

Psychological Portrait Pencil Characteristics of Perception Formation in the Description of the Image

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ABSTRACT: *The characteristics of perception formation are considered when depicting a psychological portrait pencil drawing.*

KEYWORD: *Psychological portrait, layout, shading, holistic perception*

Introduction

It is extremely important to comprehensively study and analyze the history, values, science, and cultural masterpieces of the peoples of Uzbekistan. Today, as a result of consistent reforms in our country, increasing the potential of our country's intellectual resources by creating and further improving the software and methodological support of the organization of education in higher education institutions, the creation and further improvement of the organizational and pedagogical mechanisms of the training of fine art teachers based on the national and world educational experience is gaining importance. "Further improvement of the continuous education system, increase of quality education services, continuing the policy of training highly qualified personnel in accordance with the modern needs of the labor market" occupies an important place in the Action Strategy for the further development of the Republic of Uzbekistan. Fundamental reforms are taking place in the field of education in Uzbekistan in recent years. In this regard, the words of the President of the Republic of Uzbekistan, Shavkat Mirziyoyev, "We consider it our first priority to improve the activities of all links of the education and training system based on the requirements of today's times." [19; p. 22] On the basis of these words, a special emphasis was placed on the need to gradually implement the teaching methodology, the improvement of pedagogical technologies in the educational process.

Currently, based on the laws of pedagogical technology, our pedagogic scientists are conducting certain researches in the direction of developing different forms and methods of organizing lessons. In our research in this regard, the planning of fine art lessons of general secondary education institutions based on the technology of individual approach served as a basis. The concept of "technology" is a combination of the Greek words "Technos" (techne) - skill, art and (Logos) - concept, teaching. It should be noted separately that at the same time there is no single opinion on the logical-ideological interpretation of the concept of educational technology. In particular, pedagogic scientist V.P. Bepalko defines pedagogical technology as "the project of a specific pedagogical system applied in practice" and focuses on the preliminary design of the

¹ Uzbekistan _ Republic " Uzbekistan _ _ Republic according to further information _ _ _ _ h arakats about the strategy _ Decree. // Uzbekistan _ Republic Q is his A collection of documents . _ - T., 2017. — B. 39.

educational-pedagogical process . In the process of studying a number of literatures we analyzed the definitions given to the concept of individual approach to students, summarizing the opinions expressed, "The technology of individual approach to students is an indicator of the development of students depending on their abilities, educational ways, methods, forms We defined it as the implementation of a pedagogical system project aimed at selection .

V. Eremeyeva and T. Khrizman emphasizes the unique individuality of the child, the need for an individual approach to students in the education process, and gives some recommendations to teachers:

Never scold a child for his incompetence or lack of understanding. Now it 's yours less thing knows, it's time never come when not some in areas it is from you according to more thing knowing takes.

The student descriptive from art able that it is not for from blame before , of difficulties essence to understand movement do it and of the problem the solution to find help give Do not compare the student with other students, see his progress. In the first lessons, do not berate the student for his failures and do not make the student nervous. Try to find objective reasons for difficulties and look to the future with confidence.

For a specific student or a specific group of students, try to direct the curriculum and teaching methodology to maximize his abilities, to rely on their types of thinking. If you have difficulty communicating with a student, if you do not understand each other well, do not rush to blame him for this. Perhaps you and the reader are composed of different temperaments and characters, which means that you think, perceive, feel differently, which means that it depends not only on the reader, but also on you. It is necessary to understand that the student is not bad, but different.

You should be as tolerant, understanding and diligent as possible, you should not change the student, you should try to change something in yourself. The main thing for you is not to teach the student something, but to arouse the child's desire to learn without extinguishing interest, make sure that the feeling of enjoyment for learning new and unknown things appears.

A student should not be afraid of making mistakes. Someone thing learning for , error not to do possible no A student error from doing afraid , panic not falling need Without errors something thing learning possible not "He who runs away falls falls ; lying down never when will not fall ." Try not to develop a fear of making mistakes.

Recognize the student's right to individuality, the right to be different. It requires some time and systematic observations to study the individual characteristics of students. For this, the teacher should keep a diary describing the characteristics of students and making brief conclusions from the results of observation.

Of course, the role of the teacher in the implementation of an individual approach in visual arts classes is great. Because the main principle of the individual approach is the sincere communication between the teacher and the student. Such "sincere communication" requires high pedagogical and psychological knowledge from the teacher. The **personal qualities of the teacher** increase the quality of mastery of the fine art subject taught, the students' love for this subject is **related to whether** they love the teacher or not .

It is very interesting to describe the human form in visual art, it teaches to know the character of a person from his face, limbs, structure, color, human body movements, voice, laughter, etc.

In China and Europe, the art of reading the human form has been supported as a science since ancient times. This science is called physiognomy ² .

In the spiritual heritage of our ancestors, our forefathers studied this art and science for a long time and came to the conclusion that it is possible to learn the character and characteristics of people from the external signs on their faces (portraits). In the stories^{of} Aristotle, Plato, and Luqmoni Hakim, it is said that a person can be recognized by his appearance.

Kamoliddin Husain Vaiz Koshifi, who lived in the 15th century, is the only thinker among Central Asian scholars who was engaged in the art of face reading. According to the work of the great scientist "Akhlaqi Muhsini", a crooked part of a tooth is a trick, treachery, and an open and smooth tooth is a sign of justice and entrepreneurship. A plump face and a cheekbone is a sign of ignorance (huyi) speed. It is said that waving hands while speaking is a sign of intelligence and entrepreneurship.

Shamsiddin Dunasari's treatise "The science of knowing a person" contains observations collected in the East about knowing a person's identity based on the movement of his body and limbs, the structure and color of his face, breathing, voice, and even laughter. He says: - If you know a person's behavior, taste, elegance, appearance, you will begin to understand his good and bad. This is, of course, in life big Naf gives you from accidents preserves This of science referral with one's own this defects warning is bad from the characteristics is expected. Other of people found out about their crimes from the damage health will be

Light falling on an object contains many gradations. The particular color we perceive depends on the illumination of the light and the reflectivity of the surface. Affects the retina as a stream of reflected color. Brightness and illumination are of particular interest in the study of color issues in the practice of teaching painting. Exactly one object in shadow and in light looks completely different according to the perception of its light. It is important to know when determining the highlights in a painting that the range of brightnesses in nature is extremely large. However, apparent luminance is not directly proportional to affective luminance, and as a result, perception is limited to a limited degree of discriminating the luminance of objects.

The decrease in the brightness of the white surface in the etude is mainly due to the fact that the lighting in the studio where the etude is being performed is lower than the lighting on a natural day when the sun is shining. In nature, black objects or shadows are located at different angles to the light rays, and can be located in different planes compared to white and light surfaces according to their color, thereby not being affected by sunlight and maintaining a strong contrast against illuminated white surfaces.

The palette of colors is quite limited in the range of light, and at the same time, it provides a wide range of possibilities in the representation of natural situations. It should be noted that the light in the painting is determined by the relationship between all the participants of the image, due to which, in the perception of convincingly obtained relationships, an image of a certain state of the model is formed. If the artist knows how to transfer the level of illumination in nature to the range of the paint palette, this skill allows to perceive the lights in the etude not by absolute brightness, but by the harmony of the relationships between the lights. The perception of the brightness of objects is further complicated by the fact that the perception of light is not proportional to brightness. in this regard, the psychophysical law of Weber-Fechner is of some interest, which states that the intensity of the visual sensation increases according to an arithmetic progression when the light increases according to a geometric progression, depending on the actual intensity of the light. This law is valid only for medium brightnesses. Furthermore, it should be noted that it only detects a tendency for visual acuity to increase relatively little in an environment relative to the stimulus itself. In the practice of

² Khigir B.Yu. Physiognomics. - M. -S - Petersburg: DILYA, 2000.

³ Shamsiddin Muhammad ibn Amiruddin Dunasaray . The science of knowing a person. B. from the Persian-Tajik language. Translation of Amon. - Tashkent: Yozvchi, 1994. - 3 p.

working from nature, this is very rare, often we observe large differences in the tonal gradations of the background.

The main indicator of the skills of a pencil artist is finding expressive color relationships, which are often associated with the emotional state of the artist. It characterizes three increasingly serious components: 1) emotional experiences from the object of the image; 2) emotional forgiveness of the image process itself; 3) the emotional state of the artist during his perception of reality and visual activity.

Artistic perception consistent and slowness with is formed, it is elementary and simple from the forms relatively complicated ones towards develops . E.M. Torshilova and M. Z. Dukharevych in his research artistic perception development one how many level different : 1st level - integral perception , to him image expressiveness, imagery, emotionality is available that it is not special This perception simple that evaluation can Level 2 – full- fledged descriptive activity for enough didn't happen degree of the idea appear to be with is described . In the image realistic trends manifestation be starts, but the line and stain take over not improved (perfect). to the world the relationship is aesthetic goes and of experiences elementary forms surface will come Level 3 - intuitive-emotional , artistic perception development this level is available descriptive the idea with one in line the most simple in the form of character accent (him accent give) appear will be, expression tools perfect not aesthetic experiences shape elementary remains. Level 4 is descriptive activity for enough has been this degree from reality received collected experiences from experience used without, own internal world across transfer special Although of the idea creative to himself feature most of the time spontaneous manifestation will be Reality impression and imaginations analysis and synthesis based on perception integrity is formed. Aesthetic experiences more complicated to the forms need more empathy level appear will be Expression tools , although they have not improved if and arsenal increased goes Level 5 - intellectual - artistic - artistic perception development this level nature laws to understand based on , vital to experience , descriptive art in the field acquired knowledge and to skills relies on Technical image quite a bit improvement : line, spots , shape , color, image environment in space organize to reach possession and sh.k. observed. Artistic perception imagery , quite a bit integrity with separate stands in the image new creative methods search trend appear will be Aesthetic assessment known depth occupation is enough , but his own adequate figurative expression does not find 6th level - artistic of perception enough level - aesthetic assessment with painter whole emotional-figurative perception happened gives Creative to the process the idea suitable will come

The pencil is in the picture artistic perception problems learn tone concept with organic depend Artistic tons more in practice cases being given of colors the light with is described . But the tone is in the picture only in a narrow sense not viewed, image on the surface come true by tone emitted artist of associations whole one complex is understood.

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