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# THE SPECIFIC FEATURES OF THE EASTERN MINIATURE SCHOOL IN THE TRAINING OF FUTURE FINE ARTS TEACHERS

**DOI:** https://doi.org/10.5281/zenodo.20301090

**Abstract.** This article highlights the ideas of using national culture and art forms in the training of fine arts teachers. The level of professional training of teachers of fine arts teaching in educational institutions and the ways of preparing them as qualified mature personnel for educational institutions are clearly explained.

**Keywords:** miniature, fine arts, oriental painting, moral and ideological work and aesthetic education.

## Introduction

Today, artistic education and providing aesthetic education to young learners have become among the most important tasks of general education and vocational schools. Under modern conditions, there is an increasing need for high-quality training of qualified teachers in subjects related to the aesthetic cycle.

First of all, in the preparation of future fine arts teachers, it is advisable to make use of the richest traditions of historical art schools, including the Eastern miniature painting schools, which represent a unique phenomenon in the history of world culture.

## Materials and Methods

It should be acknowledged that this unique form of Eastern painting, which has an ancient history, has remained outside the attention of pedagogical scholars. N.N.Rostovtsev, a prominent specialist in the methodology of teaching fine arts, in his book "Methodology of Teaching Fine Arts at School" wrote that the distinctive characteristics of this art require separate and detailed study.

Indeed, the uniqueness of the artistic and figurative language of Eastern miniature art requires a special approach to teaching this form of fine art. Consequently, it also demands the development of specific teaching methods within the system of aesthetic education and an extraordinary approach to the artistic education of students through the use of Eastern miniatures.

Without possessing knowledge of the history of their national culture and art, future creative teachers cannot acquire deep and solid knowledge of teaching methodology in schools and higher educational institutions.

To date, research on the history of teaching methods of Eastern painting in the Central Asian region remains limited. Therefore, it is appropriate to develop the theory and methodology of teaching traditional Eastern painting in connection with modern artistic education.

There have been no sufficient textbooks, teaching manuals, methodological guidelines, or curricula for specialized art schools, higher educational institutions, and faculties of fine arts at pedagogical institutes. I believe that the absence of a course on the history of Eastern art among the peoples of the East for artist-teachers in the Commonwealth countries has negatively affected their pedagogical training.

Improving artistic education in Uzbekistan and Central Asia fundamentally requires one of the essential conditions: critically mastering the achievements of the past and introducing the best aspects of traditional art schools, including their drawing and painting systems, into modern educational practice.

Thus, during the study of the course "Miniature Art," students are introduced to the historical development of miniature art, miniature artists, their lives and creative activities, Eastern miniature schools and their differences, working technologies, tools


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and materials used in miniature painting, creating miniature compositions for books, making and decorating gift items, lacquering and drying techniques, the use of local materials and leather in miniature work, the technology of creating monumental miniatures and decorative patterns on walls, and both theoretical and practical aspects of miniature art.

At the same time, this discipline sets the following educational objectives: teaching students the continuation of the master-apprentice traditions and national customs in moral, ideological, labor, and aesthetic education; introducing them to the philosophical, spiritual, and educational dimensions of Eastern applied art through miniature art; providing an in-depth study of the theoretical and practical aspects of miniature art; developing students' creative abilities through teaching miniature art; explaining the methods and objectives of teaching miniature art in general and supplementary education; and developing students' critical and creative thinking skills in general and supplementary education.

In the course of our work, alongside studying and generalizing numerous specialized historical and art studies literature concerning the peoples of the Middle and Near East and Central Asia, it is also necessary to collaborate with specialists from the manuscript departments of the Tashkent State Library and Oriental studies institutes. By identifying the positive aspects of teaching methods applicable in modern theory, we aim to implement practices of aesthetic and artistic education for future fine arts teachers.

**Results**

The analysis of historical and art historical literature on Eastern miniature art shows that Eastern miniature occupies a leading place in world artistic culture. Issues related to artistic education and methods of teaching painting among the peoples of the Near and Middle East (Iran, Azerbaijan, Iraq, Turkey, Syria, Northern India, Central Asian countries, and others) have, to some extent, been reflected in the works of medieval artist-educators and literary sources.

For example, in the 17th century, the book "Ganun as-Suvar" (Treatise on Painting) by the Tabriz artist Afshar Sadiqbek became widely known in the Near and Middle East. Written in the form of a methodological guide, the book contains a number of principles that correspond to the pedagogical views of figures such as Leonardo da Vinci, Albrecht Dürer, Cennino Cennini, and others.

The pedagogical ideas of the great humanists of the medieval East—Farabi, Beruni, Ibn Sina, Navoi, Saadi, and others—were cognitive in nature, emphasizing the acquisition and mastery of knowledge by individuals. The calligraphers of the 14th–18th centuries, including Sultan Ali Mashhadi, Mir Ali Haravi, Majnun Chepnevis, Mir Imad Qazvini, Abul Fazl Khobaysh, Iskandar Munshi, Dust Muhammad, Qazi Ahmad, and others, also addressed problems of artistic education in their works and established methodological foundations for aesthetic education in the East.

Several authors of medieval treatises emphasized the necessity of a scientific approach to teaching fine arts, drawing, painting, and composition.

Some information regarding the methodology of teaching miniature painting in the Near and Middle East during the 12th–17th centuries can also be found in the works of foreign authors. Along with discussing various aspects of the historical development of Eastern miniature art, they also addressed certain aspects of the theory and practice of teaching Eastern miniature painting during the medieval period.

The use of the traditions of Eastern painting (miniature) schools and the application of their experience in the specialized training of students in faculties of fine arts can significantly fill existing gaps. In this regard, the fine arts of nations can serve as a powerful tool for the formation of students' spiritual culture, aesthetic education, and artistic training.

The analysis and systematization of Eastern miniature painting and its historical development in relation to the artistic educational objectives of future fine arts teachers have revealed the unique characteristics of Eastern miniature art. Based on its relationship with realistic art and the study of the artistic heritage of miniature centers in the Near and Middle East and Central Asia, the theoretical and methodological foundations for the use of Eastern miniature art within the system of fine arts education were substantiated and experimentally verified.

**Discussion**

The development and establishment of the content of Eastern miniature art within the field of Fine Arts as an independent and significant academic subject requires the creation of effective teaching methods for Eastern miniature art. It also requires the integration of pedagogical approaches and discussions, the development of tools for classroom instruction and formative educational processes, and the harmonization of traditional Eastern teaching methods with modern scientific methodologies of teaching fine arts. This approach is essential for the effective education, upbringing, and development of students.

The solution of this scientific issue, which is of great significance in the context of Central Asia, will determine a new and promising direction in the theory and practice of aesthetic and artistic education for school students and university learners. This direction is based on the scientific substantiation of national values.

As a new academic discipline within fine arts education, it determines its content, structure, and role within the system of artistic and pedagogical training of future fine arts teachers in general secondary schools. Traditional national art of Central Asia has been incorporated into the curricula of fine arts and graphic faculties in the form of the subject "Eastern Miniature Painting" within the content of "History of Fine Arts."

An educational and methodological complex on Eastern miniature art has been developed, including curricula and instructional guidelines for Eastern miniature studies, monographs and teaching manuals, as well as a system of visual teaching aids such as educational charts, posters, albums, drawings, and other materials.

**Conclusion**

In conclusion, after completing their studies, future fine arts teachers will gain knowledge about the role and significance of miniature art within fine arts. In particular, they will become familiar with the methods of teaching miniature art classes, the techniques of depiction used in miniature painting, and the application of national and characteristic elements in visual compositions. In addition, they will acquire an understanding of the essence and classification of these artistic methods and approaches.

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