



MULTIMEDIA TECHNOLOGIES IN AUDIOVISUAL ART

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ABSTRACT

This article discusses multimedia technologies in audiovisual art. The purpose of audiovisual creativity is to create an artistic image, which includes not only the image - the nature of the audiovisual work, but also the sound-visual image of the work, the image of each episode, scene, and everywhere figurativeness (visuality) turns into figurativeness.

KEY WORDS: *multimedia technology, audiovisual art, media language, visual symbols, specifics of media texts*

Vision of the surrounding world as a way of speculative mental reactions, the ability to capture forms, lines, combinations of light-tone transitions and nuances, penetration into the essence of objects through their external outlines comes in the process of constant training in the process of performing exercises that develop visual representations. Vision hides the ability to marvel at the perfection of the world, its contradictions, the harmony of its individual parts, or the incompatibility of phenomena. A figurative or symbolic vision is formed depending on the dominant development of the corresponding ideas. It appears as a result of comprehension of what was discovered, discovered in the past cognitive experience. At the same time, the views that have already become habitual are overcome. The ability to see harmony in surrounding things, the beauty of lines, the play of light and shadow is attributed to the field of artistic vision, deepening into the essence of phenomena, sharpening sensory perception when hidden meanings are discovered, refers to intellectual vision. With the help of visual perception, a deep change in shape, large-scale expressiveness, light-tonal and perspective constructions, main and secondary, characteristic and insignificant are recorded. Vision is associated with visual observation - the ability to notice strokes, nuances, details, characteristic, but little noticeable features of objects and phenomena. Associative imaginative solutions are based not on external effects, but on various kinds of connections with thoughts about visible phenomena. Mastering the language of audiovisual images helps to see the possibilities of their use, to comprehend their internal patterns, which in turn significantly activates the vision. The vision formation system is a set of personal orientations in the sphere of screen images and symbols. The main didactic principle of mastering the media language is the gradual expansion of the range of perceived objects, the zone of their mutual influence from the system of direct object environment to those located in virtual reality. Figurative vision is associated with a feature of visual perception, which increases the sensitivity to generating images in the process of observation, tracking and search. This allows you to carry out cognitive activities based on personal worldview and your own position. The sign-symbolic vision includes both the sign itself and its forms, as well as the conventions of the symbol in various varied meanings. It can significantly increase the intensity of visualization of various meanings. Intellectual-figurative vision consists in giving semantic meaning to



images, in objectifying the proposed decisions, connections, systems. Here, unreal figurative solutions associated with illusions and phantoms can be involved, emotions, moods, thoughts thicken, caused not only by situations and events of everyday life, but also by artificially organized material, subconscious intellectual decisions and imaginative moves receive a new structure, being extracted from it.

Sociocultural concepts of audiovisual creativity Levels of cognitive activity should be understood as a gradation of progress towards creativity and self-fulfillment and a kind of hierarchy of predominant activities:

1) explanatory-illustrative, or informational, level associated with immersion in the problem in the process of perceiving the material and saturating it; deployment of the problem field; 2) reproductive-reproducing level: obtaining knowledge on stereotypes and samples and designated algorithms of actions;

3) the level of practical development of knowledge in the form of deployment of ideas, classifications, forecasting and design;

4) problem-developing level: further development of ideas in the form of one's own interpretations and a holistic vision of the problem;

5) research, heuristic level, providing for finding independent, creative solutions;

6) the level of reflective communication and creative self-development provides for the presence of intellectual increments as incentives for personal neoplasms.

That is why the following seven stages of learning activity can be defined.

1. Explanation and illustration in the process of cognition is the essence of the stage, which consists in inclusion in the problem.

2. Playback and work on known algorithms leads to the need for educationally oriented search activities.

3. Practical assimilation of knowledge indicates a certain degree of assimilation of the material in screen activities.

4. Thanks to the acquired information, the prerequisites for the development of the problem are created, which consist in the possible interpretation and structuring of the audiovisual material.

5. Research and search, leading to independent decisions, are the basis of the fifth, creative level of educational activity.

6. Arising at the level of reflection, the possibility of embodying one's intention is realized in the form of a presentation of the audiovisual information received by the student.

7. The presented and assimilated information is not the end of the process of cognition, which is continuous and continues in further cognitive-developing communication.

The goals of information and educational interaction in the field of screen technologies are differentiated by levels as follows. The first level is the selection of screen media and media texts for collecting information and compiling a knowledge base; obtaining information that satisfies the cognitive interests and abilities of students; illustration of phenomena that are difficult to imagine and require visual analysis. The second level is the use of previously acquired knowledge and skills; explanation of your preferences; determination of ways of cognitive activity and adequate media means; analysis of plot (semantic) lines; analysis of media texts in historical, social and cultural contexts; creation of media text according to the model of the existing one. The third level is the use of ready-made media texts to solve feasible tasks; assessment of the language of media texts; their certain forms, genres and categories;



"reading", identification and discussion of audiovisual tests, including questions related to the language of the media (angle, plan, color, sound); study of the typology of plots found in media texts and comparison of new types of plots with known ones; identification and description of various stereotypes in media texts; analysis of new meanings of verbal and visual symbols; disclosure of the content of the plot, the development of the action and the denouement of the plot; understanding the specifics of media texts; recognition of symbolic codes used by media (frame, perspective, angle); an explanation of how information relates to codes and conventions; analysis of implied and openly expressed ideas; understanding the meaning in the combination of elements (sound, frame, perspective); understanding the interaction of symbolic codes to create meanings; comparison of screen information interpretation methods; the use of various techniques in planning and creating media texts. The fourth level is the use of audiovisual technology for learning and development, the creation of a problem space, the development of ways to master the audiovisual language, the analysis of plot and semantic contexts; posing questions and problems in leisure and educational activities; creation of various options for interpreting media texts; identification of ways to solve problems and tasks; evaluation of the effectiveness of various elements of the media text; creation of different plots based on the same image and vice versa (verbalization / screen adaptation). The fifth level is the creation of your own signs, symbols and visual artifacts; development of plot construction methods; expressing one's own preferences or points of view; participation in the discussion through interactive means; critical reading and evaluation of media texts; typification, classification and comparison of media texts using screen forms of expression; the use of media texts for the study of processes and phenomena; choice of means and forms of media; making decisions about the use of available audiovisual media (substantiation, implementation and presentation of your media project); experimentation with various forms and technologies in order to study the specifics of their use. The reflexive process is also closely related to figurative thinking, which consists in the sequential deployment of figurative and symbolic generalizations based on the correlation of perceptual units-frames, their constituent parts. In the process of reflexive communication of screen fragments, a kind of "energetics" is revealed - an atmosphere of emotional, figurative, associative and semantic connections between perceptual units. Audiovisual technologies in education are variable, they can be integrated into the educational process in whole or in fragments. The methodology for building models of learning and development is based on cycles of cognitive, creative and game tasks.

To substantiate audiovisual educational technologies, the following theories, tested by the world practice of media education:

The theory of media education as a source of "satisfaction" of educational needs, the purpose of which is to help get the maximum benefit from the media in accordance with desires and inclinations.

The "practical" theory of media education, its essence lies in the creation of original video clips for students, in which, thanks to the skillful use of the media language, the contours of self-comprehension of practice-oriented knowledge are indicated.

The semiotic theory of media education is the representation (representation) of screen information in the form of media texts, which opens up the possibility of creative and aesthetic transformation of information in the process of forming one's own educational strategy.

The theory of the formation of "critical thinking" in the process of interaction with the screen text. At the same time, a system of social values is formed, with the help of which one-sidedness of training,



unreliability of data, passionate judgments, ambiguity of argumentation and lack of evidence, manipulation by the screen are overcome.

The cultural-dialogical theory of media education is aimed at the evaluation and interaction of media texts, which results in the insertion of various meanings into screen information and its independent evaluation.

Video technologies in socio-cultural activities With the help of a video camera, the stages of perception of the surrounding reality are recreated on the screen, by following the movement of the human eye and interpreting this movement with the help of editing. Primary and secondary editing creates the conditions for the transition using the effects of "continuation" and "insert", the size of plans, the focus of attention, the shooting location, light and color ratios, direction, phase and speed of movement are selected. Each shooting or viewing technique has a different creative rationale. The movement of the video camera lens goes from a general plan to a close-up, the detailing of a video image can become a stimulus for active artistic thinking if the viewer tries to feel the figurative content of the details, and then synthesize, building the screen space of the picture in his mind on the basis of emotional and semantic correlation. The establishment of associations creates the internal content of the screen narrative. At the same time, a change in constructions and thoughts, emotional and semantic dynamics in the development of plastic images, and corresponding figurative generalizations are fixed. Placement of objects of perception in the context of a video film, their storyboarding, fragmentation and linking forms the energy space of personal associations, feelings, thoughts, spiritual and moral life. Video technologies have an important specific feature to exist in the form of screen speech associated with the skills of audiovisual communication based on the sound-plastic dynamics of information, changing spatial and temporal dimensions. Video technology is carried out in three stages. The first stage is following the logic of the video film perception and creating your own vision algorithm using storyboards, making editing records, working with a soundtrack and building figurative generalizations. The second stage is a video training that simulates a linear, associative or polyphonic screen narration by means of making collages, visually denoting a problem or conflict; building a figurative atmosphere of on-screen narration in a video frame; reflective commentary on screen fragments. The third stage is a holistic coverage of the screen narrative, comprehension of the internal content, understanding the linkages of the plastic composition of frames. Video technology has the creative potential of changing the logic of alternation and image change. When releasing video films, psychological, pedagogical and methodological aspects of the preparation of educational materials should be taken into account. Careful consideration is needed when selecting videos for use by different audiences. Monologues should be of optimal duration, the speech sequence should not dominate the visual, the theme should be strictly sustained. Video technologies are promising for use in the educational process.

It is not difficult to record any material from the TV screen (reproduced video material) on a video cassette, replicate the video recording, fragment it for re-viewing. The video allows you to go back for the purpose of: - training; - a more detailed study of the object of perception; - target viewing. There are the following forms of using video in the educational process: video lessons, video lectures, video tours, demonstration material in video fragments, video performances, video concerts, video magazines. The information richness of the video film lies in the fact that through demonstration in a short period of time it is possible to convey such an amount of information that is unrealistic to present in a verbal



presentation. In this case, the rate of presentation of video information can change, which makes it possible to provide more or less detailed presentation. Managing the process of perceiving information from the screen is determined not only by the pace of its presentation, but also by the logic of presentation, the use of video recording tools to highlight one or another plan, up to their detailed presentation. With the help of video, a clear and thoughtful dosing of information is carried out in order to prevent overloading the film. In this regard, the composition and logic of building a video film should be such as to create a problem situation that requires mutual solutions.

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