

Scientific and Methodological Basis of Teaching Fine Arts Lessons in Primary Schools

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Abstract – The article describes the scientific and methodological basis of teaching fine arts in primary school. It describes the concept, structure of the workbook, the requirements for it, the advantages of the workbook, the stages of its creation, and the results of experimental work on the basis of the problems.

Key words – Fine Arts, Labor Education Classes, Spiritual Knowledge, Methods Of Drawing, Theoretical Knowledge, Methodological Principles Of Teaching.

I. INTRODUCTION

Nowadays, the teaching of fine arts in general secondary schools often does not develop students' creative potential, does not help them to develop the skills of working with information and identifying, analyzing and systematizing the main content. Reproductive methods of education are widely used. The modern specialist is required not only to be knowledgeable in his field and to have knowledge in this area, but also to be able to use them appropriately in various professional situations. In addition to labor education classes in secondary schools, the fine arts also have great potential for career guidance and the formation and development of their aesthetic and spiritual knowledge. In order to make the most of these opportunities in fine arts classes, it is important to make sure that the content of the subject is structured in a way that is interesting to the students, taking into account their age. In order to do this, we need to look at unconventional ways, methods that enhance students' interests and creativity, in covering topics, creating visual exercises and assignments that students can do, and moving away from dogmatic stereotypes. Due to the nature of the visual arts, there is a great potential for us to use such techniques, visual exercises and assignments. However, the information in the textbooks that have been published so far does not go beyond summarizing and describing simple methods of drawing.

II. LITERATURE REVIEW

According to R. Arnheim, one of the main tasks of visual observation is to regulate the appearance of the image. Unless the exact form of the object is imagined, the information given about the object does not reach the observer. The precise movement of the component of imagining the world creates new images and forms the essence of visual observation. It serves the function of a specific cognitive process, has a complex feature of aesthetically complementing the search for the understanding of being: it arises on the basis of verbal reasoning, it is formed by the connection of significant materials in the transition from one form to another loses its meaning.

According to V.P.Zinchenko, V.M. Munikova and V.M. Gordons, thinking in visual observation is a human activity, the product of which is the emergence of new object images, the creation of a new form of observation with a new look, conveying certain meaningful loads and their appearance and based on the fact that they have.

V.P.Jukovsky and D.V. Pivovarov argued that visual observation is a stage between abstract thinking and practice, analyzing the peculiarities of visual observational thinking, not opposed to the implementation of verbal abstract reasoning, and that the process of perception cannot end without them.

III. ANALYSIS

One way to increase the effectiveness of fine arts lessons is to link each lesson material to other science materials taught at school. It is well-known that art lessons in primary school are connected with mathematics, labor, and the world around us. Many years of experience and lessons have shown that in addition to the above subjects, the subjects of fine arts are directly related to many subjects of a natural and human nature from the subjects taught in school. Explaining interdisciplinary subjects in school will certainly justify students' mastery of these subjects. An art teacher can combine a fine arts lesson with other subjects only if he or she has a thorough theoretical knowledge of the subject and a thorough knowledge of the methodological principles of teaching. Many educators have noted in their work that interdisciplinary communication is an important factor in improving the effectiveness of the lesson. For example, the great Czech educator Jan Amos Comenius said in his book *The Great Didactics* that "everything that is interconnected must always be studied together."

Interdisciplinary communication is the creative use of other learning materials to make lesson material clear. Because all the subjects taught in the primary grades study the objective being and its elements. Therefore, the closer the subjects are to each other, the easier it is for students to understand, and they try to master all the subjects at once, not just some of them. For example, in the visual arts program, "Drawing is a topic based on the bird category, and the subjects taught in this class do not inform students about birds and birds." Therefore, when preparing for this lesson, the art teacher should talk to the school's zoology and geography teacher and get the necessary advice from him. The teacher then writes a syllabus using the skeletons and overalls of the birds in the biology classroom and the posters depicting the birds.

If there is a slide or slide with a picture of a bird in the biology classroom, it should be shown to the students. Each science teacher can learn one thing, one object, one event in several science curricula. But they never duplicate each other, because each science examines and studies this material from its own point of view. This means that in order for a work analysis lesson to be purposeful, it is appropriate for the teacher to connect with subjects such as mathematics, the world around us, and music. To do this, science teachers need to know each other's material on a single topic and link their material to it. If a teacher does not know that the subject he / she is teaching will be studied in another subject and does not have information about his / her materials, he / she will not be able to explain his / her material in detail. For example, in order to publish a poster for the Fine Arts Room on March 8, students will not only learn about the decoration of the newspaper, but also learn about the history of the globe, the symbol of "motherhood" and the symbol of "peace" on Women's Day. Because a fine arts teacher talks about something or events that need to be drawn and explains all the elements that need to be depicted in this conversation, the ways to depict them, what to focus on when depicting. The main directions of the lessons are aimed at developing the skills and abilities of future teachers of fine arts to organize, plan and methodically make sense of the lesson process, to work with chalk on the classroom board. The following types of practical work are provided on the basis of the program of methods of teaching fine arts:

1. Development of a thematic plan for one academic year;
2. Development of lecture notes on the types of fine arts courses;
3. Development of visual aids for fine arts;
4. Create and present a sample lesson description for a type of fine arts lesson;
5. Lesson analysis;

In the course of the lesson, it is expedient to make effective use of the traditions of folk pedagogy, world pedagogy, psychology, art, the teachings of our great ancestors, our wise events and legends. It is known that in recent years, experienced Methodists have shown that it depends on scientists, psychologists and didactic conditions. The most important conditions are:

- Have good textbooks, didactic and methodical teaching aids and technical aids for primary school;
- Good psychological environment in the group;

- The relationship between the student and the teacher;
- The quality of the lesson is high and effective, provided that the didactic purpose of the topic is properly organized, following the general pedagogical conditions;
- In-depth study of pedagogical, psychological, scientific and methodological literature in the compilation of lesson plans from the fine arts;

The course report should take into account the following:

- Subject / type / of the lesson;
- The purpose of the lesson: scientific, educational, aesthetic;
- Course content;
- Type of lesson;
- Lesson plan / structure /;
- Questions for oral review;
- Sequence and volume of training materials;
- Quality and stages of creative work;
- Content and methods of independent work;
- Use of equipment and teaching aids;
- List of used literature;
- Effective use of the blackboard and pedagogical drawing;

IV. DISCUSSION

The lessons learned by the primary school teacher during the hands-on activities and the instructional sessions will be analyzed and discussed with all the students in the group. This discussion and analysis is done by combining general didactic and methodological aspects. The most important part of the analysis process is to be able to accurately assess how well the teacher is doing. An analysis of a teacher's fine arts lesson or educational activity usually begins with a self-assessment, an analysis of his or her report, an assessment of the situation in the classroom, and pedagogical tactics. This creates the qualities that are so important to a teacher. Of course, every elementary school student in every school is distinguished by his or her abilities and general abilities. It is understood as a specific area of special ability, as well as students and adolescents who are worthy of any type of art, have a strong passion and interest, and have the ability to play it. While the general gifted learner's learning characteristics are multifaceted, he or she may be a little impatient to learn a particular field in depth or may not have developed the skills well enough. Learning the secrets of fine arts, the interest in it will be unique to each student. Given the different characteristics of the students, it is not possible to achieve the full purpose of the fine arts with the hours in the curriculum. So whatever. The scope and variety of works of fine art are extremely diverse. That is why a fine arts teacher is required to have a deep knowledge and level of each type of fine arts.

The peculiarity of teaching fine arts in primary school is that the content of education in these classes is determined primarily by the characteristics and psychology of young children of primary school age, their interests, existing knowledge and skills and abilities.

It is known that children develop a passion for fine arts, especially painting, very early. It is known from history that it begins at the age of 2-3 years. Characteristically, children prefer drawing to reading and writing. However, the duration of the pictures they draw is very short, 1-2 minutes, at most 4-5 minutes they complete any picture. Although children's drawings are not literate, they can depict any scene, event or object in their content according to their abilities. They do not like to use paints because they cause them certain difficulties. However, items painted in different bright colors are of great interest to children. When his pictures don't look good, his devotion quickly returns. In such a situation, it is useful for the teacher to help children quickly and try to lift their spirits.

V. CONCLUSION

Nowadays, the teaching of fine arts in general secondary schools often does not develop students' creative potential, does not help them to develop the skills of working with information and identifying, analyzing and systematizing the main content. Reproductive methods of education are widely used. The modern specialist is required not only to be knowledgeable in his field and to have knowledge in this area, but also to be able to use them appropriately in various professional situations. In addition to

labor education classes in secondary schools, the fine arts also have great potential for career guidance and the formation and development of their aesthetic and spiritual knowledge. In order to make the most of these opportunities in fine arts classes, it is important to make sure that the content of the subject is structured in a way that is interesting to the students, taking into account their age. In order to do this, we need to look at unconventional ways, methods that enhance students' interests and creativity, in covering topics, creating visual exercises and assignments that students can do, and moving away from dogmatic stereotypes. Due to the nature of the science of fine arts, there is a huge area of opportunity for us to use such techniques, visual exercises and assignments. However, the information in the textbooks that have been published so far does not go beyond summarizing and describing simple methods of drawing.

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