



SCIENTIFIC THEORETICAL BASIS OF TEACHING YOUNG STUDENTS TO DESCRIBE LANDSCAPE COMPOSITION

Ilkhom Bakhriev

Senior Lecturer Department Of "Fine Art And Design" Chirchik State Pedagogical University, Uzbekistan

ABOUT ARTICLE

Key words: Composition, landscape, pictorial activity, pedagogy, methodology, methodological consistency.

Received: 18.02.2023

Accepted: 23.02.2023

Published: 28.02.2023

Abstract: This article describes the scientific theoretical basis of teaching future fine art teachers to describe landscape composition and its development history, the issues of using landscape views in composition classes for students.

INTRODUCTION

Today, in accordance with the problems solved by the science of pedagogy, there are also problems related to the professional activity of a fine art artist-teacher. This means that the science of pedagogy will solve the issues related to the improvement of the professional activity of the future art teacher. After all, what will this teacher be like, with what qualifications and ministerial training will he have. The main thing is to answer questions such as whether he takes into account the requirements for school education not only by society, but also by advanced pedagogical theory and practice.

Creating compositions during plein-air practice has been considered an integral part of the educational process in the faculties of fine arts, its importance is incomparable in the training of artist-teachers.

Working in the heart of nature creates conditions for the development of the students' knowledge acquired in the classrooms, their skills in the field of pencil drawing, painting and composition.

THE MAIN FINDINGS AND RESULTS

The beauty of nature is unique in that it cannot be repeated. Sunlight and the surrounding environment (colors) are an inexhaustible source of color harmony. The deep influence of nature on man, its influence on human character and thinking, prompted the creation of the landscape genre in visual arts.

The works of composition created in the landscape genre strengthen the psychological world of a person and enrich his/her inner world. The true depiction of the beauty of nature determines the artist's attitude towards it, the landscape genre is considered an important factor in the education of human emotions.

The study of nature and the development of professional skills are an interrelated process in the formation of a landscape painter. A creative approach to landscape painting is based on the impressions directly obtained in nature, the results of observations from it. With long-term communication with nature, the idea of landscape composition is born in the artist, its appearance is formed. One of the famous artists said: "Working on sketches is considered the highest school". Therefore, landscape painting, teaching to perform landscape pencil drawing, is considered the main and important factor of educating a landscape artist, it is the main section of the painting course.

What is *plein air*? The word *plein air* is derived from the French "*plien air*" meaning "free air" and refers to works of fine art made in the open air. *Etude* is performed in the open air, it is slightly different from performing *etude* in the room.

The abundance of light, the variety of reflexes, the location of objects in the landscape at a great distance, the rapid change of the light source, its dependence on the state of nature, the season of the year - all this complicates the process for a landscape artist who does not have the experience of new and unusual conditions.

The main achievements of the landscape study are the illumination of the nature in a certain state, the atmosphere and the spatial extent. In depicting all this, the artist achieves by considering color relationships through paints. The formation of professional skills of the artist is the content of this manual.

At the same time, this manual shed light on the uniqueness of *plein air* painting, based on past and modern fine art experiences, reveals the essence of training and recommends methodological recommendations in this field, as well as provides meaningful advice for performing exercises in the "Plenary" program.

A series of exercises and trainings aimed at improving the essence and skills of *plein air* practice has been organized. It consists in the peculiarities of creating or performing educational compositions, which are aimed at preparing students to solve creative problems independently. The monuments of culture and art that have come down to us testify to the fact that the people of the ancient world tried to depict nature from very ancient times. It is known that the ancient Egyptian artists depicted people, animals and animals, plot motifs related to the palace lifestyle from the Amaran period.

In one of his self-portraits, the ancient Greek painter Apelles depicts a human body illuminated by lightning, which is the source of light. In the images of ancient Rome and Byzantine landscapes, we can see that the ancient artists tried to depict the atmosphere and work shadows in color. In the fragments of murals that have survived to us, we can see the attention of the artists of that time to shadows and light, the experiences gained from observing nature in the depiction of objects. In Western European fine art, when depicting objects outside the room, we find cases of using natural light for the first time in works created in the XV century.

By the time of the early Renaissance, the belief that painting was the most important discipline had become a widespread idea among artists. In the works of the Italian artist Chennino Chennini and his/her "Treatise on Painting", images of nature serve as models for painting.

Tero della Francesco, one of the representatives of the Early Renaissance, showed in his work that light is an important factor in visual art. Italian artists who created during this period were very advanced in depicting people and nature.

Renaissance artists made their great contribution to the development of *plein air* painting. First of all, they wrote the first scientific works related to this field in order to create the theoretical foundations of color painting. Relying on the results of their observations, while referring to the cultural

heritage of antiquity, Renaissance artists enriched the theory and practice of realistic depiction of existence, made many changes in the fields of volume depiction, space, light, human body, environment - interior, scenery.

Renaissance artists (in Italy, Masaccio, Piero della Francesca, Mantegna, Leonardo da Vinci, Raphael, Michelangelo, Titian, Veronese, Pinioretto; in the Netherlands, Jan Van Eyck, Roger Vander Weyden, Bruegel; in Germany, Dürer, Nithard, Holbein; in France, Fune, Klue.) their merit is that they have created masterpieces of high artistic value as well as deep study of the secrets of the craft. Therefore, when we turn to the culture of the Renaissance period over the centuries, we are convinced that there is no end to what the practitioner-artist and teacher-artist should learn from it.

Leonardo da Vinci, a great scientist, thinker and artist of the Renaissance period, deeply analyzed the relationship between light and color in nature and explained a number of laws and rules for plein air painting. In the process of observing nature, he created a group of laws and principles that have a scientific basis based on his experience, which are followed by artists who create today.

Leonardo da Vinci developed the theory of aerial perspective. In his book "about painting" he looked at the air itself as a physical environment. Emphasizes its effect on the shadow-light and color conditions of outdoor subjects and the unique polishing of color as a result of this effect.

Leonardo da Vinci investigated the conditions of the laws of reflection and its place in color and shadow-light, and revealed the doctrine of reflexes in painting. Through this law, he showed the sphere of influence of the atmosphere on the existence under the sky. From this, it can be concluded that the colors of objects with less light are less attractive, that is, the colors of illuminated objects appear in different colors and attractiveness depending on the amount of light.

Leonardo da Vinci always emphasized that when depicting objects with different lighting conditions, one should approach with conscious observation. That it is the right way to the goal. Depicting what he sees, as his eyes see it, the artist does not use his mind, so he resembles a stone mirror, because he only shows the reflection of all the objects in front of the mirror, and does not try to study and understand it.

In the process of studying nature, A. Vunit speaks about perfection: "No matter how many discoveries the human genius creates... it is powerless in front of the beauty and dignity created by nature, because in nature we do not find any deficiency or excess of anything".

The basis of Leonardo da Vinci's teaching was the question of the possibility of revealing the essence of the painting as a result of a thorough study of nature. Artists who followed his teachings later reached the pinnacle of fine art. The development of plein air painting is inextricably linked with landscape painting. The Dutch artists who lived and created in the XVII century were the first European artists to turn to landscape painting as an independent genre. By this time, along with landscape painters, artists of other genres began to observe nature with special attention.

Observing the state of nature, making pencil drawings and sketches, observing the unique state of nature, was considered an important condition for the training and development of a painter.

Etudes from nature are not only an important factor in the creative practice of landscape artists, but also became the main occupation of historical genre artists of the XVIII century. They overcame the conventional way of making images, during this period landscapes were made in this style, they made a great contribution to the development of painting in a realistic direction, they tried to depict the existence objectively and truthfully.

Thus, in the process of creation of plein air painting, three main directions of plein air development in Western European art are clearly fulfilled: 1) perfection of creative practice in painting

in the study of nature; 2) formation of the theory of true painting; 3) the main methodological developments of the development of landscape art.

D. Constable, an English painter who lived and created plein air in the world visual arts in XIX century, has a special place in the development of the theory and practice of plein air painting. His personal experience, his contribution to the landscape genre, and his recommendations for the development of the plein-air field remain relevant today. Constable was constantly honing his skills, and making sketches and sketches was his main occupation in this field.

Constable's artistic views, especially his study of plein air painting in a practical style, served as an example for students of several European art schools in the 1930s and 1960s. Representatives of French fine arts. E. Delacroix, J. Michel, C. Corot, J. F. Mille, T. Rousseau, E. Manet, C. Pissarro and others are among them.

The works of F. Mille, who lived and created at the same time as them, made a great contribution to the genre of landscape and realistic painting, which is mainly related to the life of peasants. In the works of Barbizons, motifs related to simple rural life are reflected: forests, rivers, pastures full of grazing animals, villages. All this is important in relation to the correct determination of the natural color richness of the air and light environment. The Barbizonians opened a new interpretation of the understanding of beauty as a result of working with nature with their creations against the official French Academy.

French impressionist artists discovered new aspects of working in nature, K. Monet, K. Pissarro, P. O. Renoir, A. Sisney and others. They avoided materialism in their creations and aimed to deliver instant impressions to the viewer through color.

In the process of constantly observing nature, impressionists came to a general solution of color and tone. Evaluating their work, K. Yuon says: "While the ancient masters made objects against the background of the atmosphere, the Impressionists, on the contrary, created the atmosphere in the hands of the objects". As an example of this, it is appropriate to cite the work of the French artist Monet "Rouen Cathedral". In this work, there is almost nothing left from the material world, but the bright color play of paints, which was not observed until Moni, is reflected. It is known that Monet worked about forty versions of the "Rouen Cathedral" scene. In the landscapes worked by Cézanne, the materiality of objects, their plastic state consists of an organic unity of volumes.

CONCLUSION

In conclusion, it should be said that it is important for future visual arts teachers to master the skills of landscape composition and description. Because they have to create, explain and work with the students of the secondary general education school. The problem that has arisen in this case and the contradictions in the goals and tasks of training highly qualified specialists, the process of forming the coloristic vision of students in pedagogical educational institutions, can be achieved through the lessons of practical performance of landscape painting in plein-air conditions, not on the basis of modern methodological tools and computer technologies.

REFERENCES

1. Baymetov Botir Boltaboevich Formation of the skills of portraying the future teacher of fine arts in pencil drawing ACADEMICIA: An International Multidisciplinary Research Journal Year: 2020, Volume: 10, Issue:5 Firstpage: (1122)
2. Botir Boltabaevich Baymetov, Muratov Khusan Kholmuratovich, Self Turkish Journal of Physiotherapy and Rehabilitation; 32(3) ISSN 2651-4451 | e-ISSN 2651-446X

- www.turkjphysiotherrehabil.org 30493 Sketches as a Tool in the Professional Training of a Future Artist-Teacher. Vol. 63. No. 2, (2020) @ www. solidstatetechnology. us
3. Б. Байметов. История развития изобразительного искусства Узбекистана. Наука, образование и культура, Москва, 2016. стр. 19–23.
 4. Baimetov Botir Boltabayevich, Sharipjonov Muhiddin. Development of students» descriptive competencies in pencil drawing practice. Issue 08, 2020 issn 2689–100x the usa journals, usa www. usajournalshub. com/inde x.php/tajssei... mso, ISSN 2689–100X The USA Journals, 261–267.
 5. Baymetov, B. B., & Sharipjonov, M. S. O. (2020). Development Of Students’ Descriptive Competencies In Pencil Drawing Practice. <http://www.usajournalshub.com/index.php/tajssei>. The American Journal of Social Science and Education Innovations, 2(08), 261-267.
 6. Boltabayevich, B. B., & Shodievna, B. O. (2020). Individual Approach To The Formation Of Artistic And Creative Talents Of Students In Art Schools. <http://www.usajournalshub.com/index.php/tajssei>. The American Journal of Social Science and Education Innovations, 2(08), 637-642.
 7. Baymetov, B. B., & Sharipjonov, M. S. O. (2020). Development Of Students’ Descriptive Competencies In Pencil Drawing Practice. The American Journal of Social Science and Education Innovations, 2(08), 261-267.
 8. Boltabayevich, B. B., & Shodievna, B. O. (2020). Individual Approach To The Formation Of Artistic And Creative Talents Of Students In Art Schools. The American Journal of Social Science and Education Innovations, 2(08), 637-642.
 9. Boltabayevich, B. B, & Pardaboy, K. (2020). Scientific and theoretical aspects of the formation of compositional abilities of students in painting Turkish Journal of Physiotherapy and Rehabilitation; 32(3) ISSN 2651-4451 |e-ISSN 2651-446X www.turkjphysiotherrehabil.org 30494 classes. European Journal of Research and Reflection in Educational Sciences Vol, 8(3).
 10. Байметов Ботир Болтабаевич. Актуальные вопросы подготовки педагогических кадров республике Узбекистан. Международный научный журнал «ВЕСТНИК НАУКИ» 2020/10. Том 1. 10 (31). Страницы 5-9.
 11. Байметов Ботир Болтабоевич. Тасвирий санъатдан бўлажак рассом-ўқитувчиларни касбий тайёрлашда композиция фанининг назарияси ва методикаси. Science and education journal. 2020/4. Стр. 461-467
 12. Байметов, Б. Б. (2020). Педагогика олий таълим муассасаларида талабаларга композиция фанини ўқитишнинг назарияси ва амалиёти. Science and Education, 1(7).
 13. Байметов, Б. Б., & Талипов, Н. Х. (2016). Методическая последовательность ведения работы над живописным портретом в педагогическом ВУЗЕ. Научная дискуссия: вопросы педагогики и психологии, (4-1), 46-50.
 14. Baymetov, B. B. (2020). Development Of The Ability To See And Represent The Form Remotely In The Process Of Teaching Students To Portray A Creature In Higher Pedagogical Education. The American Journal of Applied sciences, 2(10), 154-159.
 15. Botir Boltabayevich Baymetov. Development Of The Ability To See And Represent The Form Remotely In The Process Of Teaching Students To Portray A Creature In Higher Pedagogical Education. 2020/10 Журнал. The USA Journals. Том 2. Страницы- 154-159
 16. Botir Boltabayevich Baymetov. Technologies Of Moving Images Of People From Different Views In Fine Arts Lessons. The American Journal of Social Science and Education Innovations. The

American Journal of Social Science and Education Innovations (ISSN – 2689-100x) Published: January 31, 2021. Стр. 463-468 Turkish Journal of Physiotherapy and Rehabilitation; 32(3) ISSN 2651-4451 | e-ISSN 2651-446X www.turkjphysiotherrehabil.org 30495

17. B.B Baymetov. Inson qomatining turli ko'rinish va holatlaridan qisqa muddatli tasvirlaridan bajarish myetodikasi. "Science and Education" Scientific Journal January 2021 / Volume 2 Issue. 357-365
18. Botir Boltabaevich Baymetov. oliy pyedagogik ta'limda bo'lajak tasviriy san'at o'qituvchilarining ijodiy qobiliyatlarini shakllantirishning ba'zi masalalari. academic research in educational sciences volume 2 | issue 1 | 2021. 277-283 бетлар.
19. BB Baymetov, XX Muratov. Tasviriy san'atdan amaliy mashg'ulotlarida talabalarining tasvirlash mahoratlarini takomillashtirish texnologiyalari. Science and Education, 2021. 349-354.
20. Мукаддам Тожикузи кизи Хамрокулова, Рашид Неъматович Зульфиев, Ботир Болтабаевич Байметов. Теория и практика преподавания академического рисунка в подготовке будущего художника педагога. Science and education scientific journal. 2020/12. Том 1. Номер 9. стр 364-372.
21. Botir Boltabaevich Baymetov. Art Of Modern Uzbekistan: The History Of Its Development During The Years Of Independence. The American Journal of Social Science and Education Innovations. 2020/10. 125-132.
22. BB Boltaboevich. Methods of portraiture in the process of making sketches and drawings of the human face in higher pedagogical education.
23. International Journal of Psychosocial Rehabilitation, 2020. Том 24. Номер 5. Страницы 6408-6415.
24. Botir Boltabayevich Baymetov. Technologies Of Moving Images Of People From Different Views In Fine Arts Lessons. The American Journal of Social Science and Education Innovations. 2021/1. The American Journal of Social Science and Education Innovations (ISSN – 2689-100x) Published: January 31, 2021. том 3. номер 1. Страницы 463-468.
25. BB Baymetov. Inson qomatining turli ko'rinish va holatlaridan qisqa muddatli tasvirlaridan bajarish myetodikasi "Science and Education" Scientific. January 2021. Volume 2 Issue 1. 357-365. Turkish Journal of Physiotherapy and Rehabilitation; 32(3) ISSN 2651-4451 e-ISSN 2651-446X www.turkjphysiotherrehabil.org 30496
26. BB Baymetov, XX Muratov. Tasviriy san'atdan amaliy mashg'ulotlarida talabalarining tasvirlash mahoratlarini takomillashtirish texnologiyalari. Science and Education, 2021. 349-356.
27. Botir Boltabaevich Baymetov Xusan Xolmuratovich Muratov. Methods Of Teaching Students To Do Sketches In Independent Learning. 2020/12. The American Journal of Social Science and Education Innovations. 2. Номер 12. Страницы 8-13
28. Ulfat Shuxratovich Ismatov Botir Boltabaevich Baymetov. Pedagogika oliy ta'lim muassasalarida talabalarini bosh namunasini tasvirlashga o'rgatish orqali tyexnik mahoratlarini takomillashtirish. 2020/11. "Science and Education" Scientific Journal November 2020 / Volume 1 Issue 8 Страницы 476-484
29. Laylo Mirsoatova Botir Boltabayevich Baymetov. Oliy pyedagogik ta'limda inson qomatini tasvirlashning nazariyasi va myetodikasi. 2020/11 "Science and Education" Scientific Journal November 2020 / Volume 1 Issue 8. Страницы 467-475

30. Botir Boltabaevich Baymetov, Ulfat Shuhratovich Ismatov. Development of competencies of future fine art teachers in description of nature in graphic materials. 2020. ACADEMICIA: An International Multidisciplinary Research Journal. том 10. Номер 11. Страницы 864-871.
31. Botir Boltabaevich Baymetov. Creativity Of The Outstanding Artist-Miniaturist Kamaledin Behzad (1455-1536). International scientific and current research conferences "science and innovation in the xxi century: crucial issues, discoveries and achievements" Doi - 03 2021/2/19. Pages: 67-71. Hungary, Europe.
32. Shoxidahon Odiljonovna Botirova Boltabaevich Baymetov. Theoretical foundations of coloring in the organization of fine arts classes. 2021/4. ACADEMICIA: An International Multidisciplinary Research Journal <https://saarj.com>. Том 11, номер 4, Страницы 775-782. Turkish Journal of Physiotherapy and Rehabilitation; 32(3) ISSN 2651-4451 | e-ISSN 2651-446X www.turkjphysiotherrehabil.org 30497
33. Bobur Abdugani Ogli Nabiyev Botir Boltabayevich Baimetov. Technologies for Improving the Composition of Students in the System of Higher Pedagogical Education 2021/4. The American Journal of Social Science and Education Innovations. Номер 03. Страницы 64-70
34. Pardaboy Khudoyberdiev Baimetov Botir Boltabayevich Use The Theoretical Foundations Of Color Science In Teaching Students To Work With Educational Productions From Painting. 2021/3. The American Journal of Social Science and Education Innovations. Номер 03. Страницы 330-337.
35. Muxiddin Sharipjonov Botir Baymetov. Oliy pedagogik ta'limda talabalarga inson qiyofasini amaliy tasvirlash jarayonida ijodiy kompyutyensiyalarini rivojlantirish. 2021. ACADEMIC RESEARCH IN EDUCATIONAL SCIENCES. Том 2. Номер 3. 1066-1070.
36. Iqboloy Ibrahimova Botir Boltabaevich Baymetov. Technologies for using fine arts in developing students' artistic imagination. 2021/4. Asian Journal of Multidimensional. Research (AJMR) <https://www.tarj.in>. Том 10.4. 544-551.
37. Botir Boltabayevich Baymetov. Theory and Practice of Teaching Composition to Future Fine Arts Teachers in Pedagogical Higher Education Institutions Turkish Journal of Physiotherapy and Rehabilitation; 32(3) ISSN 2651-4451 | e-ISSN 2651-446X. www.turkjphysiotherrehabil.org. Pages: 30482-30497