of clarifying the instructional material, it is always the duty of the teacher to do all the work that needs to be done so that the students can understand it. Every word of the teacher should be understood by the students. The teaching material explains that children should try not to use words and phrases that do not torment him, he first hears. If it is not possible for the teacher to not use such words (for example: ton, Colorite, lessirivka), then he should be able to understand their meaning here to the student, clearly and brightly tell about it.

It is also important that the material description does not become dry and dull. You should fascinate your reader with interesting.

It is known that beauty, when it comes to leading people to the highest virtue-nobility by studying the secrets of elegance, can not fulfill the task that any other teacher of the sphere can give a specialist

of fine, applied art. Indeed, the possibilities of a specialist in applied Fine Arts in bringing readers and young people to aesthetic and moral perfection, giving them a comprehensive spiritual feed are wide.

To understand the specific complexities of Fine Arts pedagogy, to grow masters who can master the skill of sharing its delicate edges with readers and young people.

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