

THE MODERN PROFESSIONAL PROFILE OF THE FUTURE TEACHER OF FINE ARTS: REALITIES AND TASKS OF PROFESSIONAL-PEDAGOGICAL TRAINING**Abdullaev Sayfulla Fayzullaevich**Doctor of Pedagogical Sciences, Professor, Department of Music and Fine Arts, Bukhara Bukhara, Republic of Uzbekistan abdullayev.prof@gmail.com

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This article is devoted to the features of improving the professional profile of the modern teacher of fine arts. The authors propose forms and methods of functional, personal, and subject-related activities of the teacher-artist, taking into account digital technologies. First and foremost, as noted by the authors, the teacher must be prepared to modernize methods of teaching schoolchildren the fundamentals of fine arts, to create a comfortable educational environment in a dynamically developing context, and to master the ways and methods of organizing the educational space both during lessons and extracurricular activities. Integration of interdisciplinary approaches (linking art with history, philosophy, literature, and cultural studies). Inclusive practices in art education, ensuring equal access to creative development for all categories of students. The annotation emphasizes that the modern teacher of fine arts should be not only a master of artistic creativity but also a teacher of a new generation, capable of working in the conditions of a digital environment, intercultural dialogue, and global educational standards.

Keywords: professional profile, fine arts, artist-teacher, creative imagination, competence, objective qualities of a teacher, subjective qualities, personal qualities, Renaissance.

Аннотация

Данная статья посвящена особенностям совершенствования профилирования современного учителя изобразительного искусства. Авторы предлагают формы и методы функциональной, личностной и предметной деятельности педагога-художника с учётом цифровых технологий. Прежде всего, как отмечают авторы, учитель должен быть готов к модернизации методов обучения школьников основам изобразительного искусства, к созданию комфортного образовательного пространства в динамично развивающемся контексте, а также к овладению способами и методами организации образовательной среды как в учебное, так и во внеурочное время. Интеграция междисциплинарных подходов (связь искусства с историей, философией, литературой и культурологией). Инклюзивные практики в преподавании искусства, обеспечивающие равный доступ к творческому развитию для всех категорий учащихся. Аннотация подчёркивает, что современный учитель изобразительного искусства должен быть не только мастером художественного творчества, но и педагогом нового поколения, способным работать в условиях цифровой среды, межкультурного диалога и глобальных образовательных стандартов.

Ключевые слова: профилирование, изобразительное искусство, художник-педагог, креативное воображение, компетентность, объективные качества педагога, субъективные качества, личностные качества, эпоха возрождения.

Annotatsiya

Mazkur maqola zamonaviy tasviriy san'at o'qituvchisining professiogrammasini takomillashtirish xususiyatlariga bag'ishlangan. Mualliflar pedagog-rassomning funksional, shaxsiy va fan bo'yicha faoliyat shakllari hamda usullarini raqamli texnologiyalarni hisobga olgan holda taklif etadilar. Avvalo, mualliflarning ta'kidlashicha, o'qituvchi o'quvchilarga tasviriy san'at asoslarini o'rgatish metodlarini modernizatsiya qilishga, tez rivojlanayotgan muhitda qulay ta'limiy makon yaratishga tayyor bo'lishi, shuningdek, ta'limiy muhitni dars jarayonida ham, darsdan tashqari vaqtda ham tashkil etishning usul va metodlarini mukammal egallashi lozim. Qo'shimcha ravishda maqolada quyidagilar ko'rib chiqiladi: Fanlararo yondashuvlarni integratsiyalash (san'atni tarix, falsafa, adabiyot va madaniyatshunoslik bilan bog'lash). Inklyuziv amaliyotlar – san'at ta'limida barcha toifadagi o'quvchilarning ijodiy rivojlanishiga teng imkoniyat yaratish. Shunday qilib, annotatsiya ta'kidlaydiki, zamonaviy tasviriy san'at o'qituvchisi nafaqat badiiy ijod ustasi, balki raqamli muhit, madaniyatlararo muloqot va global ta'lim standartlari sharoitida ishlay oladigan yangi avlod pedagogi bo'lishi kerak.

Kalit so'zlar: Professiogramma, tasviriy san'at, rassom-pedagog, kreativ tasavvur, kompetentlik, pedagogning obyektiv sifatleri, subyektiv sifatleri, shaxsiy sifatlar, uyg'onish davri.

The intensity of social development processes in society, along with modern information communications and technologies, has required the introduction of mechanisms and models into the educational process aimed at the comprehensive development of the individual, fostering independent and creative thinking among young students, and cultivating a strong sense of responsibility for the future.

In these conditions, aesthetic education and art education acquire special significance. It is no coincidence that in recent years this issue has been at the center of attention of the global community. For example, in the "Road Map for Arts Education" adopted by UNESCO in 2006, the priority directions of artistic and aesthetic education were defined, with art occupying a leading position in this project, especially projects of artistic and applied significance. It should be emphasized that in recent years, the President of the Republic of Uzbekistan, Shavkat Mirziyoyev, has adopted a number of fundamental documents in this direction, which have largely defined the main areas of development of culture and art in Uzbekistan, including art education for young students. The new conditions of today have required the modernization of teaching methods for schoolchildren and students, including fine arts. In this regard, the teacher must be prepared to change their role, apply digital learning tools in a dynamically changing environment, create a comfortable information space, and be able to use digital instruments.

Thus, the fine arts teacher faces the task of organizing a modern educational environment based on digital technologies.

1. On the Strategy of Actions for the Further Development of the Republic of Uzbekistan. Decree of the President of the Republic of Uzbekistan No. VII- 2147 of February 12, 2017.

2. On the Approval of the Concept for the Development of the Public Education System of the Republic of Uzbekistan until 2030. Decree of the President of the Republic of Uzbekistan No. UP- 5712 of April 29, 2019.

The complex realities of today require specialists to demonstrate high professionalism and competence in their chosen field of activity. This is especially true in the sphere of higher and secondary specialized education—the main forge for training personnel, including pedagogical staff. In modern society, the teacher must be the central figure, and this is no coincidence. In

the Resolution of the President of the Republic of Uzbekistan “On Measures for the Further Development of the Sphere of Pedagogical Education” of February 27, 2020, the importance of improving the quality of teacher training based on advanced international standards is emphasized, as well as the need to strengthen attention to the quality of training personnel for the education sector and the broad introduction of international pedagogical practices. Experience in this field, improvement of the infrastructure of teacher education. (1).

This Resolution is based on the tasks put forward by the President of the Republic of Uzbekistan, Sh. M. Mirziyoyev, in his Address to the Oliy Majlis on January 24, 2020, where higher education was tasked with determining priority directions for the development of teacher education and other equally important areas of reforming the country’s higher education system. The fundamental tasks set before the higher education system require careful analysis, above all – the improvement of educational standards, the integration of curricula and programs with the normative pedagogical standards of European education. In turn, there arises an urgent need for a scientific approach to defining the functions of future school and college teachers, that is, the unification not only of educational standards but also of the requirements for the teachers themselves, along with the scientific substantiation and development of a professional profile of the modern teacher using the latest psychological and pedagogical tools. The study of normative legal acts, specialized literature, including scientific research in this field, has made it possible to identify the most essential components in shaping the professional profile of the modern art teacher.

First of all, in our view, the teacher must be prepared to modernize methods of teaching students the fundamentals of fine arts, to understand and, when necessary, to redefine their role as a mentor, and to create a comfortable educational environment in a dynamically developing setting. In other words, they must master the ways and methods of organizing the educational environment both during lessons and extracurricular activities.

The professional profile of the modern art teacher, as derived from the analysis of scientific literature and the experience of leading foreign universities, should primarily emphasize the requirements for the objective qualities of the teacher.

According to the psychological characteristics of personality, the objective qualities of a teacher include:

1. Possessing broad knowledge of the history, theory, and practical foundations of fine and folk applied arts;

2. Scientific preparation (modern methods of teaching and upbringing, conducting research in the history and theory of fine and applied arts, theoretical foundations of drawing, painting, composition, modern information technologies, as well as related subjects such as the psychology of artistic activity, developmental psychology and pedagogy, aesthetics);

3. Knowledge of subject methodology. Methodology in fine arts, particularly in the preparation of art teachers, is above all the methods of scientific inquiry. What are these methods, i.e., the methodology in the history, theory, and teaching of fine arts? Its tasks in this case are research, exploration, development, and systematization of methods for teaching art to young students. At its core lie the philosophy of aesthetics, art studies, psychology, pedagogy, and partly ethnography and archaeology (in the scientific study of folk decorative and applied arts);

4. Knowledge of developmental psychology by the art teacher is an essential component of the proposed “professional profile.”

L. Vygotsky, E. Ignatiev, V. Kuzin, and other well-known psychologists argue that the fundamentally new aspect in the development of imagination during adolescence lies precisely in the fact that the teenager’s imagination enters into close connection with conceptual thinking... It begins to play an entirely new role in the structure of the adolescent’s personality (2, p. 201). What methods should a teacher master in order to determine the level of development in children of artistic perception, artistic thinking, creative imagination, and the

development and formation of creative abilities? In the research of L.S. Vygotsky, E.I. Ignatiev, B.M. Teplov, B.F. Lomov, V.S. Kuzin, it is established that developmental psychology is a cycle of child development with its own structure and dynamics, which makes it possible to propose the introduction of the following methods into the training of art teachers: The cross-sectional method, where specific techniques are used to determine levels of artistic perception, thinking, imagination, abilities, and so on;

Longitudinal research methods aimed at a comprehensive study of the level of artistic education and aesthetic sensibilities of a single student;

Mastery by the teacher of the basics of observation and experimentation (conversations with children, written surveys, projective–indirect methods).

Let us now consider the subjective qualities of the artist-teacher and their place in the professional profile.

The subjective qualities of the art teacher represent a combination of pedagogical and artistic mastery. These also include organizational, authorial, and communicative abilities. Equally important are the teacher's forward-looking qualities, their competence both in their artistic craft and in modern methods of teaching and upbringing.

Thus, the subjective qualities of the artist-teacher should encompass organizational, diagnostic, prognostic, projective, informative, developmental, and reflective activities.

In the professional profile of the school art teacher that we propose, the professionally significant personal qualities of the artist-teacher, their competence, and their ability to engage in artistic and educational activity come to the forefront.

Scientific research of recent decades in the system of university teacher training has focused on such specific qualities of the teacher as objectivity, attentiveness, sensitivity, conscientiousness, resilience, self-control, self-criticism, and love for children. These personal qualities, for example, are embedded in the normative documents of the Faculty of Fine Arts at Moscow Pedagogical State University.

Agreeing with this list of personal qualities of the future art teacher, we, in turn, highlight as most important the teacher's professional communicability and ability for innovative, creative work. Let us not forget that the primary goal of the artist-teacher remains unchanged – the aesthetic education and artistic training of young students.

As B.T. Likhachyov notes: "Aesthetic feeling represents a socially conditioned subjective emotional experience, born of a person's evaluative attitude toward an aesthetic phenomenon or object" (3, p. 19).

Let us emphasize that fine art, together with the rich layers of folk creativity in the field of artistic craftsmanship, contains enormous educational and formative potential.

For example, the prominent art theorist and subtle researcher of the psychology of creativity, the well-known scholar and educator of the early twentieth century A.S. Bakushinsky wrote: "The main goal of artistic education is the cultivation of a creative personality, manifesting both socially and individually, creating artistic values in the complex process of revealing the inner image and in the creative perception of the external world" (4, p. 51).

For the modern teacher, the ability to engage in innovative creative work is of great importance. As is well known, "innovation" (novatro, innovatio) means renewal, change in the direction of transformation. For the art teacher, this is above all the means of ensuring the modernization of education, improving its quality and effectiveness. The scientific and creative activity of the artist-teacher is, in fact, the continuous maintenance of qualitative changes in the ways of presenting educational material.

The traditional method of teaching drawing, tested over many centuries, originates in the art of ancient Greece and reached its peak in the art of the Italian Renaissance (14th–17th centuries). These methods of teaching fine arts laid the foundation for the brilliant flourishing of art worldwide, nurturing a galaxy of great masters of brush, pencil, and chisel—Leonardo da

Vinci, Raphael Santi, Michelangelo, Rembrandt van Rijn, Velázquez, V. Surikov... Many others left a vivid mark in the history of world culture.

These traditional methods of presenting educational material also underlie the remarkable textbook of the eminent 20th-century artist-teacher N.N. Rostovtsev, dedicated to methods of teaching fine arts in schools (5, p. 5). This approach, based on the teaching methods of the great artist-educators of the Renaissance—Cennino Cennini, Leon Battista Alberti, Albrecht Dürer, and others—forms the foundation of modern professional and pedagogical training of art teachers, including in the artistic-pedagogical and educational institutions of our country.

Analyzing the features of presenting educational material in fine arts, the well-known scholar and educator V.S. Kuzin writes: “To teach creatively means to constantly seek new ways of activating students’ activity at all stages of the learning process, to continually search for new, original forms of explanation and reinforcement of material, to develop a system of questions, to improve individual methods of teaching and upbringing, to constantly enrich one’s mind with new knowledge, to adopt the experience of the best teachers, and to perfect one’s own mastery” (6, p. 50).

At the same time, in the theory and methodology of teaching fine arts, there is a continuous search for new ways of presenting educational material and modernizing the learning process. As an example, one can mention the educational and developmental manual for teaching children drawing by Loren Jarrett and Lisa Lenard, where emphasis is placed on creating comfortable psychological and pedagogical conditions for children’s self-expression in creative drawing under the motto: Being an artist is wonderful! (7, p. 359).

In the same vein is Bert Dodson’s manual *Keys to Drawing*, where, according to the well-known American artist-teacher, based on many years of experience and modern achievements in psychology and pedagogy, an interesting methodology is proposed for children to master the “secrets” of drawing through 55 keys—recommendations for learning, 48 mini-lessons, and 8 self-assessment tasks (8, p. 8).

Overall, the professional profile of the modern art teacher, as follows from the above considerations, should include the functional, personal, and subject-related activities of the artist-teacher. In the professional profile of the art teacher, in addition to knowledge of the general laws of personality development, subject-specific preparation must hold a firm place, which includes: Knowledge of the history, theory, and practice of global trends in fine arts, as well as the place and significance of the rich traditions of fine and folk applied arts of Uzbekistan in world artistic culture; Mastery of the specific methodology of teaching fine arts to different age groups of students in general education and specialized art schools. Stable technological skills and abilities in drawing, painting, sculpture, ornamental art, and the fundamentals of artistic craftsmanship. At the foundation of the professional profile of the modern Uzbek art teacher, we would place the famous saying of the renowned English painter of the early 19th century, outstanding artist-teacher John Constable. In his celebrated lecture to the artists of the Academy of Arts, he said: “I intend to convince you that our profession requires systematic education, that it is as scientific as it is poetic...” (9, p. 11).

Thus, the improvement of the professional profile of the future art teacher, the scientifically grounded development of professionally significant functions of the artist-teacher, will lay a solid foundation for their professional and pedagogical activity in the future.

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