

# Methodology of Improving Independent Learning Skills of Future Fine Art Teachers (On the Example of Still Life in Colorful Paintings)

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***Abstract---** Formation of the skills of independent learning in the system of creative preparation of students to gain deep knowledge and skills in the subjects of study play great role. One of the important conditions for the organization of the educational process in the preparation of specialists in accordance with modern requirements is the activation of independent educational activities of students. Self-education is the content of such qualities as independence, creativity, enterprise and activeness of a specialist.*

***Keywords---** Watercolor, Composition, Grizzly, Pencil, Construction, Painting, Nature, Technical Skills, Light-Shadow, Proportions, Law of Perspective, Linear Construction, Shape Plasticity.*

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## I. INTRODUCTION

The large-scale reforms underway in the Uzbekistan, as well as in all areas, continue to be relevant as a problem in improving the system of training highly qualified specialists in the system of continuing education. After all, in the development of any society, the adequacy of qualified specialists, their high level of knowledge and skills is a vital fact that does not require proof.

A range of reforms have been done and is being done in recent years on the issues of training specialists, their professional qualities, level of knowledge and improving the effectiveness of training. In particular, special attention is paid to the formation of such qualities as independence, creativity, activity of the trained personnel. The National Training Program states that "... development and mastering of technologies and tools for individualization of reading and independent learning are required for the training of modern personnel" [1].

The study and analysis of the creative work of artists and teachers in the modern system of higher education, based on the study of pedagogical activity in the light of modern requirements, conducting targeted research to improve the content of their professional training and teaching methods going is one of the current problems of today.

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Therefore, there are a number of problems in the system of training highly qualified specialists, which need to be addressed on a scientific basis. They are:

1. The fact that today's future graduates of higher education do not meet the requirements for the professional training of modern artists and teachers.
2. Low quality and effectiveness of the system of higher education in the professional and practical training of students (knowledge, skills and abilities, visual skills, creative activity, etc.).
3. Lack of independent learning competencies in the practical and creative activities of future artists and teachers.
4. Lack of attention to the application of knowledge and skills acquired in the classroom from theoretical and practical training in the process of independent learning, etc.

## II. THE MAIN RESULTS AND FINDINGS

One of the problems in the higher education system of Uzbekistan is to improve the practical and creative training of future artists and teachers through the activation of independent learning. We can cite a number of studies on how to solve this problem. The content of scientific research of such scientists as S.I. Arkhangelsky, V.P. Bepalko, V.A. Slastenin, A.A. Abdukadirov, B. Baymetov, R. Khasanov, N. Saidakhmedov, N.A. Muslimov is aimed at solving these problems.

The works on theoretical and practical foundations of fine arts education by A.T. Antonov [2], V.I. Denisenko, S.P. Lomov, Y.V. Shorokhov, A.P. Yashukhin serve to form the knowledge, skills and abilities of university students. It is studied in the works of N.S. Bogolyubov on the aspects of individual approach to independent work of students, the scientific and methodological basis of independent study of students in art education. However, both of these studies recommend intensive ways, forms, and means of teaching in the process of forming knowledge and skills in the field of pencil drawing. N.S. Bogolyubov studied the aspects of individual approach to independent work of students, the scientific and methodological basis of independent study of students in art education. However, both of these studies recommend intensive ways, forms, and means of teaching in the process of forming knowledge and skills in the field of pencil drawing.

Fine arts classes are an effective means of art education and are one of the factors influencing the spirituality, upbringing and thinking of young people. In order to create a strong and impressive work of art that will make a good impression on the audience, it is necessary to have a deep understanding of both the theoretical and practical aspects of fine arts.

Today, there are not enough classroom hours in higher education to master the secrets of fine arts. Therefore, today's demand for independent research of the student, small theoretical and practical research and experiments in the field of science. Because today we live in an age of information flow, and the field of fine arts is developing at the same pace with the times. In the world experience we can see that in all spheres of higher education more time and conditions are created for independent work of students.

“Independent work (education) is the main method of teaching students in higher education, which covers all stages of the educational process, namely: the study of curriculum materials on textbooks and literary sources; production of laboratory work, preparation for seminars and practical classes and pedagogical practice; writing

course and qualifying dissertations; course and final state certification exams. However, high school students who start in higher education usually do not have the skills to work independently, and in higher education, the organization of the educational process or teaching in school is very different” [5].

In high school, all the content of the curriculum is studied in the classroom under the direct guidance of the teacher, and in higher education, the share of independent work increases sharply. Teachers cover the main topic in each subject, which requires a lot of independent work from students. In high school, each lesson is given a specific task that encourages students to work systematically and on a topic; but not in higher education. The student will be required to determine the order and timing of the study of the main and additional literature on the subject.

In this regard, it is necessary to develop methodological recommendations for students on the organization of independent study on the subject. Therefore, in the example of the subject "Painting" it is advisable to give students theoretical and practical guidance on the topic of independent depiction of still life in the following order:

***Topic: Still life in the style of "Grizzly" in painting***

The purpose of studying the theory and methods of painting is to complete the tasks perfectly. Students will be required to complete a number of independent tasks in addition to classroom activities.

Students should be able to paint still lifes at home and paint with the same still lifes as they described during the lesson. To do this, they must be able to independently create still lifes. An in-depth knowledge of the art of painting and practical skills in this field allows the teacher to teach his students the basics of fine arts, to analyze and understand the works of famous artists [6].

In order to study the artistic means of fine art, it is possible to analyze in detail the works of talented artists and imitate their style. But as an example, you should definitely choose real works of art, which are considered to be masterpieces of world art.

An experienced artist's work reflects his/her thoughts and ideas of life. Therefore, instead of trying to copy it in full, it is better for everyone to create a still life, taking into account their capabilities and abilities [7]. While observing the masterfully executed work, how did the owner of the brush achieve such charm and expressiveness, how did he/she create a unique group of things, why did he/she put the objects in this way, how did he/she use the light, what was the harmony of color and color? What did he/she do to draw attention to the compositional center of the picture, how did he/she subordinate the secondary to the main, did the picture express spatial status, scale, did the laws of perspective apply, and did the rhythm in the painting's colors make the still life charming? It is necessary to look for answers to the questions: what means did the artist achieve?

The requirement for a still life pencil drawing was to depict the size and shape of objects in space. Painting is characterized by its material, size, light and shade, hue and color. In painting, we could only show the fullness of things, and in painting, we can show the whole complex of colors and all their qualities. That is, in painting, objects are represented not by their exact color, but by the color they see when they interact with other colors around them [8].

A true painting is a complete reflection of all the features of an object — shape and color, weight, hardness or softness, surface specificity (dull, glossy, rough, etc.). Sometimes the image is so vivid that even looking at it, one can feel the taste of the fruit and the smell of the flowers. The artist's ability to perceive colors is very sharp.



Picture 1: Fruit still life (Paper watercolor).

The complexity of painting reflects the color and variety of objects under the influence of the environment. Color changes are especially noticeable in nature. As we move away from our eyes, the color of things (distant forests, mountains, etc.) changes to the color of the air, which becomes dimmer and dimmer. Changes in color and clarity of vision as objects move away represent an airy perspective.

Inside the room, the effect of the atmosphere is unique, that is, the farther away from the window, the darker the color of things, the less clear. The direction of the light and its intensity must be taken into account when working on a still life. The size of objects is determined by the distribution of light, shadow, and color on their surface. Just as a line drawing of an object depicts a shape that changes in perspective, not its original shape, the color that is visible when combined with other colors around it, rather than its exact color when painted. .

This means that when painting a still life, it is important to reveal both the light-shadow ratios and the color ratios of the objects.

Color ratio is the degree to which things are painted in a way that reflects the color and brightness of the color in proportion to nature. The set of colors embodied in any work of art is called coloring.

If a picture is not colorful, it will have little effect, even if it is well thought out, structured, and executed. The artist never invents the color of the work on his/her own, he/she compares it with nature and accurately expresses the combination and proportions of colors.

When learning to distinguish between the levels of hunger and satiety in a still life, it is helpful to do a still life in one color. The color palette is called grizzly. Grizzly is derived from the French word "grizayle", which means the use of different shades of the same color in fine art. Grizzly can be expressed not only in pencil, but also in watercolors, oil paints and other materials. The main purpose of this work is to find the relationship between the object and the background.

Dark colors are usually chosen for grizzly, such as dark blue, black, and brown.

Grizzly is processed in the following order:

1. First, a line drawing of nature or an object is processed. Once the image has been processed and checked, the location of the beam and the brightest and darkest areas of the shape are determined. Sometimes things just don't work out that way (Figure 2 Step 1).
2. Instead, a space is left on the paper and the rest of the image is covered with a weak solution of paint. In this case, the appearance of the color of the solution should be close to the appearance of cracks in the product (Figure 2 Step 2).



1- Step



2- Step



3- Step



4- Step



5- Final Step

Picture 2: Paint a still life of fruit in watercolor style

3. The brightest areas, semi-shadows, and shadow areas of the product are identified until the applied paint is slightly dry. The rest of the image is then covered with a fresh coat of paint, and the shadows and semi-shadows are lightly washed away. Otherwise, there may be sharp transitions and boundaries in some places. If the subject is done in the background, colors are selected for both the bright side and the shadow side at the same time. (Figure 2 Step 3).

4. Shadows and shaded areas are created by increasing the amount of paint or applying a light smear on the brush. It is better to work with the background. It is important to draw the line between light and shadow, as well as to compare it with light shadows. (Figure 2 Step 4).

The final step is to fine-tune the pieces of the shape with a fine brush, blending the shadows near the bases of the objects a bit to give the still life a cohesive and harmonious look. As mentioned earlier, do not try to find the color of each shape, but correctly express the proportions between them. It is necessary to place the image closer to nature, and once again compare and analyze it as a whole with nature. (2- Figure 5 final stage).

### III. CONCLUSIONS

From the above, we can draw the following practical conclusions to make the process of painting of natural life more successful and attractive:

1. Grizzly painting is a preparatory stage for the transition to painting using all colors, which provides a great opportunity to learn how to use a brush and the composition and properties of watercolor paints.
2. After learning to paint several still lifes in a grizzly style, you can move on to painting a still life with a whole set of colors.
3. Revising curricula as needed, given the lack of systematization in the implementation of independent work in higher education.
4. Organizing students to work independently on the basis of newly developed curricula.
5. It is necessary to develop a clear mechanism for organizing and managing independent learning and to significantly increase the impact of independent learning on the assessment of students' knowledge.

We believe that on the basis of the above proposals, it is important to develop methodological recommendations that provide students with theoretical and practical knowledge and guidance on the organization of independent work for the effective and efficient independent learning. Clear guidelines for students on how to organize work on each topic, as described above, will have a significant, positive effect on students' independent learning activities.

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