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Development of artistic culture of fine arts teachers of general education school

Abstract. This article explores the challenges associated with the use and understanding of fine arts terminology in art education, with a particular focus on the Uzbek language. It argues that the aesthetic development of students and the effectiveness of art education are closely tied to the art historical culture and linguistic competence of teachers. One of the central issues identified is the lack of a standardized and comprehensive dictionary of fine arts terms in Uzbek, which leads to inconsistencies in teaching and student comprehension. Many terms are borrowed from Russian or other foreign languages, often without proper adaptation or contextual explanation, resulting in conceptual confusion in the classroom. The study highlights the importance of etymological analysis as a pedagogical tool to explain the origins, meanings, and appropriate use of fine arts terminology. It presents a methodology based on categorizing and analyzing terms across different branches of visual arts-such as painting, graphics, sculpture, composition, and art history-and emphasizes the value of linking linguistic understanding to practical artistic activities. Examples from experimental lessons in Tashkent schools illustrate how students can expand their artistic vocabulary and better understand core concepts when terms are taught systematically and contextually. Ultimately, the article calls for the creation of a terminological framework and explanatory dictionary for fine arts in Uzbek, as well as enhanced teacher training in the linguistic aspects of art education. Improving the quality and consistency of terminology use is presented as a key factor in strengthening students' theoretical and practical knowledge, promoting artistic literacy, and fostering a deeper appreciation of visual arts.

Keywords: art education, fine arts terminology, etymology, Uzbek language, visual literacy, teacher training, artistic vocabulary, educational methodology.

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Introduction

Art education plays a fundamental role in shaping students' aesthetic worldview, artistic literacy, and creative expression. However, one of the key factors influencing the quality of art education is the art historical culture of teachers. The depth of a teacher's knowledge of art history, their familiarity with terminology, and their ability to convey artistic concepts directly impact students' understanding and engagement with visual arts. In particular, the *linguistic foundation* of fine arts—the use and comprehension of terms and concepts—serves as a critical component in the development of both educators and students. Despite the richness of the Uzbek language, a consistent and comprehensive lexicon of fine arts terminology has not yet been established. This gap presents challenges in both the teaching and learning processes. Thus, there is a pressing need to expand teachers' art historical knowledge, develop their use of specialized terminology, and improve methodological approaches to teaching art-related terms through tools such as etymological analysis.

Materials and methods

This study employs a qualitative-descriptive approach to examine the current state of art terminology used in the Uzbek language and its impact on art education. The research is based on an analysis of textbooks, manuals, teaching aids, scientific articles, and classroom observations in various schools and universities. Etymological analysis is used as the main linguistic tool to trace the historical origins, meanings, and accurate usage of terms in both Uzbek and other languages, especially Russian, French, Latin, and Greek. Furthermore, the study includes case studies of experimental art lessons conducted in Tashkent schools, where teachers introduced students to complex terms through practical and contextual engagement with artworks and illustrations. Data were collected through teacher observations, student work samples, and comparative reviews of terminology across different sources.

The problems of art education and the aesthetic development of students are inextricably linked to the art historical culture of teachers. Particular attention should be paid to expanding the range of art historical knowledge in the creative independent training of fine arts teachers and enhancing their independent work. The development of teachers' art historical knowledge and culture is determined by

their mastery of the terms and concepts of fine arts, their knowledge of specialized vocabulary and their ability to use them, and their development of their art historical thinking. Therefore, to develop teachers' art historical culture, study the linguistic foundations of art education, and master the methods of teaching terms and concepts in fine arts lessons at school, it is recommended to conduct an etymological analysis. The problems of art education and the aesthetic development of students are inextricably linked to the art historical culture of teachers. Particular attention should be paid to expanding the range of art historical knowledge in the creative independent training of fine arts teachers and enhancing their independent work. The development of teachers' art historical knowledge and culture depends on their mastery of the terms and concepts of fine art, their acquisition of a vocabulary of specialized terms and their ability to use them, and their development of their art historical thinking. Therefore, to develop teachers' art historical knowledge, study the linguistic foundations of art education, and master the methods of teaching terms and concepts in fine art lessons at school, it is recommended to conduct an etymological analysis.

Fine art, like other disciplines, has its own specialized terminology. However, a comprehensive dictionary of fine art terms has not been created in the Uzbek language yet. This, of course, creates certain difficulties for university professors and specialized art schools when teaching students the secrets of fine art. Indeed, the need for explanatory dictionaries is currently growing. Students encounter a multitude of concepts and terms while learning the secrets of fine art. Finding dictionary definitions for such terms in literature is quite difficult.

Nowadays, we see that textbooks, manuals, brochures, and scientific articles use expressions related to fine art in various forms and with different meanings. Some scientific research has been conducted to overcome these difficulties.

We strive to use terms and concepts related to fine art from translated literature from Russian, as well as from various methodological journals and literature. An analysis of terminology used in methodological recommendations, manuals, and literature published in recent years reveals inconsistencies in the use of terms related to the visual arts in the Uzbek language. This leads to misunderstandings and negatively impacts the quality of the educational process.

In everyday practice, the term «drawing» is often used instead of «fine art». However, the terminology committee recommended using the word «drawing» instead of «painting». Furthermore, the terms «reproduction», «illustration»,

«graphics» and «painting» are also classified as «drawing or the art of drawing». One reason for the diversity of terms is a misunderstanding of their true meaning.

One type of visual arts activity is called «drawing from life». This term is translated as «narsaniuzigaqarabb rasm chizish» (to draw from life). This term is translated and used in literature in various ways. In our opinion, the expression «narsaniuzigaqarabbtasvirlash» (depiction from life) is appropriate as a basis.

Similarly, the word «decorative» is translated as «applied», and the term «decorative and applied art» is a correct and appropriate use of the phrase «applied» in the Uzbek language.

When using the terms «image» and «picture» in the Uzbek language, their meaning is not given due consideration. For example, an image of Navoi is «the image of Navoi», and so on. «Image» refers to its original appearance on a flat surface of paper. The term «image» denotes an artistic depiction of a specific personality. In conclusion, it should be noted that the terminology of fine art in the Uzbek language requires serious development.

The Uzbek language is very rich. A single word can have multiple meanings. However, not all of them are capable of conveying specific concepts. Therefore, it is necessary to draw a conclusion and choose the one that is correct and corresponds to the content.

For example, the correct arrangement of a group of objects on paper is called «composition». However, when we use this term in class, students don't always understand it. Therefore, it is more accurate to think of this concept as «placement». Similarly, in practice, the expression «construction» is often used. This expression refers to the concept of construction, the visual representation of an object's appearance on paper. Therefore, the word «construction» is appropriate here.

In Uzbek-language literature on fine arts, some expressions are used in both languages simultaneously. First, the Uzbek name is followed by the Russian name in parentheses, or vice versa. For example rangtasvir (painting) or painting (rangtasvir), memorlik (architecture) or architecture (memorlik) and others.

Graphics is an international term derived from the Greek word «grafo» meaning to write or draw, and «aquarelle» is also an international term derived from the Latin word «agua» (water), meaning watercolor. The word «composition» also has Latin origins, and «composition» means to create, arrange, compare, or combine in a certain order. In Arabic, the word «composition» means composition. Furthermore, terms such as «still life», «perspective» and «portrait» also have Latin and French origins and are considered international.

Therefore, not every term can be translated. In addition, there are other terms translated into Uzbek. For example, the words «drawing» and «painting» are used in translation with synonyms such as «kalamtasvir» and «rangtasvir». The term «aerial perspective» is translated as «khavoiiy perspektiva».

This lesson uses terms in both Russian and Uzbek. For example, «horizon chizigi» or «ufqchizigi» are used in descriptive geometry lessons, while in fine arts lessons, the term «ufqchizigi - horizon line» is used.

Teachers use various terms from the field of fine arts directly when analyzing works of art in class. However, some teachers refer to Russian terms such as «foreground», «middleground» and «farground» as the first, second, and third plans. These terms don't convey the full meaning. In Uzbek, the word «plan» means «rezha». In direct usage, it is called the first plan - birinchirezha, the second plan - ikkinchirezha, and the third plan - uchinchirezha. Therefore, when analyzing works of art, it is advisable to translate terms according to their meaning so that they are understandable to students. Experienced art teachers use terms such as «front view», «middle view», «distant view» or «rear view».

The terms «natural view» and «manzara landscape» are closely related, but both have two meanings. A natural view is the actual reality we perceive through our eyes, while a «manzara landscape» is the artistic embodiment of this view.

Students encounter certain difficulties during art classes.

This is due to the following reasons:

- currently, schoolchildren do not understand the meaning of terms during lessons;
- there are very few teaching aids and recommendations for teaching fine arts;
- terms are ineffectively used in the educational process at art schools and higher education institutions;
- university instructors, trained artist-teachers, develop their own terminology.

This leads to confusion and ambiguity.

The main reasons for the diversity of fine art terms translated into Uzbek are:

1. The lack of a professional translator leads to changes in the form and content of terms.
2. In modern Uzbek fine art terminology, several names are used for the same concept.
3. The reason for the heterogeneity of terms is the lack of an explanatory dictionary of fine art in the Uzbek language. To systematize and clarify the

terminology of fine arts in Uzbek, it is necessary to apply the following general terminological processes, prior to addressing the specifics of the Uzbek language:

1. International terms that are rendered in Russian without translation must be translated into Uzbek. For example, watercolor, asymmetry, stained glass, gallery, engraving, mosaic, etching, panel, pastel, symmetry, statue, texture, background, print, exterior, etude, etc.

2. Sometimes, if a corresponding term is not found in English, it is appropriate to leave the original untranslated. For example, palette, achromatic, chromatic, appliqué, genre, illustrations, canvas, and others.

3. When creating terms for fine arts in Uzbek, it is necessary to use the capabilities of the Uzbek language as little as possible. Sometimes it is difficult to convey the meaning of a single-word Russian phrase with a single word in Uzbek. Therefore, it is necessary to write the two words separated by a (-). For example, contrast is қарам-қаршилик, light and shade is ёруғ-соя, shine is ялтироқ-доғ, bust is гавда-ҳайкал, etc.

4. When translating terms from Russian into Uzbek, it is necessary to preserve the internal form as much as possible. For example, the term «ornament» in Russian means only «flower». In Uzbek, this meaning is used in the phrase «узор» (pattern). More precisely, the term «ornament» should be translated as «ornamental pattern» or «ornamental flower». The meaning of the term «живопись» (painting) means both «living» and «writing». Analyzing it, it becomes clear that there is a distance between the phrases «living writing» and «colorful description». The phrase «рангтасвир» (rangtasvir) is used in translation to incorporate content into these forms.

5. Terms must be translated; the term remains «fine art» not literally, but semantically. For example, «relief» is «börtmayuz», «bas-relief» is «past börtma» and «gorelief» is «balandbörtma». The above rules were followed while adhering to the terms of fine art.

When compiling an explanatory dictionary of fine art terms, the rules for translating terms and educational terms were based on a number of linguistic analyses.

Teaching the fundamentals of art is important for developing students' artistic literacy. To teach students terms in the field of fine art, we divide them into several groups based on their characteristics. Painting-related terms: watercolor, grisaille, achromatic, highlight, harmony, contrast, copy, reflection, panel, palette, landscape,

chiaroscuro, color, tempera, texture, color, background, fresco, light, sketch, color (study), canvas, monumental, painting, mosaic, stained glass, etc.

Graphic terms: auto gravure, book illustration, title, frontispiece, half-title, endpaper, line, outline, caricature, woodcut, linocut, sgraffito, print, image, poster, silhouette, printmaking, emblem, bookplate, etc.

Sculpture-related terms: high relief, relief, low relief, ceramics, monumental sculpture, obelisk, bust, monument, profile, symmetry, sculpture, statue, sphinx, etc. Arts and crafts terms: asymmetry, poster, glaze, tapestry, decorative arts, decorator, stage design, pattern, engraving, ganch carving, symbol, texture, sketch, exterior, interior, banner, stencil, symmetry, ceramics, faience, embroidery.

Composition terms: harmony, contrast, contour, copy, sketch, form, shape, proportion (ratio), symbol, symmetry, placement, rhythm, width, line, dot, spot, horizon, front view, back view, compositional center, dynamic dimension, statics, etc. Art history terms: classical art, ancient art, arcade, vandalism, Renaissance art, Russian art, Uzbek fine art, decorative and applied arts, fine art, capital, classical art, statue, sphinx, fresco, abstract art, modernism, avant-garde art, fauvism, cubism, futurism, surrealism, pop art, op art, etc.

Terms of chiaroscuro and color: color, light, shadow, hue, shine, spot, shadow shade, cast shadow, penumbra, color relationships, color ratio, contrast (contrast), color scheme.

Terms related to types and genres of fine art: painting, graphic art, sculpture, decorative and applied arts, architecture, animal painting, landscape, still life, genre painting, battle painting, historical painting, etc.

Terms related to artists: animal painter, watercolorist, battle painter, graphic artist, painter, decorator, marine painter, engraver, artist, portraitist, sculptor, decorator, art historian, designer, potter, modeler, fashion designer.

Grouping terms in this order makes it easier for students to understand. Some terms are used contextually, while others are used across all types: for example, terms related to composition: «composition», «placement», «symmetry», «rhythm», «proportion», etc. are frequently used terms.

During the lesson, it is helpful to write down new terms in the drawing notebook and explain new phrases. As a result of this training, students develop a rich vocabulary and accumulate short explanatory phrases about the visual arts. This is very useful for today's schoolchildren. Experience shows that students who draw freely lack the definitions of many terms. For example, they don't distinguish between terms like «reproduction» and «illustration». Consequently, they lack the

vocabulary to explain their thoughts. This is especially common in conversation lessons introducing works of art.

Dictionaries are extremely useful for expanding students' vocabulary, developing their ideological, artistic, and aesthetic horizons, and mastering the tools of the visual arts. However, no explanatory dictionary of the visual arts for schools has yet been created. Addressing these challenges is a pressing issue facing specialists. We believe this manual can be a first step in this direction. When teaching fine arts, it's important to explain terms borrowed from other languages to students. The study of the fundamental meanings of fine arts terms is called etymology. Most terms in fine arts are borrowed from foreign languages. Therefore, students cannot independently assimilate their meanings. Therefore, it is essential to analyze the meaning of terms in class.

If teachers have a thorough knowledge of fine arts terminology and the languages from which it originates, they will have no difficulty independently analyzing works of art and expressing their concepts.

Each term represents a concept. Etymological analysis of terms helps students grasp the concepts of art in the process of understanding art and existence.

The word «etymology» is derived from the Greek words «etymon» (the true, fundamental meaning of a word) and «logos» (teaching).

Etymological analysis of terms includes the following:

- a) explaining the meaning of the term;
- b) information about the historical origins of the word;
- c) explain the meaning of the term in a foreign language and in Uzbek.

It's appropriate to analyze the terms of fine art as follows: Watercolor comes from the Latin word «adia» (water). It refers to paints diluted with water, and works created with this paint are called «watercolors».

An animal painter is an artist who specializes in depicting animals and birds. The term comes from the Latin word «animalus» (animal).

Stained glass is a technique for creating patterns or images on windows using colored glass. The name comes from the French word «vitre», meaning «window glass».

The word «engraving» comes from the French word «graver». To cut something means to give it a pattern.

Graphics is a drawing of an object on paper, made with a simple black pen. The word comes from the Latin word «graphie» meaning «to write» or «to draw».

Interior design refers to the technology of home space. Translated from French, it means «inside». By composition, we mean the arrangement of images and artistic devices in a work of art in an order that meets specific goals and their compatibility.

Composition comes from the Latin word «compositio» meaning «construction». A marine painter is an artist who paints seascapes. The name comes from the word marinus (sea). Still life is a creative process involving the drawing of various household items, fruits and vegetables, flowers, animals, and birds. «Naturmorte» is a French word meaning «still life». Proportion refers to the size (ratio) of objects. Translated from Latin, this word means «proportion».

Silhouette is an image in the form of a shadow formed by light falling on an object. It is named after the French artist Etienne de Silhouette.

Fresco is a painting done directly on a plaster wall. The name comes from the Italian word «fresco» meaning «freshly painted».

The teacher places visual aids on the board to clarify the meaning of terms that should be included in the lesson's explanation. Some difficult-to-understand terms, such as «perspective» require additional chalk drawings on the board.

Using scientific data in terms of the analytical process is also effective. Consider, for example, the Impressionists. In the second half of the 19th century, artists emerged in France with their own distinctive painting style, seeking to directly reflect feelings and impressions gained not in a traditional studio, but in nature alone. At the first exhibition of these artists' works in Paris, they were given the title «Impressionists». The French word «impression» means «sensation, impression». A teacher's thoughtful discussion of terminology helps students develop understanding of art.

Explaining the concept of «silhouette» in fine art lessons. The term «silhouette» originated in connection with a person's name. Étienne de Silhouette was the Minister of Finance in France in the 18th century. An artist of the time painted a portrait of the minister. In the picture, the man was depicted differently than usual, but in a shadow of black paint. Since then, this style of painting has been called «silhouette» named after the minister.

Avant-garde (from the French «avantgardisme» from «avant» meaning «leading» and «garde» meaning «detachment») is a general term for experimental movements, school concepts, ideas, the work of individual artists of the 20th century, and the creation of new art in general, aimed at creating a new artistic form. Avant-garde is a rejection of historical traditions, a search for and testing of new forms and methods in art. This view is opposed to academism. However, the avant-garde also

has its own history and origins in the art of the Modern Period. More broadly, this concept means «a leading force willing to inflict self-harm to achieve its goal».

Necessary discussions to analyze such terms increase students' interest and foster their worldview.

In fine arts classes, teachers must master theoretical knowledge of practical activities. There is a specific set of concepts and terminology that form the theoretical foundation of fine arts. One of the main challenges today is the competent teaching of these terms.

Experiments show that students who are able to accurately describe images do not possess a deep understanding of the meanings of many terms. For example, they cannot correctly explain the difference between terms such as «reproduction» and «illustration». To doing this, they need to study, learn, and work independently. Such terms are often encountered colloquially in fine arts classes. The teacher carefully analyzes such terms during the lesson.

In some Tashkent schools, experiments are being conducted during teaching practices to use terms encountered in fine arts classes and to develop their in-depth understanding. For example, during discussions on the topic of «book graphics and illustrations» participants gain a broad understanding of books. The teacher effectively used the books «History of the Motherland in Pictures» (A. Makhkamov, H. Sodiqov) and «Abdulkhak Abdullaev» by T. Makhmudov for the 5th grade to introduce the students to their content. The students were explained that in ancient times, book bindings were made of leather and iron. The top of the hardcover was covered with a decorative paper top cover, called a «dust jacket». The cover is decorated and contains illustrations that correspond to its content, as well as the author's name and the book's title. For example, the dust jacket of T. Makhmudov's «Abdulkhak Abdullaev» is designed in this way. Students show the front cover of the book and explain that

If a book consists of several sections, each section is preceded by a page with the title, number, and image. This page is called a «half-title». A decorative or narrative drawing placed at the beginning of the book's text or before each section is called a «zastava» – the main decoration; artistic embellishments used at the end of a given section are called «kontsovka».

All of this vocabulary is part of the book. Any book is decorated with illustrations. The artist who creates these works is called an «illustrator». Illustrations in a book also contain creative expressions, similar to a literary work. The purpose of a book's artistic design is to enhance its aesthetic value and convey the author's

thoughts to the reader. Examples of illustrations include the epics «Alpomish» by J. Umarbekov and «Gur Ugli» by T. Sadullaev.

Having become familiar with book illustrations, students move from their own ideas to their favorite fiction books. We will divide this process into several stages.

In the first stage, several versions of book sketches are developed. Students are helped to correctly correct each image on the paper surface, memorizing the font types of the captions.

In the second stage, depending on the distance between countries, the views are drawn in an extended context. Students are provided with the relationship between the images and fonts.

During the lesson, new phrases are analyzed and assigned in notebooks.

During the course of study, students also develop vocabulary, which they accumulate quickly, and explanatory phrases about the visual arts. This is very important for students, enriching both their theoretical and practical knowledge. After all, as experience shows, many students, testing their knowledge, draw pictures at random, rather than providing key explanations of the terms.

In recent years, inconsistencies in the use of Uzbek terminology in the visual arts have been observed in methodological literature, leading to misunderstandings of the meaning of this term.

Sometimes all forms of images on a flat surface are called «pictures». The terms «reproduction», «illustration», «graphic art» and «painting» are also referred to as «drawing» or «drawing art». As is well known, fine art is divided into graphic arts, sculpture, and applied art, depending on the technique and execution capabilities. One of the reasons for this diversity of terms is a lack of understanding of their underlying meanings. Therefore, it is essential to strengthen students' theoretical and practical knowledge in class and outside of class time.

Such forms and areas of instruction expand students' vocabulary and develop their ideological and aesthetic horizons. Currently, a comprehensive dictionary of fine art for comprehensive schools has not been created. Resolving this issue is one of the economic challenges facing specialist educators.

Discussion

The analysis reveals significant inconsistencies in the use of fine arts terminology in Uzbek-language education materials and classroom practices. Terms such as «drawing», «painting», «reproduction» and «illustration» are often used

interchangeably, leading to confusion among students. In addition, many art terms are borrowed from Russian or other European languages without standard Uzbek equivalents, resulting in a lack of conceptual clarity. For example, the term “composition” is often misunderstood, and more accurate translations like “placement” or “structure” are proposed to enhance comprehension.

The research shows that students struggle with unfamiliar terminology, which affects their ability to express artistic ideas or analyze artworks. This is partly due to the absence of a unified explanatory dictionary in the field of fine arts. Teachers, in turn, often adapt or invent terminology, which further complicates the learning process. Inconsistent translation and lack of standardization have led to variations in how the same concept is taught across different institutions.

Etymological analysis proves to be a useful tool for explaining terms. By breaking down words such as «fresco», «engraving», «composition» and «silhouette» into their historical and linguistic roots, teachers can help students better grasp the meaning and context behind each term. The analysis also highlights the importance of grouping terminology by categories-painting, graphics, sculpture, composition, and art history-to make them easier to learn and remember.

In practical classroom settings, students who engage in discussions about the origins of terms or who document new vocabulary in their notebooks develop a richer artistic vocabulary and deeper understanding of art concepts. Lessons that include real book illustrations, such as those in “*Abdulkhak Abdullaev*” and “*The History of the Motherland in Pictures*”, help contextualize terminology and reinforce learning. Through guided stages-sketching, contextual composition, and coloring-students connect linguistic understanding with artistic practice.

Conclusion

The study underscores the critical role of terminology in art education and the aesthetic development of students. The lack of a standardized, comprehensive dictionary of fine arts terminology in the Uzbek language remains a major obstacle in the effective teaching of visual arts. Teachers’ ability to understand, correctly use, and explain artistic terms is directly linked to their success in fostering students’ artistic thinking and communication.

To improve this situation, it is recommended that:

- A systematized and explanatory dictionary of fine arts terms in Uzbek be developed;

- Teachers be trained in the etymological roots and conceptual meanings of terms;
- Lessons incorporate visual aids, contextual usage, and notebook-based vocabulary building;
- Terminology be categorized and consistently applied across educational levels.

Ultimately, the integration of accurate terminology and linguistic analysis into art education enhances both teacher expertise and student comprehension, fostering a more robust and meaningful engagement with the visual arts.

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Жалпы білім беретін мектептің бейнелеу өнері пәні мұғалімдерінің көркемдік мәдениетін дамыту

Аңдатпа. Бұл мақалада бейнелеу өнері терминологиясын қолдану мен түсінуге байланысты мәселелер қарастырылады, әсіресе өзбек тіліндегі көркемөнер ұғымдарының бірізділігіне баса назар аударылады. Автор оқушылардың эстетикалық дамуы мен бейнелеу өнері сабағының тиімділігі мұғалімдердің өнертанымдық мәдениеті мен тілдік құзыреттілігіне тікелей байланысты екенін алға тартады. Зерттеу барысында анықталған басты проблемалардың бірі - өзбек тілінде бейнелеу өнеріне арналған стандартталған әрі толық терминологиялық сөздіктің жоқтығы. Бұл жағдай оқытуда және оқушылардың терминдерді түсінуінде қайшылықтар мен түсінбеушілікке әкеледі. Мақалада бейнелеу өнері терминдерінің шығу тегі мен мағынасын түсіндіруде этимологиялық талдаудың тиімді әдіс ретінде маңызы көрсетілген. Зерттеу барысында кескіндеме, графика, мүсін, композиция, өнер тарихы сияқты бейнелеу өнерінің әртүрлі салаларына қатысты терминдерді

топтастыру мен талдау әдістемесі ұсынылады. Сонымен қатар, тілдік түсінікті практикалық көркемдік әрекеттермен байланыстырудың маңыздылығы атап өтіледі. Ташкент қаласындағы мектептерде жүргізілген тәжірибелік сабақтар негізінде оқушыларға терминдерді жүйелі және мағыналық контексте үйрету олардың көркемдік сөздік қорын кеңейтіп, негізгі ұғымдарды терең түсінуге көмектесетіні дәлелденеді. Нәтижесінде, мақала өзбек тіліндегі бейнелеу өнері саласына арналған түсіндірме терминологиялық сөздік пен терминологияны жүйелеу құрылымын жасау қажеттігін ұсынады. Сонымен бірге, көркем өнер біліміндегі тілдік аспектілер бойынша мұғалімдердің біліктілігін арттыру ұсынылады. Терминдерді қолданудағы сапа мен бірізділікті жақсарту - оқушылардың теориялық және практикалық білімін тереңдетудің, көркемдік сауаттылығын арттырудың және бейнелеу өнеріне деген қызығушылығын күшейтудің маңызды факторы ретінде қарастырылады.

Түйін сөздер: өнерді оқыту, бейнелеу өнері терминологиясы, этимология, көркемдік сауаттылық, мұғалімдерді даярлау, білім беру әдістемесі.

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Развитие художественной культуры учителей изобразительного искусства общеобразовательной школы

Аннотация. В данной статье рассматриваются проблемы, связанные с использованием и пониманием терминологии изобразительного искусства в процессе художественного образования, с особым акцентом на узбекский язык. Автор утверждает, что эстетическое развитие учащихся и эффективность преподавания искусства напрямую зависят от уровня художественно-исторической культуры и языковой компетенции учителя. Одной из ключевых проблем обозначается отсутствие стандартизированного и полноценного терминологического словаря по изобразительному искусству на узбекском языке, что вызывает несоответствия в обучении и затрудняет понимание учащимися основных понятий. В статье подчеркивается значение этимологического анализа как педагогического инструмента для объяснения происхождения, смысла и правильного использования терминов. Предлагается методика классификации и анализа терминов по различным направлениям изобразительного искусства - таким как живопись, графика, скульптура, композиция и история искусства. Также акцентируется важность связи между лингвистическим пониманием терминов и практической художественной деятельностью. На примере экспериментальных уроков в школах Ташкента

демонстрируется, как систематическое и контекстуальное преподавание терминов способствует расширению художественного словарного запаса учащихся и лучшему усвоению ключевых понятий. В итоге автор призывает к созданию терминологической базы и объяснительного словаря по изобразительному искусству на узбекском языке, а также к повышению квалификации учителей в языковом аспекте художественного образования. Повышение качества и единообразия использования терминов рассматривается как важный фактор в укреплении теоретических и практических знаний учащихся, развитии художественной грамотности и формировании глубокого понимания изобразительного искусства.

Ключевые слова: художественное образование, терминология изобразительного искусства, этимология, художественная грамотность, подготовка учителей, методика преподавания.

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