



## **COMPETENCIES FOR THE DEVELOPMENT OF STUDENTS' VISUAL THINKING THROUGH PENCIL IN FINE ARTS EDUCATION**

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### **Abstract**

This article provides brief information about the role and significance of pencil in the creation of architectural, fine and applied art, how to make pencils correctly and the competent stages of the work until the end of the work.

**Keywords:** Visual ability, Observation, Holistic Vision, Visual Memory, Draft, Raw Painting, Composite Placement, Proportions, Law of Contraction, Construction, Light-Shadow.

### **Introduction**

Architecture, graphics, painting, sculpture, applied art - all these types of art emerge on one common basis, that is, on the basis of a rigorous study of pencil art. At the same time, it is worth noting the opinion of the artist and pedagogue P.P. Chistyakov: "The highest aspects of art are manifested in pencil".

From the history of art we know that the pencil is the basis of fine art, only through pencils can there be an exaltation and improvement in art. Whether it is a memoir, or a sculptor, a nainki painter, or a product of the imagination of a craftsman, the ideas and sketches of the creative examples of art are first manifested in pencils. Making drawings in the pen is the main limb of the entire visual process. In this, observation alone is not enough - during the study and knowledge of nature, man is a direct participant. Because in this process a single sense of talent is not enough, it requires reasoning, and the harmonious use of reason and imagination.

If a teacher can draw something convincingly, then he must be able to feel the invisible parts of it. In doing so, his knowledge of its true form must be so complete that it is necessary that he be able to depict it almost consciously in a three-



dimensional form on a flat surface. The drawing should begin with the "generality". Because, a drawn image without any commonality and without volume becomes a graphic drawing. For this reason, it is recommended to work out small details while making the image general. Small details play an important place in expressing the image, revealing the basis of the idea, revealing the essence, determining the clarity of ideas.

On the basis of the above examples, the future craftsman must have the following skills in order to practice the ability to draw:

**Ability to see.** Pencil is the manager of educational processes in the field of fine arts. It is clear that at the heart of the pen lies a harmony with real life.

The content of a work of art is revealed mainly in the drawn image. Its main content is vital and attractive in both the suspenseful and compositional form.

The pencil shows the position of the three-dimensional image and the space itself, the characteristic places, plasticity, movement, textures of the plane on which the material is drawn in two-dimensional space on the basis of graphic means.

For the realist artist, the pencil is at the same time an understanding of the life he is using, which serves to make sense of the life he is using in the language of form, to affect the viewer through his own visions. It is this aspect that is the ability to see.

**Observability.** There are several (long-term, very short, discontinuous) types of tracking.

The artist, observing life, learns, gets new impressions of its diversity. He enriches his worldview and creative possibilities with it. Therefore, neglect of the real surrounding environment leads to a stunt in the artist's creative growth.

**Holistic Vision.** An artist's holistic vision is specific, professional analytical vision, which means seeing a unique ability, thing, or event with the eye and perceiving it from the heart. That is, to identify the common intrinsic dependence in the individual parts by distinguishing the necessary from the unnecessary, by distinguishing the characteristic aspects.

In the artist's imagination, everything and events will not remain complete, but will remain the main typical and characteristic, sorted out from nature for the creative object, exactly the desired places, condition, construction or aesthetic qualities, plasticity, color, color of the form.



**Visual memory.** The process of observation in an artist is as follows: he reflects what he has seen, what he has experienced, on the basis that he remembers it for a short time or for a long time.

The ability to remember is present in many. Particularly strongly developed visual memory is a feature of the artist's mental state, based mainly on the ability to remember and visualize, and through this.

Visual memory develops based on practical experiences. As a result of the frequently repeated "remembering" exercises, the ability to remember grows.

The artist should constantly draw short-term drawings and perform exercises on the hands. These exercises allow you to quickly advance and perceive a reality quickly. The role of the draft and the raw picture in short, quick drawing is invaluable.

**Qoralama (nabroska).** It is a short, multiplicity image of the world in existence, usually short, and sometimes very short (incredibly limited) in a period of time that has nothing to do with the person painting itself. In order to speed up the work on this path, a very small amount of graphic materials and drawings are used.

Before placing a long-term pen, a holistic image of nature is always used. Simply put, it uses a draft (nabroska).

A properly found, holistic nature can serve as the beginning of a long-term study pen.

**Xomaki rasm (zarisovka).** A fuller, but multi-colored, inexhaustible image, the image of the world, in a shorter period of time than a long-term pencil, is drawn from nature. Raw painting usually determines the period of painting in relation to its content, depending on where it will be used in the future, according to the demand that the artist has set for himself.

The raw painting is drawn from nature, as if it were a continuation of a short-lived pencil, enriched with all-round pieces. The large, fullness of the natura is that it is an intermediate appearance of a short- and long-term pencil.

The difference between a short-term pencil and a raw drawing depends not only on the time spent, the drawing of this or that object, and the manner in which the work is done.

It is important to work step by step in the process of creating a work or an academic work. These steps are performed as follows:

**Composite Placement** (composite) - the stage of correct placement of the insert on the all-round paper scale;

**Proportions** (proportion) - the stage of reflection of the dimensions or proportions, relationships between the general structure and details of the composition, the determination of their relationship, mutual proportionality or harmony;

**Law of contraction** (perspective) **and viewpoint** - the stage of finding the general and narrow aspects of the nature on the basis of the rules of perspective, i.e. the reduction of the details of the landing, after determining the location and dimensions of the parts;

**Construction** (postroyeniya) **or build** - the stage of visualization based on the depiction of the objects in front of the object in all respects, the ability to visualize the invisible parts of the object, as well as the depiction of the front side of any object, as well as the missing sides of the back.

Graphical tools are used in the rendering and display of the image. **Graphics tools.** When doing the work of pencil drawing, the "image language" should be economical, compact, and at the same time broad and very impressive. For this reason, the following basic requirements are imposed on graphic tools in draft drawing:

-they must be simple, economical, flexible even when performing a very complex task in all-round work, sometimes in difficult conditions. An instrument with such broad potential is – **are strokes and lines.**

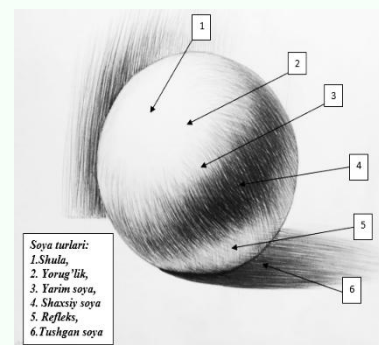
**Line.** It was invented by the earliest representatives of mankind in the primitive times and is the first manifestation in the appearance of the fine art. However, it is still used as the main means of painting.

**Stroke.** A stroke line or stroke is formed by a pencil or other device in motion during the movement of the hand on the surface of the paper, using ink agents. With the help of a stroke, the light-shadows, volumetric aspects, spatial width, color tone and tone of the image are deduced.

**Yorug' - soybeans** In turn, it will be carried out in the following stages:

**Shula** - The brightest part of the Narsa and the items. It is made up of glass, porcelain, shiny metal products.

**Light** is a ray of light that falls on the face of an object and a nerd.





**Half-sky** is the light that falls on the surface of a piece of art.

**Shakhsiy soya** - orqa tómonidági sóya of the illuminated part of the narsa va á óðà □

**Refleks** (axes) is the axe of the light of the sun, which is the part of the sâhsiy sóya, nârsalardan, tekislikdân aks etayotgán nurlar.

**A fallen shadow** is a shadow that falls from side to side objects interacting with each other and onto the plane on which they stand.

The shadows blend in as one passes over the other. That harmony **The Hormone of the Shadows** deya atash mumkin.

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