



Pedagogical Views of Scientists in Improving their Professional Competence

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Abstract

Preparing competitive personnel that meets the requirements of the world labor market is one of the main functional features of the higher education system, and its effective implementation directly depends on the professional competence of pedagogues working in this system.

Keywords: Professional competence, improvement, education, lesson, pedagogue.

The more skillful, knowledgeable, qualified and experienced the pedagogues working in the higher education system are, in a word, "masters of their profession", the more effective the process of achieving the goals set in the "Development Strategy of New Uzbekistan" will be. Article 46 of the Law "On Education" specifies the following as "Obligations of pedagogical staff", namely:

- respecting the honor, dignity and work reputation of the participants of the educational process;
- conducting high-quality training sessions;
- Use of information and communication technologies, advanced and innovative forms and methods of teaching and education, etc., and these obligations are serving as an institutional basis for improving the professional competence of pedagogues.

Within the framework of the topic of improving the professional competence of pedagogues in the higher education system, scientists and researchers of various disciplines put forward their opinions and views. In particular, foreign researchers and scientists E. Terhart, G. Niedermair, and in our country professor R.S. Samarov, researchers T.T. Kalekeeva, N. Mamadalieva and others conducted scientific research on the formation and development of professional competence of pedagogues.

The analysis of scientific literature showed that German scientists have different approaches to the types of professional pedagogical competence. For example, the members of Baden-Württemberg (Gewerkschaft Erziehung und Wissenschaft Baden-Württemberg) of the Federal Lands of Germany on Education and Science issues stated that the teacher's professionalism (professional skills), professional autonomy, and high-level university training are comprised of the following competencies: knowledge and mastery of the didactics of this science; social competence; diagnostic competence; to be aware of the elements of pedagogical counseling and the principles of pedagogical support; use of multimedia tools in the educational process; organizational skills; the ability to work in a team; he explains with his aspirations for innovation.

Researcher N.K. Suleymanova writes, "Professional competence is a long-term process of the integrative quality of a person who is able to objectively evaluate his professional characteristics, professional-pedagogical activity based on his individual working style in the conditions of



continuous self-development and improvement. , professional growth and striving to show one's identity". Researcher E. Terhart evaluates professional pedagogical competence as a "unit of necessary professional knowledge, professional skills and professional ethics", while G. Niedermair's opinion shows that "competence" is related to concrete pedagogical situations in functional development, including the pedagogue's intelligence and professional ethics.

In our republic, at the end of the last century and the beginning of the 21st century, a number of studies were carried out on the reform of the teaching of visual arts and teacher training in the continuous education system. In particular, a number of scientific researches were conducted by S.Abdullaev, B.Azimov, B.Baymetov, S.Bulatov, K.Gulyamov, J.Darmenov, N.Tolipov, R.Khasanov and others. Each of the carried out scientific research works is aimed at the development of this or that field of the educational system according to its content, form and character.

The future visual arts teacher, along with deep acquisition of theoretical knowledge, loves and observes nature as much as he does many practical exercises based on nature during practical training, he can achieve high results in his field. In the process of describing objects, it is necessary to deeply analyze the shape being drawn, and describe it by analyzing and synthesizing it. And this gives its result in figurative creation with means of representation (pencil, sauce, sangina, charcoal, etc.). For example, Leonardo da Vinci, Albrecht Dürer studied every part of the human body and used them in their images. Before depicting a human figure or portrait, they thoroughly studied its structural features like an anatomist-researcher and created their world-famous works of art. In the professional training of a future fine art teacher, the scientific basis of educational pen drawing clearly fulfills the rules and regulations of the student's drawing during this or that educational exercise. For example, in elementary courses, when drawing plaster geometric shapes, the student is required to practice the skills of making these objects based on the linear structural structure and following the rules of perspective. When describing the human figure (in higher courses), students must study its anatomical structure. Senior students begin to develop their own individual imaging and practical skills. They should perform each task in their own technical way, while following the existing laws of anatomy in pencil drawing (location, integration of bones and muscles, their proportions and structures, light, shadow, etc.). Therefore, in order for the student to perform the academic task correctly, first of all, it is necessary to follow the various laws and regulations that should be applied in visual arts.

Through these rules, he should exaggerate the first-level items in the performance of the educational pen drawing, clearly describe the characteristic features of other forms, and make the second-level items in such a way that they are not noticeable to the general ordinary eye. The most important thing is that he should have thoroughly mastered the practical aspects of performing these exercises. The laws and regulations applied in the field of fine arts are derived from the laws of nature. These laws are of great importance in the development of visual arts. The laws of depiction form the student's knowledge and skills of practical working with forms, develop creative abilities and thoroughly prepare him for future pedagogical activities. The exercise of depicting objects according to oneself is considered the main one in art-graphic faculties, and it requires the student to work on the basis of the above-mentioned laws and regulations. Therefore, the student should be fully armed with the basic laws of painting from the early stages of his studies, and should study in depth the works and painting techniques of the great artists who lived and worked in the past. Correctly describing the structural arrangement of objects and their perspective reductions in different situations requires students to constantly perform practical exercises. For example, when depicting objects, whether it is a living nature or geometric shapes made of plaster, placing a wire copy of this shape next to it helped young artists to easily learn the linear constructive structure and the rules of perspective. Imaging with the help of the Sinch



method greatly helps in determining the reference points, perspectives and spatial conditions of various geometric and other shapes (cubes, cylinders, cones, prisms, etc.) on the plane of the object. True depiction of existence is important in professional training of a future fine art teacher and providing him with artistic information. Depicting existing objects and forms in a practical and realistic way not only gives students practical knowledge, but also develops their general outlook. The art of real painting aims to develop the skill of depicting existence in real images. Learning to draw is of great importance in developing students' aesthetic taste, along with realistic depiction of the size of the objects around them. Studying the basics of drawing is based on the principle of step-by-step description of the object itself. The future fine arts teacher's maturity depends not only on the thorough preparation of the theoretical foundations of the fine arts, but also on the high level of mastery of practical skills.

The future teacher of fine arts aims to learn the following basic laws: Use of the theoretical foundations of construction of linear constructs in drawing. Methodology of wide use of form composition and its methods. Interrelationships of objects and forms are their structure. Laws of perspective structure of forms. The laws of light and shadows in the image being executed. Correct execution of the image in a methodical consistency. This knowledge is of great importance in the pedagogical and creative work process of the future teacher-artist after graduating from the university. In addition, these skills and competencies are developed and improved during the student's education in higher and secondary schools through the practical implementation of educational exercises.

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