

LANDSCAPE PAINTING IN THE PLAIN AIR AS PART OF A COMPREHENSIVE TRAINING IN FINE ARTS**Sulaymonova Muxiba Boltayevna**

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Abstract. This article examines the methodological approaches to developing first-year students' professional skills in landscape drawing during plein-air practice. The study highlights the use of various graphic materials and the combination of both "wet" and "dry" techniques. It emphasizes the effectiveness of integrating individual and group forms of instruction, as well as the importance of analyzing and copying preparatory works by renowned landscape masters.

Modern pedagogical technologies, including the master class, case-study, and cluster methods, are discussed as key tools for enhancing students' creative and analytical competencies. The findings demonstrate that systematic outdoor practice promotes the development of compositional and spatial thinking, improves drawing proficiency, and contributes to the formation of professional artistic skills in future art teachers.

Keywords: *plein-air drawing, landscape art, graphic techniques, wet and dry methods, art education, pedagogical technologies, master class, case study, cluster method, creative thinking, spatial thinking, professional skills development, first-year students.*

In our age – the age of information and pedagogical technologies – it is especially important to improve the level of education, its structure, forms of teaching and content.

This trend is necessary for the professional training of specialists receiving knowledge in the field of "Fine Arts and Engineering Graphics" at pedagogical universities

Here, an important means of improving the level of education is a comprehensive selection of traditional and modern teaching methods, taking into account the individual characteristics of students.

It is a known fact that many students entering the first year already have a basic art education, received in secondary specialized educational institutions and art schools.

It is necessary to emphasize that the training, education and development of an artist-teacher depends on many factors, and the most important of them is the formation and further consolidation of skills in visual activity, which is the basis of training.

A central place in the professional training of students is given to practice in plein air conditions, and in particular, landscape drawing from life.

In academic work on a landscape, a drawing can have an independent meaning if it is a graphic composition, and an auxiliary one when it serves the purpose of studying the diverse forms of nature and is used as preparatory material for further work in color.

Beginning artists often underestimate the role of landscape drawing in the learning process, although it is through the study and exploration of nature that they become familiar with the surrounding reality.

analysis and constructive perception of the objective world, teaching techniques for creating independent landscape compositions and developing aesthetic taste.

Mastering the technology and operations of landscape drawing and becoming familiar with the pictorial possibilities of graphic materials is the first step in working en plein air.

It's worth noting that while admiring nature, students are more likely to capture the tonal and color relationships that characterize the chosen motif.

But without knowledge of drawing, without practice in drawing landscape elements, this work can be very difficult and fruitless.

Therefore, it is important to teach students the basic steps of landscape drawing.

Learning various techniques for drawing from life will help a future artist determine the most accessible method and means of depiction, which will subsequently form the basis for developing professional skills and abilities in subsequent stages of training.

A strong and competent drawing is the foundation of landscape composition. It is through plein air painting and during the first year of professional training that the foundations of a future fine art teacher are laid.

This aspect of the problem remains understudied. As a result, the effectiveness of drawing instruction is diminished, leading to a slowdown in the training of future art teachers. During the urban plein air practice, work is carried out to solve the following problems: further development of the subjective-logical, analytical and motivational components of the students' professional activity mastery and more professional use of tools and graphic materials when working on landscape drawings; and Acquiring knowledge in the field of composition, aerial and linear perspective; the transition from mechanical copying from nature, without the use of a methodical sequence, to a more meaningful understanding of nature – a poetic perception of nature. Understanding the means of expression of linear and tonal landscape drawings from life; The entire system of initial training in landscape drawing en plein air should be integrated into the ability of junior students to learn the most basic skills of creating a simple composition and subsequently learn to solve more complex problems posed by the final qualifying work.

The development of basic skills and abilities in visual arts while painting landscapes en plein air will be most effective if the following recommendations are taken into account:

- a variety of means for conveying the surrounding nature (materials in various combinations - sauce and sanguine), the use of "wet" and "dry" techniques when drawing a landscape;
- a combination of individual - a combination of careful study of nature with the cultivation of an artistic creative approach to it;
- the study of the works of landscape masters, at this stage careful viewing is especially important,

Individual training with frontal training; further analysis and copying of individual details of preparatory drawings for large paintings by C. Lorrain, N. Poussin, I. Shishkin, U. Tansykbayev, A. Volkov, R. Akhmedov, Ya. Salpinkidi, as a means for developing an analytical and constructive approach to nature;

– Use of leading pedagogical technologies (master class, case study, cluster) and teaching methods acceptable for working outdoors. We have already said that in order to achieve the above-mentioned tasks, it is necessary to use modern and innovative achievements in pedagogy with the use of a set of complementary methods that are adequate to the goals, objectives and logic of teaching;

A balanced combination of qualitative and quantitative analysis of experimental work. By taking the above recommendations into account, a qualitative shift in the development of en plein air landscape drawing skills in first- raising the level of professional training; improving the quality of drawing skills; developing the professionalism of future artist-teachers.

Outdoor activities should involve the completion of practical assignments on various topics, preceded by a learning task and a brief explanation of various theoretical aspects, and at the end of each lesson, it is necessary to conversations, discussions, and business games using modern educational technologies (research has shown that the most effective is the "master class" technology).

The relationship between students and the teacher during the learning experiment should be built on the basis of a communication model developed taking into account the individual characteristics of students of a given. It is important to note that in these types of classes, independent student activity is encouraged, but under the direct supervision and encouragement of a sensitive teacher. In conclusion, it should be noted. In working en plein air to develop professional landscape drawing skills and abilities with first-year students, our research allowed us to draw the following conclusions:

1. While working en plein air, students develop subjective perceptions of their surroundings.
2. They develop an interest in educational visual activities.
3. Their creative perception of nature is refined, resulting in
4. Compositional and spatial thinking, which is the main criterion for developing skills in landscape drawing en plein air, develops more quickly.
5. Knowledge of various graphic media and technologies for
6. The formation of professionalism takes place, which is the foundation for further independent compositional searches to create a finished picture.

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