

## **Aesthetic aspects of the teacher's profессиogram primary classes.**

---

**Dustova Dildora Sobirjanovna**- assistant teacher of the department "Primary Education" Bukhara State University

**Abdullaev Sayfulla Fayzullaevich**-professor of the department of "Descriptive Geometry and Graphics" of Bukhara Engineering Technological Institute, Doctor of Pedagogical Sciences.

---

**Annotation.** Following article deals with some aspects of the formation of the esthetic culture of students in the process of teaching the Russian language. It analyzes the features of the upbringing of the esthetic culture of future teachers of primary education.

**Key words:** Esthetic culture, primary education, teaching process, esthetic image, monumental painting, sculpture, folk art.

---

**Introduction.** In the concept of the development of the higher education system of the Republic of Uzbekistan until 2030, the formation of high spiritual and moral qualities is provided as a priority direction of the systemic reform of higher education, along with raising to a qualitatively new level of the process of training independently minded highly qualified personnel with modern knowledge. (1)

In the way of the implementation of these state tasks, it is important to develop the spiritual culture of future specialists and teachers. Thus, the formation and development of aesthetic culture is aimed primarily at familiarizing with the highest human ideals and values of society.

At the same time, the core of aesthetic culture is familiarization with world and national culture, the ability to perceive universal human values and national identity of culture and art of the native land.

The implementation of the above tasks is closely related to the training of teachers in the field of aesthetic culture and their preparation for educational activities in secondary schools and colleges. The insufficient formation of the aesthetic culture of students, as shown by the results of questionnaires, pedagogical observations, polls and conversations are manifested among students in a low level of moral, spiritual and aesthetic qualities and aesthetic ideals.

In these conditions, the development and scientific substantiation of the teacher's profессиogram, including primary education in aesthetic culture has a paramount importance.

**Literature review.** A number of scientists-educators, such as A.A. Ananiev, B.T. Likhachev, L.S. Vygotsky, A.A. Balyan, L.A. Volovich, V.L. Dubinin, V.A. Slastenin, V.S. Kuzin and others made a significant contribution to the formation and development of the teacher's aesthetic culture, in matters of their professional and aesthetic setting.

The problems of aesthetic education of students of pedagogical institutes in the classroom of the Russian language, and in particular the issues of professional and aesthetic training were

covered in the dissertation research of T.S. Kolesnichenko, T.N. Grasis, L.I. Shilova, N.F. Yakovleva, M.V. Veselovsky, O.V. Kovalenko F.I. Nasyrova, M.I. Saifullaeva and others. However, as the analysis of the state of aesthetic preparation of primary education students shows the aesthetic capabilities of many subjects, namely, the practical course of the Russian language, are not sufficiently taken into account in the preparation of primary school teachers. At the same time, the language, or rather the functions of the target language, has a positive effect on aesthetic education and is “one of the most important factors in the development of students' aesthetic culture”. (2, p.5)

Meanwhile, there is an urgent need scientifically substantiate the theoretical and methodological provisions. It is for the use of multipurpose functions of teaching the Russian language, coupled with the richest potential of the original fine and folk applied arts of Uzbekistan in the formation and development of the aesthetic culture of future teachers of primary education, designed, in turn, to bring a sense of beauty to school. As one of the leading experts in the field of aesthetic education, B.T. Likhachev said: “The aesthetic feeling is a socially conditioned subjective, emotional experience, born of the evaluative attitude of a person to an aesthetic phenomenon or object. (3, p.19)

However, when analyzing scientific and pedagogical works in this area, it becomes clear the lack of work over the past decades on the study of the possibilities of fine art, both classical world and national in the aesthetic development of students-teachers of Uzbekistan in the process of teaching the Russian language.

One of the few works in this direction is the dissertation research of M.I. Saifullaeva, where the purpose of the study is “...increasing the systematic culture of future teachers”. (4, p.5) The researcher set a number of tasks for the formation of an aesthetic culture among students of non-linguistic specialties of pedagogical universities of Uzbekistan, emphasizing the need to reflect the knowledge of the best examples of world and domestic culture in the professionogram of a school teacher. (the same source p.12)

In our opinion, as the formative experiment shows, the professionogram of a primary education teacher in the field of aesthetic training should include:

- Motivational needs (conscious sustainable needs to improve aesthetic culture).
- Cognitive needs (theoretical knowledge of the history of world and national artistic culture and their refraction in the process of teaching the Russian language);
- Emotional and evaluative attitude to objects of culture and art, skills of aesthetic perception;
- Professional and activity qualities of the future teacher of primary education, the ability to instill aesthetic feelings in students of primary education in the process of teaching the Russian language.

Based on these provisions, the basis of the aesthetic culture of primary education students in the process of teaching the Russian language should be educational texts in the Russian language based on short and deeply meaningful texts on the visual arts.

Here is some historical places as an example:

### **The legend and history of the Samanid Mausoleum**

Material culture, especially its ancient samples have an amazing feature of leaving in the minds and hearts of people of almost all generations images that seem to be some kind of "milestone" in the soul of every person. The masterpieces of Central Asian urban planning and the

magnificent architecture of Samarkand, Khiva, Bukhara, basically ancient city of Termez, the memorial complex Shahi Zinda (Samarkand), perfect in their design and proportions, and architectural decor, also have a huge force of emotional impact on a person. The majestic ruins of the Afrasiab settlement, the impressive architectural masterpieces of antiquity Ichan Kal'a, Tuprok Kal'a, Kuikirilgan Kal'a, the source of the greatest philosophical and religious doctrine of Sufism, the ensemble Bahavuddin Naqshband, and others have a hypnotic attractive power. That is why they are masterpieces. In addition, here, as in ancient Greece, there is the real and the fabulous, there is reality, and there are legends. They are like decor, as a magnificent and necessary finish, an integral attribute of the treasury of human wisdom and skill.

The art and architecture of Central Asia reached a high level by the time of the Arab conquest (VII century). Palaces, castles, public - cult buildings (temples) were decorated with plot - mythological painting, which, in combination with expressive architectural decor and volumetric sculpture, represented a wonderful synthesis of art. The whole system of compositional techniques of architecture of the pre-Islamic period is closely related to previous eras, which influenced the formation of the style and traditions of architecture in the 9th-10th centuries.

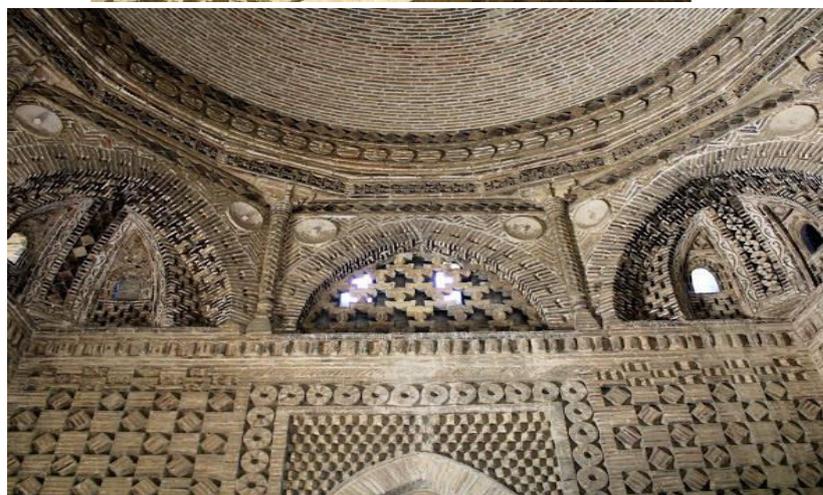
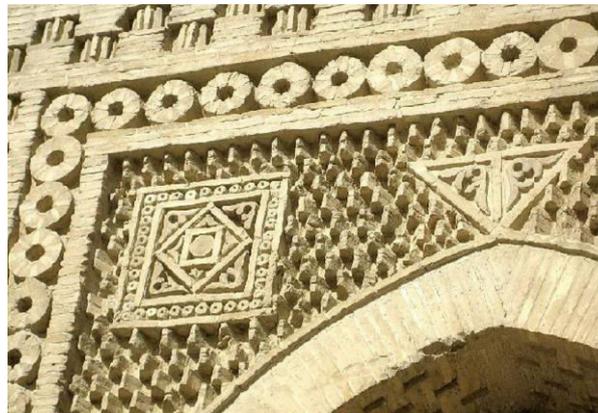
This period is characterized by the use of baked brick and alabaster in construction, which caused a revolution in urban planning and architecture throughout the Middle East. It was most fully reflected in the architecture of Bukhara, which experienced a flourishing of science, culture and art in the 9th-10th centuries. This was the time of the development of mathematical knowledge, especially applied geometry and the science of proportions. In the 10th century, many scientists and poets worked in Bukhara. For example, the world famous physician, mathematician, scientist - encyclopedist Abu Ali ibn Sina (Avicenna), the "father" of Tajik poetry Rudaki, and poet Dakiki. During the reign of the Samanid dynasty (Tajik family of Ismail Samani) borders cities were expanded, new palaces and mosques were erected, gardens and flowerbeds were laid out.

In the distant past, the most important trade routes passed through Bukhara, such as the "Great Silk Road" between China and the Mediterranean countries. The most ancient city not only in Central Asia, but also in the East, Bukhara is now a museum city, the appearance of which is determined by architectural monuments, and there are more than 300 of them. However, the most noticeable architectural monument of the Middle Ages is the mausoleum of Ismail Samani (Fig. 1), the design and decor of which embodied the artistic worldview and creative ideas of the masters of that time. As academician A. Khakimov noted: "The architecture of Bukhara in the 9th century is an amazing example of plastic and international consonance of residential, religious - cult and craft - trade buildings. This is a single ensemble of urban planning components. Symmetry, balance, a kind of serenity reign in the atmosphere of the city, permeating with a feeling of plastic peace both the dwellings of the Bukharians and public and religious buildings". (5. p. 101)



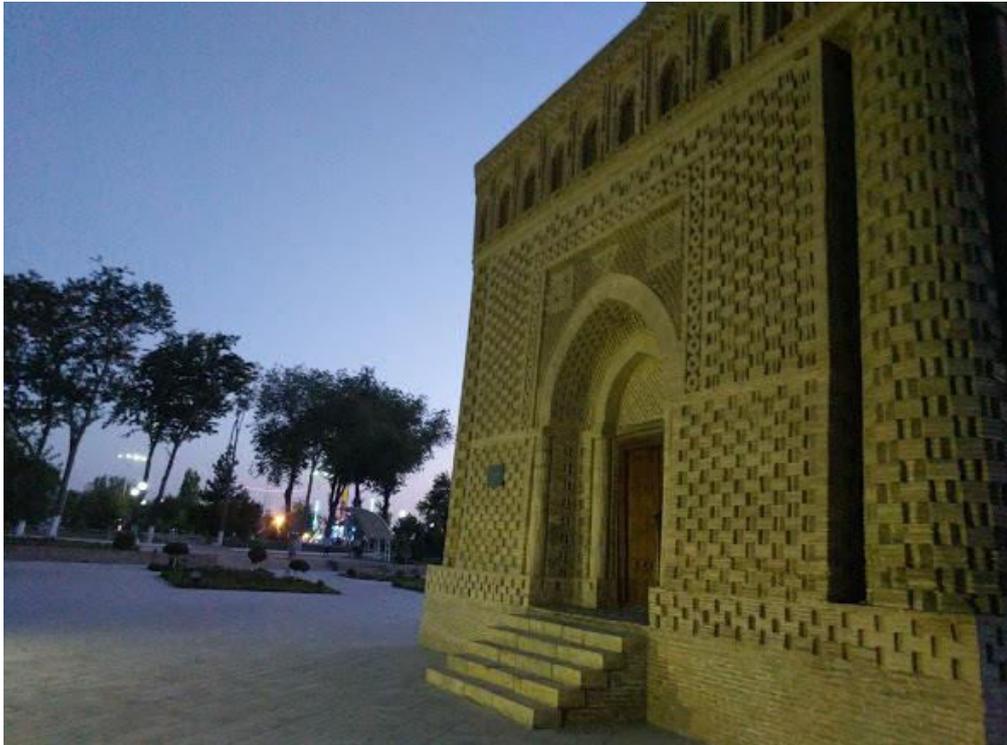
**Fig. 1. Mausoleum of Ismail Samani IX-X centuriespic.**

The appearance of the mausoleum captivates with a clear, pure and holistic expression of the architectural idea, the completeness of the image. Square in plan, strictly centric in composition, it contains the shape of a cube with wall planes slightly truncated towards the top and is crowned with a hemispherical dome. With a relatively small size, the building looks monumental due to the well-found proportions that visually prevent the structure from settling.



**Fig. 2 Interior and exterior of the mausoleum of Ismail Samani IX-X centuries**

The Samanid Mausoleum is widely known; the opportunity to see this monument attracts numerous tourists from all over the world. In the past, this family tomb served as a place of worship for pilgrims not only from Central Asia, but also from the Muslim East. Popular rumor surrounded the tomb with many beautiful legends. For example, one of them says that the founder of the dynasty, Ismail Samani, ruled the state for 40 years after his death. Another remarkable feature of the mausoleum is a different play of light and colors, depending on the state of the weather and time of day. (fig. 3)



**Fig. 3. Mausoleum of Ismail Samani IX-X centuries**

The overflows from pale pink to coffee golden amaze with their magnificence. Interestingly, according to one of the versions, there was a tunnel between the city citadel Ark and the mausoleum, which gave rise to various speculations. Today, a living legend, an architectural miracle of the early middle ages - the tomb of the great ruler, the founder of the Samanid state invariably evokes in people a deep sense of admiration for the greatest skill of the architects of the distant past.

**There are some assignments:**

-Read the text. Title it. Tell us what you remember. Check yourself if you know the meaning of words and phrases from the text (translate, explain, make a phrase and a sentence).

-Determine the lexical meaning of these words from the dictionary: which of these words calls you specific associations with a particular type of art, architecture, majolica tiles, archeology, folios, ceramics, and sculpture?

-Determine the meaning of the following words in the dictionary: make up a phrase or sentence with each of the meanings: painting, chasing, golden (sea) colors.

-Epithets are an artistic definition. Choose epithets for the words: steppes, patterns, summer, autumn, ups, and antiquity.

- Answer the question, what do artists do (archaeologists, jewelers, carvers, sculptures).
- Divide the text into semantic parts and read expressively, express the main idea.
- Remember the text of the proposal describing the nature of Uzbekistan and retell them.
- Head the highlighted parts of the text (make a plan). Rewrite the text according to the plan.

### **References.**

1. Decree of the President of the Republic of Uzbekistan Sh.M. Mirziyoyev dated October 8, 2019 "On approval of the Concept for the development of the higher education system of the Republic of Uzbekistan until 2030".
2. Poselyagina L. V. Pedagogical factors and criteria for the development of aesthetic culture of students, philological students.-PhD diss. - Kazan, Kazan State University, 2002
3. Likhachev B.T. The theory of aesthetic education of schoolchildren. Textbook for the special course of students of pedagogical institutes.-M.; "Просвещение" publishing. –P. 49-85.
4. Saifullaeva M.I. Aesthetic education in the system of professional and pedagogical training of students of pedagogical universities (on the material of teaching the Russian language in national groups of folk specialties). Degree of Candidate of Pedagogical Sciences - M.; Institute of General Education. Ministry of Defense of the Russian Federation, 1995.-P.19
5. Khakimov A.A. Art of Uzbekistan: history and modernity. - T.:"San'at" publishing, 2010. – P.504