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**USING THE STILL LIFE GENRE OF FINE ART IN ORGANIZING GROUP CLASSES FOR STUDENTS IN HIGHER PEDAGOGICAL EDUCATION*****Farhod Bozorov****Master Student Chirchik State Pedagogical University, Uzbekistan****Botir B. Baymetov****Professor Chirchik State Pedagogical University, Uzbekistan***ABOUT ARTICLE**

**Key words:** Organization of class activities, pencil drawing, still life, form, composition, construction, methodical stage, proportion.

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**Abstract:** The article is aimed at organizing training sessions in the professional training of future teachers of fine arts, improving the skills of drawing and composing still life compositions in various genres and topics of various fine arts. It details the basic rules of imaging and presents the techniques for working with still life in a methodical consistency.

**INTRODUCTION**

In the higher education system, in addition to audience classes, group classes are of great importance in preparing talented and independent students for full-scale pedagogical activities. Organization of fine art classes is of great importance for students to acquire the following fine art basics. They are as follows:

- creative thinking, the process of forming the skills of organizing creativity improves;
- helps to form a system of knowledge and skills for a wider study of the topic performed in the audience;
- allows students to improve their spatial environment and the laws of linear and aerial perspective using academic drawing;
- teaching to understand the image of nature in the environment (three-dimensional form on a two-dimensional plane), develops the system of three-dimensional thinking and improves the skills of composition, creative works from nature, memory and imagination;
- develops visual memory, eye;
- develops hand movement at a professional level;
- develops artistic imagination and improves the skills of general vision of forms, exaggeration of the main thing and light depiction of secondary objects;

- stimulates mental activity, arouses the desire to acquire specific knowledge necessary for practical work;
- improves the student's creative potential and expands his/her opportunities by applying the acquired knowledge and skills.

Drawing a pencil image of a still life created from household items presents a new, more complex task to the future art teacher. In this case, objects can have different shapes. Together with this, we can compare the shape of these bodies to geometric shapes. The rules used in the process of performing all practical exercises for drawing from nature are also used during the drawing of this still life and are carried out in the necessary stages.

Drawing a still life made of household items is much more difficult than the previous task (drawing several groups of geometric shapes). Here, it is important not only to be able to see the proportions and color relations of objects, but also to be able to determine the perspective view of each of the objects that are different in shape and located in different places relative to the artist. Each object in a still life should be dependent on the others. Then several structural lines appear on the surface of the paper.

When drawing a still life of household items, it is necessary to compare the strength of light and shadow on the surface of objects made of different materials. For example, when describing the surface of a metal container, it is necessary to use strokes of a different character to describe its shape and texture more fully. By correctly determining the color relationships in the picture, the student can describe the material of the body. The light falling on the surface of glass, metal, ceramics and objects that reflect light strongly is characterized by the fact that the surface is highly reflective. This situation is less in objects made of other materials, for example, plaster, wood, etc. It is very important to follow the sequence of drawing and drawing.

Below we will consider the process of drawing a still life. Finding the compositional structure of the initial analysis of the volume of the images. Observing the still life from different angles, taking into account the relationship of light and shadow, the most favorable place for the appearance of the form is chosen.

**Stage 1.** Compositional arrangement of the image on the paper. A still life on paper of a certain format should be placed in such a way that the entire surface of the paper actively participates in the depiction of nature.



direction, naturally the long side of the paper should be placed in an upright position. The size of the depicted objects should be selected correctly: the image should not be too small or too large, and it should not be stuck in one corner. The drawing should be placed approximately in the middle of the paper. For each individual case, it is required to choose a separate composition, taking into account the size of the paper and the relationship between the depicted objects and the overall image area.

In training sessions, the composition is selected based on the image in the field of view, the paper format is determined, and the image is placed on it. Determining the composition of an image (especially in the process of drawing a still life) consists in correctly determining its location, dimensions and background. In a well-placed image, nothing can be changed or removed without destroying the integrity and interaction of the overall image. It is recommended to make several lines for high-quality work on the training picture. The compositing image finder will help you position the image correctly on the paper. To make this device, a rectangular window is opened in the middle of cardboard or thick paper, and this window should be proportional to the surface of the paper. Holding the device in a perpendicular position to the light of the eye directed at the object being drawn, we bring it closer to the object, move it away and determine the exact location of the object by aligning the edges of the object to the sides of the device.

The main requirement in the process of working on an educational picture is to correctly determine the location of objects on the paper and leave the same space on all sides (right, left, top and bottom). It also takes into account the color of the objects and the material they are made of. Because they should draw naturally in the image. For this reason, the largest body in the still life should never be placed in the center of the paper, but should be represented on the left or right side. A well-placed image never looks cramped or takes up too much space on paper. Also, in an educational still life, the proportions of the objects must be correctly marked on the paper.

**Stage 2.** Constructive analysis of form and perspective structure. When working on the image of objects in still life, the artist should proceed from the change in shape, proportions and perspective of the subject, depending on the location. First, the general appearance of objects is defined by light lines, boundary lines are drawn, and all objects are depicted within these lines. The plane surface on which the objects



are located is displayed. After that, all the bodies are defined separately in relation to each other. The size, proportion and location of each object is determined. When determining the ratio of bodies, it is necessary to choose a unit of measurement for comparison. It is convenient to take the size of the medium or small body to compare the height.

By constantly clarifying the background of the objects, the perspective view of the objects is carefully observed: the objects should not block each other and they should not cross each other. The distance between the objects and the position of the base of the objects relative to the horizontal surface are determined. For this, it is necessary to observe the still life from a close distance, from the side, from the back, from above, and to determine the relative position of the bodies. In order to correctly describe each body, it is necessary to project them, that is, to imagine them as linear structures or glassy bodies. The proportions of the objects are continuously determined, observing that the perspective view and shape of the objects are processed correctly. First, the interaction of large parts, and then smaller - auxiliary parts is clarified.

The student moves away from the easel to check the authenticity of the image. In this case, the intermediate distance should allow a complete comparison of nature and the picture being drawn. During the inspection, the nature and the image are looked at sequentially and any errors are corrected immediately. Also, if the artist is working standing, he can move a little away from the easel and compare the image and the object in nature. It is recommended to control and check the drawing at each stage of the drawing process, rather than finding mistakes at the last stage of drawing and then spending a lot of time correcting them.

When working with a perspective image of objects, it is important to be able to indicate their size, location, and level of incident light. This is achieved by using different inks and pen pressure. Nature's color relationship involves the interaction of dark, medium and bright colors in the picture, their analysis. In single-session training images, color relationships are used to describe light and shadow surfaces, and to show the boundaries of these surfaces. First of all, the borders, shadow and light are marked in the picture in light colors. The reflection of other surfaces (wall, fabric, etc.) falls around the contour of the unlit surface of the object, and this place is given a brighter shade compared to the object's own shadow. In this case, the proportions of objects are determined by comparing the ratio of bright and dark colors of the painting and nature. The naturalness of the image is argued with the help of light and shadow.



**Stage 3.** Summarize the picture. At this stage, the painting is almost finished, and it is necessary to compare the image with nature, remove unnecessary details, summarize the primary and secondary parts, and get a general impression of the work. For a young artist, still life drawing is of great scientific importance. Drawing a still life from nature allows to fully reveal the location of objects in a realistic picture, to focus mainly on the perspective image, and to master the rules of linear-constructive image execution.

### CONCLUSION

In conclusion, it should be said that working on still life is of great importance in the manifestation of new creative aspects of students. And in order to strengthen the theme, it is an important factor in strengthening the theme that they work at home with different images of objects, fruits and vegetables.

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