

THE SCIENTIFIC AND METHODOLOGICAL FOUNDATIONS OF THE FINE ARTS JOURNALISM AND THE ESTABLISHMENT OF ETHICS

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Annotation: This article serves as a practical guide for young teachers starting their careers in general secondary schools. It provides a detailed explanation of how to properly equip and organize an art classroom in accordance with modern educational standards. The article discusses aspects such as classroom lighting, creating a comfortable creative environment for students, arranging art materials efficiently, and effectively utilizing aesthetic education tools to enhance teaching outcomes.

Keywords: fine arts, art classroom, equipment, organization, still life, lighting, composition, color harmony, creative environment, student activity, aesthetic education, art teaching, painting, creativity, learning environment, easel, art supplies, illumination, plants, beauty, lesson efficiency, art school, inspiration, cleanliness, aesthetic taste.

«Научно-методологические основы художественной журналистики и становление этики»

Аннотация: Данная статья является практическим пособием для молодых педагогов, начинающих свою деятельность в общеобразовательных школах. В ней подробно рассматриваются вопросы правильного оснащения и организации кабинета изобразительного искусства в соответствии с современными требованиями. Особое внимание уделено освещению, созданию комфортной творческой среды для учащихся, правильному размещению художественных материалов и эффективному использованию средств эстетического воспитания.

Ключевые слова: изобразительное искусство, кабинет искусства, оснащение, организация, натюрморт, освещение, композиция, цветовая гармония, творческая среда, деятельность учащихся, эстетическое воспитание, художественное обучение, живопись, креативность, учебная среда, мольберт, художественные принадлежности,

освещённость, растения, красота, эффективность урока, художественная школа, вдохновение, чистота, эстетический вкус.

Introduction

Fine Arts is one of the most important disciplines that shapes an individual's aesthetic taste, creative thinking, and attitude toward beauty. For this subject to be taught effectively, the classroom the Fine Arts room must be properly equipped, orderly, and comfortable. The room's lighting, ventilation, furniture arrangement, cleanliness of tools and materials, as well as the correct placement of still-life objects all directly influence the creative activity of both students and the teacher. Therefore, organizing the Fine Arts classroom is essential for improving the quality of art lessons and guiding students toward independent creativity. To convert a particular room into a Fine Arts classroom, several stages must be followed. First of all, when selecting the room, it is necessary to examine how well it receives natural light. The room should not be too dark, nor should it face direct, intense sunlight, because in both cases the eyes become fatigued quickly. Therefore, choosing a room with moderate, balanced lighting is the most appropriate solution.

The room must be arranged to ensure a comfortable working environment. If the room is intended for regular classes, it should be set up to support effective teaching. If the goal is to create an artist's studio, then a room with windows that receive natural light from the north or northeast is ideal, as this type of lighting is best suited for artistic work. A table or an easel must, of course, be available. It should be placed near the center of the room but also close enough to a wall, ensuring ease of movement and allowing the artist to step back and evaluate the drawing from behind. As is well known, when viewed from a distance, a drawing's errors and shortcomings become more visible. The easel or table should be positioned in relation to the light source not directly facing it, but slightly angled to prevent shadows from falling on the work surface. If shadows appear, they interfere with the drawing process. A comfortable chair or stool is also necessary; its back should be straight, and its height must correspond properly to the table.

The artist should not stand in a straight line with the easel; instead, they should position themselves slightly to the side. On a nearby stool or small table placed to the right side, the paints, brushes, palette, and water container should be arranged on the side of the dominant hand (if the artist works with the left hand, these items should be placed on the left). A small cabinet or stand is used to store unfinished artworks, paper, cardboard, and reserve paints. One

of the most important considerations is ensuring that the cabinet remains dry, because paper absorbs moisture quickly, which may later damage the artwork.

Finally, I believe we should hang on the wall the artworks we have created those that make us happy and inspire us. When we are not in the right mood, looking at them should give us motivation. One section of the wall should be reserved for sketches. We can pin up the sketches of new works we plan to create; by looking at them, we can think about where to add new elements to make the composition clearer and more engaging. This wall should be placed opposite the resting area or seating corner. Correct placement of a still life, "The skillful use of still-life arrangement and compositional rules creates a visually pleasing result." Before arranging the still life, we determine the direction from which the light falls. Incorrect: If light comes from two sides or if the lighting is too bright and intense, the artist's work may not turn out well. Shadows become confusing, and the clarity of forms is lost. Correct: Therefore, it is advisable to ensure that the light comes from a single direction.

(Natyurmort)- expresses the surrounding reality of a person through various objects, flowers, and fruits. Now, it comes to the objects to be placed and the fabrics for the background. Incorrect: objects leaning to one side, densely clustered in the center, or conversely placed too far from the center, appear uneven and improperly arranged. Correct: objects should be distributed evenly on both sides of the central line. The size, height, and proportion of the objects should be harmonious. Incorrect: perspective is ignored when objects are placed on the same plane, and the front and back planes are not defined. Correct: placing objects in the foreground, middle ground, and background creates depth. "The shape, material, and light-shadow effects of the objects in the artwork are clearly depicted; the composition of the work is perfect."

Incorrect: the colors of the objects do not match each other, are in contrast, blend with the background, or are too similar to the background fabric, causing the still life to appear monotone. For example, placing a ripe red apple on a red cloth makes it difficult to distinguish shadows, as both the fruit and fabric are warm colors and too close in tone. Correct: there should be a harmony of main colors in the still life. Warm and cool colors must be balanced. For instance, placing a yellow pear on the red cloth allows shadows, highlights, and reflections to be clearly visible. Incorrect: objects that do not match the theme are also wrong. For example, including a winter hat among summer fruits is a thematic inconsistency.

Equipping an Art Classroom

1. The classroom should have proper lighting and ventilation. The best option, as mentioned above, is natural light coming from the north or northeast. This helps our drawn creative works appear soft and stable. If artificial lighting is used, white-colored lamps should be preferred.

2. Arrangement of Desks and Tables. Special angled desks or easels are placed for drawing. Light should fall on the students' faces from the left side. If most students are left-handed, the placement of artificial light should be adjusted accordingly. The rows should be approximately 60–70 cm apart to allow students to move freely while standing up from their seats.

3. Tools and Equipment. Brushes, paints, water containers, erasers, palettes, pencils, and paper should have dedicated racks, cabinets, or individual boxes for each student. After class, students are responsible for cleaning the tools they used and placing them in their assigned spots.

4. Placing the Still Life. A corner of the room or a central spot should be designated for the still life so that it is visible to all students. A cloth is placed on a special table or stand. Light should fall on the objects from the side. The background should be free of excessive decorations, as these can be distracting—for example, brightly colored fabrics, heavily patterned cloths, and similar details.

5. Lighting Arrangement. Ideally, light should come from the left and slightly from above. If an electric lamp is used, it should be positioned at a height of 90 cm. Very strong light creates sharp shadows, so the lighting should be moderate and balanced.

6. Teacher's Position. The teacher's desk is placed at the front of the classroom, which is one of the easiest ways to observe all students. In front of the teacher, there should be a board, an easel for demonstrations, a display board or monitor, and a projector. Nowadays, a teacher who comes to class without a display or slides is like a soldier going to battle without weapons..

7. Wall Decorations and Classroom Exhibits. Colors are displayed on the wall, separated into warm and cool tones. When two or more colors are mixed, the resulting colors are shown as examples. Works by famous Uzbek artists, along with descriptions of their art, are also presented. To motivate students, the best student works are displayed on the wall. A corner is designated for this purpose and updated every month. There, artwork and creative examples of students who receive high grades are exhibited.

8. Cleanliness and Safety Rules. Productive work happens in a clean environment. After drawing, desks are wiped, paint containers are washed, and easels are returned to their designated places. The floor should be smooth and non-slippery. At the end of class, lights are turned off and windows are closed.

9. Colors and Mood. The walls of the classroom should not strain the eyes. Light colors, such as white, neutral shades, light gray, and similar tones, are ideal. These colors do not distort the true hues of the paints.

10. Placement of Plants in the Classroom. Having flowering plants in the classroom can create a different mood for students. Their main purpose is to purify the air and produce oxygen. Plants, along with art pieces, enhance the creative environment. Based on conducted analyses and practical observations, a properly organized art classroom should have adequate lighting that does not tire students, comfortable seating and easel arrangement, orderly maintenance of tools and equipment, and an aesthetically pleasing environment. Proper placement of still lifes helps students better grasp the principles of composition, color harmony, and perspective. Moreover, a classroom decorated with plants and displaying students' works on the walls inspires creativity, responsibility, and artistic motivation.

Conclusion

In summary, equipping and organizing an art classroom is not only about creating comfort but also about fostering a creative environment. A well-lit, clean, and orderly classroom develops not only students' drawing skills but also their aesthetic taste. Harmony in every detail—lighting, colors, arrangement of objects, and cleanliness—reflects the unique spirit of art. Therefore, an art classroom should be arranged as an environment that broadens students' creative worldview and nurtures their love for art.

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