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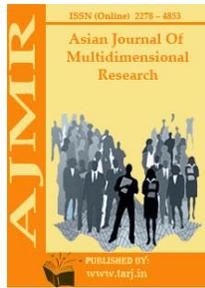
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VISION

The vision of the journals is to provide an academic platform to scholars all over the world to publish their novel, original, empirical and high quality research work. It propose to encourage research relating to latest trends and practices in international business, finance, banking, service marketing, human resource management, corporate governance, social responsibility and emerging paradigms in allied areas of management. It intends to reach the researcher's with plethora of knowledge to generate a pool of research content and propose problem solving models to address the current and emerging issues at the national and international level. Further, it aims to share and disseminate the empirical research findings with academia, industry, policy makers, and consultants with an approach to incorporate the research recommendations for the benefit of one and all.

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USE OF NATIONAL-REGIONAL COMPONENT IN ART LESSONS

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ABSTRACT

The article is devoted to highlighting the experience of primary school teachers in the introduction of the national-regional component in the aesthetic education of primary schoolchildren. It also pays attention to the pedagogical conditions of the effectiveness of aesthetic education and the specifics of multilevel education.

KEYWORDS: *Esthetic Education, Junior Schoolchildren, National-Regional Component.*

INTRODUCTION

Art education is designed to involve every student in aesthetic development and the creation of life values. Teaching students the fine arts develops the cognitive and aesthetic potential of the individual, helps to master the categories of aesthetics, to stimulate the formation of aesthetic consciousness [3, p. 17].

Aesthetic education as an integral part of moral education is designed to form an aesthetic attitude to reality, develop the ability to see beauty in the surrounding objects and phenomena, objects of art, engage in artistic creativity, and bring beauty into life as much as possible.

The aesthetic attitude towards the world is most clearly expressed in art. The main concept of art is an artistic image, and the means of improving the spiritual image of people and the life around them is artistic-figurative activity.

Teaching children the fine arts develops the cognitive and aesthetic potential of the individual, helps to master the categories of aesthetics, to reveal the meaning and functions of aesthetic consciousness. These activities contribute to the development of imaginative thinking, visual memory, imagination, and artistic abilities in children.

At present, the national-regional component is being introduced in all schools of Uzbekistan. It meets the needs and interests of the peoples of our country and allows you to organize classes aimed at studying the natural, socio-cultural and economic characteristics of the region, the national (native) language and national literature.

In the age of high technologies, the thread that connects us with the past, present and future is lost. Modern man must restore and preserve the stock of folk wisdom of the creative heritage, which is assumed by the national-regional component.

THE MAIN FINDINGS AND RESULTS

The introduction of the national-regional component in artistic education is the use of the totality of the creative experience accumulated by the Uzbek people, the traditions of a moral, aesthetic, and intellectual nature inherent in it.

The values of Uzbek artistic culture, both folk and professional, when included in the educational process, perform not only the function of enlightenment, but also, which is especially important, actively influence the formation of the worldview, moral, and aesthetic orientations of the individual.

The national-regional component provides for the possibility of introducing content related to the traditions of the region. In the classroom, he carries a very large amount of knowledge on various topics: history and literature, folklore, geography, fauna and flora.

The use of a national-regional component or local lore material in teaching fine arts to schoolchildren carries great pedagogical possibilities.

In pedagogical literature and school practice, the concept of “local history approach” was included as one of the specific cases of manifestation of the local history principle in teaching (Machulina M.A.). If the local history principle as one of the general pedagogical principles means the comprehensive use of local history information and sources in the organization of educational and educational work, then the local history approach as a specific methodological method for the manifestation of the local history principle means clarification, concretization, disclosure and confirmation of scientific concepts by facts of the surrounding reality and the practical implementation of the connection of education with life and practice.

The factors of establishing associative links in the implementation of the local history approach in teaching lessons in some cases are direct local history information, and in others - the local history knowledge of students, their life and cognitive experience. The main purpose of the local history approach, aimed at the practical implementation of the connection between teaching visual activity and life, is to increase the cognitive activity of students, equip them with deep and solid knowledge, skills and abilities.

The national-regional component in teaching fine arts in primary school is a specially selected content part of the ethno-artistic culture of the Uzbeks and other peoples of Uzbekistan, which is integrated into the standard curriculum for study.

In the lesson on the topic “Artist and Museum”, the teacher can tell students about the museums of the Fergana Valley, you can conduct a preliminary excursion to the museum, tell about the peculiarities of the life of the peoples of the Namangan region and the Fergana Valley. Also, when going through this topic, much attention is paid to the nature of the native land, protected areas.

In the fifth and sixth grades, within the framework of the national-regional component, lessons are conducted on illustrating the tales of various peoples that are indigenous to this region. In order to increase their effectiveness, the teacher needs to integrate various types of Uzbek folk art (applied art, music, dance, poetry) into the educational process, using modern multimedia teaching technologies.

In the seventh grade, the teacher continues to pay attention to the study and revival of the Uzbek ornamental culture. For this, a special approximate task is envisaged to complete a sketch of decorative design for facing ceramic tiles based on the Uzbek folk pattern. This lesson can be conducted using project-based teaching technology that takes into account the individual abilities of students.

Local lore material, used depending on the didactic goals and educational tasks of the lesson, acts as a source of theoretical knowledge and confirmation of their truth, as a means of cognition and as an object for solving educational and cognitive tasks in the learning process. Local history materials used in the lessons of visual activity can be divided into several groups: (1) information about the nature of the native land (descriptions of animals and plants); (2) paintings by local artists, architects, poets, etc., as well as information about their work; (3) household items created by local craftsmen and information about these crafts; (4) historical information about the region; (5) materials about the history, traditions, peculiarities of life of the indigenous peoples of the region, etc.

We see the ways of improving the content of education of primary schoolchildren by means of folk art culture of the Fergana Valley through familiarizing with folklore. Folklore translated from English means folk art, which in the Fergana Valley region represents: (1) folk poetry (short humorous stories - askia, legends, myth, fairy tales, proverbs and sayings, riddles and counting rhymes); (2) folk music (lullabies, folk dances "Andijan polka"); (3) religion (Christianity, Islam); (4) folk architecture (housing, outbuildings, religious architecture); (5) folk crafts (wood carving and painting, embroidery, ceramics, lace knitting, weaving).

Of all the components of folklore, the first three types are a literary and musical genre that helps to understand the essence of the problem and express emotionally in children's creativity in the lessons of fine arts and art work. For example, in the third grade on the topic "Folk holidays", it is necessary to use play and theatrical moments in folk music, such as a ditty, showing elements of folk dances and those national rituals and traditions, the holiday of whose people was conceived on the theme: "Hosilbairami - *Harvest Festival*" (fair), "GullarBayrami - *Flower Festival*", "Nawruz".

The following two types of folklore: folk architecture and folk crafts - complementing each other, are directly related to the art of depiction. Folk crafts and architecture are part of the artistic environment, the cultural life of any nation, in the introduction to which the main link falls on the initial school (I.Ya. Yakovlev).

S.L. Rubinstein defined and adopted by many authors the classification of types of thinking on a number of grounds: according to the genesis of development (visual-effective, visual-figurative, or artistic and verbal-logical) and the nature of the tasks being solved (theoretical and practical), according to the degree of development (analytical and intuitive), by the degree of novelty and originality (reproductive and productive), by means of thinking (visual and verbal) and functions (critical and creative). The development of thinking is expressed in the gradual expansion of the

content of thought, the sequential emergence of forms and methods of mental activity, in their change as the personality is generally formed.

The most important component of the creative and reflective activity of consciousness is imagination as a component of visual thinking. Creative imagination involves the independent creation of images that have no analogue and differ from each other in the degree of brightness and correlation with reality. Allocate realistic imagination, reflecting reality, and fantastic. The term “visual thinking”, the product of which is the generation of new images, is spreading in the works of many authors (R. Arnheim, V. I. Zhukovsky, D. V. Pivovarov, etc.). I.S. Yakimanskaya distinguishes three types of image manipulation: the ability to represent objects in different spatial positions, transformation of the original image and the construction of fundamentally new images.

V.I. Zhukovsky and D.V. Pivovarov identify the following stages in the process of creating an image of visual thinking: 1) creating the image itself; 2) comparison of the created image with the original, construction of new real models; 3) extra 10 polarization of information obtained during the study of a quasi-object and a model created with its help; 4) practical verification of the results of extrapolation, when the image of visual thinking, reflecting some essential features of reality, becomes the object of special reflection; 5) experimental verification of information about a new object in familiar forms (usually sensually visual). The created object as the final product of visual thinking bears the imprint of reality, being an analogue of the object of objective reality.

In the elementary grades, there are a number of thematic drawing lessons (on presentation and imagination). This includes topics such as: “autumn in the village”, “winter holidays”, “Drawing from the memory of trees”, “Drawing leaves”, “spring has come”, etc. Conversations on works of art are conducted in parallel with these lessons.

In the middle link, the program becomes correspondingly more complicated, the amount of information increases, the goals and objectives become more complicated, and the technique of work execution changes. Students are introduced to a variety of materials such as gouache, bedding, and colored art crayons.

A good addition for the development of knowledge, skills and abilities of schoolchildren in the visual arts are various types of extracurricular and extracurricular activities. Art schools, art studios, circles give children the opportunity to independently, creatively approach the tasks set, which accordingly improves the result of work.

Excursion to the bank of the Syrdarya River

Purpose: to teach you to observe the world around you more closely. See the characteristic features of a landscape with a body of water. To promote the development in children of love for their native land, for nature, and bring up an aesthetic taste. Make some sketching from life in pencil. Themes for sketches are different: from individual elements of trees (branches, trunks) to compositional sketches of a landscape with a river.

OrolTansykbaev, People's Artist of Uzbekistan, was one of the landscape painters who worked in the fine art of machine tools. A distinctive feature of OrolTansykbaev's work was love for the Motherland, its praise, glorification of the beautiful and unique nature of the native country.

Performing an etude of reflection in water

The goal is to consolidate the skills of working in the open air, to teach students to analyze and compare the color-tonal relationship of earth and water. Learn techniques for writing reflection.

Making a landscape in color with gouache or acrylic paints.

Individual work.

1. Repetition of material about the features of working with gouache and acrylic;
2. Demonstration of illustrations and reproductions of paintings by artists for the analysis of the color scheme of practical work of students.
3. Repeat with the students the color sequence.
4. Practical work.

Teamwork.

1. Creation of a landscape with a reservoir in a format not less than half a wattman.
2. Students are grouped into groups of 3-4 people. Everyone is responsible for their own area of work (creating a general composition, drawing details, color scheme, etc.).

CONCLUSION

The use of local history material in fine arts lessons allows creating conditions for the development of a creative personality, making the educational process meaningful and more interesting for students, since local history allows you to give the learning process the character of search and research, takes you outside the lesson, outside the school, into the surrounding reality. Also, drawing classes using local lore material develop the ability to see the beauty in native nature, in the works of art of local artists.

The use of local lore material in the fine arts lesson played a large role in the mental development of primary schoolchildren, in the development of their creative abilities.

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