
MODERN METHODS AND PROBLEMS OF TEACHING ART
IN SECONDARY SCHOOLS

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Annotation: The Art is a compulsory subject in secondary school and it also serves as a means or instrument of communication between the teacher and pupils in the process of teaching and learning. One of the goals is to ensure is to the quality of education of the currently growing younger generation in foreign languages, radically improve the education system of professionals who can freely speak foreign languages, train mature personnel that meets world educational standards, through mastery of foreign languages of the educational reform carried out in our country. This article focuses on the difficulties of learning an Art as a second language and some methodological recommendations for solving these problems. It also suggested that Art teachers should use good methods of teaching a specific topic in the Art, good instructional materials should be provided by appropriate authorities and should be used properly by an Art teacher.

Key words: Art painting, problems and solutions, self-confidence, teaching challenges, interactive teaching, useful method.

Аннотация: Рисования и черчения является обязательным предметом в средней школе, а также служит средством или инструментом общения между учителем и учениками в процессе обучения и изучения. Одной из целей является обеспечение качества образования подрастающего поколения на , радикальное улучшение системы образования специалистов, свободно владеющих , подготовка зрелых кадров, соответствующих мировым образовательным стандартам, посредством овладения рисования образовательной реформы, проводимой в нашей стране. В этой статье основное внимание уделяется трудностям изучения рисования как второго языка и некоторым методическим рекомендациям по решению этих проблем. Также предлагается, чтобы учителя черчения использовали хорошие методы преподавания определенной темы на черчения, хорошие учебные материалы должны быть предоставлены соответствующими органами и должны правильно использоваться учителем рисования.

Ключевые слова: Рисования и черчения проблемы и решения, уверенность в себе, трудности обучения, интерактивное обучение, полезный метод.

Annotatsiya: Tasviriy san'at va chizmachilik ,boshlang`ich ta'lim o'rta maktabda majburiy fan bo'lib, o'qitish va o'qitish jarayonida o'qituvchi va o'quvchilar o'rtasidagi aloqa vositasi yoki vositasi sifatida ham xizmat qiladi. Maqsadlardan biri – ta'lim islohotining puxta o'zlashtirish orqali navqiron avlodga sifatli ta'lim berish, mukammal biladigan mutaxassislar tayyorlash tizimini tubdan takomillashtirish, jahon ta'lim standartlariga javob beradigan yetuk kadrlar tayyorlash mamlakatimizda amalga oshirilgan. Ushbu maqola ikkinchi til sifatida o'rganishdagi qiyinchiliklarga va ushbu muammolarni hal qilish bo'yicha ba'zi uslubiy tavsiyalarga qaratilgan. Shuningdek, tasviriy san'at,chizmachilik,boshlang`ich sinf o'qituvchilari muayyan mavzuni o'qitishning yaxshi usullaridan foydalanishlari, yaxshi o'quv materiallari tegishli idoralar tomonidan taqdim etilishi va o'qituvchisi tomonidan to'g'ri foydalanishi tavsiya etiladi.

Kalit so'zlar:Tasviriy san'at,chizmachilik,boshlang`ich ta'lim kasb hunar sifatida, muammolar va yechimlar, o'ziga ishonch, o'rganishdagi qiyinchiliklar, interaktiv o'rganish, foydali usul.

At present great importance is attached to the study and teaching of foreign languages. As it is known our government has been continuing with the National Programme for Personnel Training and now we are on the third step of it, on the step of quality. Quality is the main factor, especially in the field of education. The young teachers may be faced to such kind of problems in teaching foreign languages. And they may be the problems of classroom discipline, problems of writing, listening, reading and speaking.

My methodological manual is “Modern methods and problems of teaching Art in secondary schools”. The actuality of this manual is to settle the problems in teaching Art as a second language at the secondary schools of our Republic. The aim of this manual:

- investigating modern conditions of the problems in teaching foreign languages;
- learn national and foreign literature according to this problem;
- to observe national programs of education for school teachers;
- to analyze, learn and implement the results into the education process in future;
- prove that the solvation of the problems in teaching Art is extremely important especially in lesson planning.

Theoretical value is that, it gives possibilities to investigate the problems in teaching Art as a second language at the secondary schools and may serve as a theoretical source. Practical value of the investigation is that the gathered material can serve as a good source on the methods of teaching Art for the teachers of schools.

Various researches of different scholars and methodologists brought me to the following in teaching as a foreign language at secondary schools, the teacher faces to different kind of problems like the problems in discipline, indifference of the pupils to the lesson, in confidence and unmotivation of both teachers and pupils, misunderstanding what’s going on the class of the pupils, the problems that occur in heterogeneous classes, in timing the organization of the lesson in teaching techniques, inactivation of the pupils. From all these points of view, I count that these kinds of problems are the most troubling ones for the teacher. Besides that, the teaching problems also occur in all skills of learning like writing, listening, reading and speaking skills. The results of the work may be used in different purposes. It can be used:

- on training sessions, seminars for the Art teachers;
- on the lectures of the methodological subject;
- on the scientific seminars.

Art painting teaching strategies: compulsory and optional

The compulsory and optional strategy means that the class is given material or a task and told that a certain minimal component of it has to be learned or done by everyone, the rest only by some. The basic attainment requested should be accessible to all, including the slowest; but provision should be made for more, or more advanced, work by those for whom it is appropriate. Thus, everyone should be able to succeed; but the amount actually done to achieve this success will vary from individual to individual. Typically, instructions that introduce “compulsory + optional” work include phrases like “do at least”, “if you have time”, “do as much as you can of...”.

This strategy can be applied to the syllabus, practice activities and tests. The syllabus of a heterogeneous class should define what material every learner is expected to master, and what further items are suggested for learning for the more advanced. In vocabulary lists, for example, compulsory items will be carefully presented, practiced and tested, while the optional ones will be taught more casually and checked only in the optional sections of the tests.

Practice activities

In an exercise consisting of ten questions, learners may be told: “Do at least six, do all ten if you can or have time”. Similarly in a reading activity: “Read at least half of this passage”, or “Read as much of the passage as you can in half an hour”, or “Read as much of the passage as you can in half an hour”, or in writing: “Write one paragraph about...”.

Advantages

Large heterogeneous classes are seen mostly as problematical, but they have their advantages as well, and some of these can be used to help solve the problems.

1. Such classes provide a much richer pool of human resources than do smaller or less mixed classes. The individuals between them far more life experience and knowledge, more varied opinions, more interests and ideas – all of which can be used in classroom interaction.
2. There is educational value in the actual contact between very different kinds of people: co-pupils get to know each other’s values, personalities and perhaps cultures, and thereby increase their own knowledge and awareness of others, as well as tolerance and understanding.
3. The fact that the teacher is very much less able to attend to every individual in the class means that in order for the class to function well the pupils themselves must help by teaching each other and working together: peer – teaching and collaboration are likely to be fairly common, fostering an atmosphere of cooperation.
4. These classes can be seen as very much more challenging and interesting to teach, and provide greater opportunity for creativity, innovation and general professional development.

Problems in writing, listening, reading, speaking and pronouncing and their solutions. Reasons for teaching writing

There are many reasons for getting pupils to write, both in and outside class. Firstly, writing gives them more “thinking time” than they get when they attempt spontaneous conversation. This allows them more opportunity for language processing – that is thinking about the language – whether they are involved in study or activation.

When thinking about writing, it is helpful to make a distinction between writing – for – learning and writing – for – writing. In the case of the former, writing is used as an aide-memoire or practice tool to help pupils practice and work with language they have been studying. We might, for example, ask a class to write five sentences using a given structure, or using five of the new words or phrases they have been learning. Writing activities like this are designed to give reinforcement to pupils. Another kind of writing – for – learning occurs when we have pupils write sentences in preparation for some other activity. Writing – for – writing, on the other hand, is directed at developing the pupils’ skills as writers. In the other words, the main purpose for activities of this type is that pupils should become better at writing, whatever kind of writing that might be. There are good “real life” reasons for getting pupils to write such things as emails, letters and reports. And whereas in writing – for – learning activities it is usually the language itself that is the main focus of attention, in writing for writing we look at the whole text language use, but also text construction, layout, style and effectiveness. It is clear that the way we organize our pupils’ writing and the way we offer advice and correction will be different, depending on what kind of writing they are involved in.

Writing issues

The kind of writing we ask pupils to do will depend, as most other things do, on their age, level, learning styles and interests. We won’t get beginners to try to put together a complex narrative composition in English, we probably won’t ask a class of advanced business pupils to write a poem about their mothers.

Teaching speaking. Reasons for teaching speaking.

There are three main reasons for getting pupils to speak in the classroom. Firstly, speaking activities provide rehearsal opportunities – chances to practice real – life speaking in the safety of the classroom. Secondly, speaking tasks in which pupils try to use any or all of the language they know provide feedback for both teacher and pupils. Everyone can see how well they are doing: both how successful they are, and also what language problems they are experiencing. And finally, the more pupils have opportunities to activate the various elements of language they have stored in their brains, the more autonomous language users. This means that they will be able to use words and phrases fluently without very much conscious thought. Good speaking activities can and should be extremely engaging for the pupils. If they are all participating fully and if the teacher has set up the activity properly and can then give sympathetic and useful feedback they will get tremendous satisfaction from it.

We need to be clear that the kinds of speaking activities we are looking at here are not the same as controlled language practice where, for example, pupils say a lot of sentences using a particular piece of grammar or a particular function. That kind of speaking we are talking about here almost always involves the activate element in our ESA – ‘Engage, Study, Activate’ trilogy. In the other words, the pupils are using any and all of the language at their command to achieve some kind of purpose which is not purely linguistic. They are practicing what Scott Thornbury, in his book how to teach speaking, calls speaking as skill, where there is a task to complete and speaking is their way to complete it. In the same way that “writing – for – writing” is designed to help the pupil get better at the skill of writing, so the activities in this chapter are designed to foster better speaking, rather than having pupils speak only to focus on specific language constructions. As with any sequence, however, we may use what happens in a speaking activity as a focus for future study, especially where the speaking activity throws up some language problems that subsequently need fixing. Scott Thornbury suggests that the teaching of speaking depends on there being a classroom culture of speaking, and that classrooms need to become “talking classrooms”.

SUMMARY

There are many difficulties in learning Art, which has become a world language. Nevertheless, any teacher who finds the key to these problems thinks about the best ways to learn a foreign language and can eliminate any obstacles using effective, advanced technologies. Liton, a scientist from Europe, noted in his research that both teachers and pupils face problems in mastering Art. Teaching a Art at school requires a high level of professional skill, love for children, as well as efforts and ability to present the material so that pupils successfully assimilate it and show interest in the subject. This, of course, can be achieved with some effort, and, as practice shows, success depends not so much on experience as on the enthusiasm, energy and interest of the teacher. In addition, the use of ICT – ‘Information and communication technology’ in teaching Art languages plays an important role. Shyness of the pupil, lack of time, textbooks with difficult tasks, etc. – it was found that such problems have a negative impact on the level of mastery of the Art language of the pupil. In general, in order to overcome the obstacles that pupils face when teaching them Art, the teacher must constantly improve their professional skills.

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