

## **Compositional and artistic analysis of students' images of nature stages of skill development**

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**Abstract:** The effectiveness of teaching painting in the open air, the difference in methodology collective study group and individual training with each student is associated with the specific features of visual arts pedagogy. Analyzing the results of students' creative growth - all this is possible should be studied from theoretical and non-pedagogical positions. This is based on the methods of teaching art, and students are instructed in visual arts. In other words, the pattern characteristic of changes in the artistic and creative growth of students identified during the four-year study period in the Republic of Uzbekistan longitudinal monitoring of the plein air picture can be determined during a plein air. Information about the growth of professional skills of young artists is given.

**Key words:** Sketches of plein air exercises, nature image, depicting life pictures, of plein air practice, professional skills of the artist, plein air.

### **INTRODUCTION**

Visual activity in the open air, for all the freedom of expression students seem to have, is much more difficult than inside the walls. Therefore, it is necessary to consult with the teacher during the summer practical training, the purpose of which is to familiarize students with the features of fine art in the open air, that is, in the heart of nature. Through the initial conversation, the teacher directs the students to fulfill the specific requirements of the curriculum, gives specific recommendations for its consistent implementation and work on life sketches. There is a need to systematically study samples of students' works during the interview and directly in the process of practicing in the open air. One particularly effective method is to draw on student sketches of previous plein air exercises, and research has found that it is useful to note their compositional merits and note mistakes when demonstrating them. At the same time, students' greatest interest will be related to study samples of student work that clearly demonstrate the level of performance required. Often, some students neglect orientation and make many mistakes in visual arts. Consultations with the student, without understanding its appropriateness, try to independently overcome the emerging difficulties of naturalistic drawing. Inadequate preparation and inexperience of the student leads to confusion. Creating creative growth in students' visual art work and, as a rule, failure and dissatisfaction may arise from the achieved result. The theoretical knowledge gained in outdoor painting in the heart of nature is not always applied in practice, and despite knowing about it, students will be able to paint various figurative paintings. Therefore, it is useful for the teacher to directly observe the work performed in the open air in a group, in which it is necessary to discuss advantages and identify mistakes at each separate stage of the exercise. It is appropriate to start the lesson with an explanation of any educational task, and in some cases with a demonstration of the practical progress of the work. In current views the teacher should guide the students to follow the requirements set in the program. It is necessary to act seriously from

the beginning of the practice cautioning readers against the misconception that landscape the easiest part of the artist's work, it does not require accurate drawing and will be able to describe similarities to nature. Many people carelessly understand the manifestation of the creative individuality of an artist who freely treats sketching tasks. Image deformation of the shape of objects, broad generalization and free solutions described in compositions. With such a misinterpretation in the sketches students can observe serious shortcomings, for example: excessive haste, simplified interpretation of nature, repetition of memorized methods, contingent compositional structures, as well as a focus on "skills" that lead to surface manifestations of behavior. Landscapes are painted in a hurry, without preliminary work on the composition consultations with the teacher, as a rule, are characterized by repeating the previous ones it is necessary to prevent errors, random selection of motifs, ill-thought-out and illiterate decisions related to the task of creating an artistic image. During the first days of plein air - during the period of adaptation to work in the open air, a number of common shortcomings are identified in the sketches of students, especially younger students. During implementation, there are errors in rendering, fragmented form, the absence of a holistic view of nature, the execution of the task in a non-partial manner large color tonal relationships, isolation of color from the environment. One of the main reasons may be that the environment is not created. As a rule, the state of nature, the nature of light, the lack of thought through the overall color and tonal solution of the landscape is noticeable, and the lack of harmony in the depicted warmth and coldness may be the main reason. Descriptive shapes, different shades of green are a big challenge. In the works, there is not enough understanding of space, colors are taken and confusion of light and reflexes (as shadow categories), lack of unity and general a number of errors are made in the coloring. It should be noted that these shortcomings are due to the persistence, hard work of both students and teachers, and the emotional impact of the unusual characteristics of the environment, which is largely related to weather conditions. problems are eliminated on the basis of elimination. The experience of the coach and teacher helps to overcome difficulties. A creative approach created in the study group and the individual student studying nature leads to a significant increase in the quality of painting in the middle of plein air practice. The creation of favorable conditions for working in the open air is directly related to the improvement of professional skills. The teacher's individual approach to each student, positive motivation, positive emotional attitude - all this works to teach a life picture. Teachers are factors that contribute to the successful creative activity of students. As mentioned above, regular viewings during the plein air, discussion of advantages and disadvantages significantly corrects and eliminates. As we gradually analyze the works of students, we can see that some of them have undoubted artistic qualities. Steps step by step, they reveal the originality of the author, convey different situations of the day and weather changes, a mood and a certain performance skill appear. But at the same time, some work of students, even adults Courses, as a rule, do not rise to the desired level due to insufficient thought of the composition. The teacher should always focus the students' attention on this. Caused by small errors due to the reluctance to make a preparatory sketch, there is a rush at work. Even relatively superficial composite sketches and color searches make work faster and easier, helping to find something more interesting, specific it is necessary to create solutions. Let's go directly to the compositional analysis of the student works As mentioned above, the student's compositional thinking ability begins with thinking about what is the main and defining artistic image, and where to place it on the page for greater perception. expressively. An artist teacher explains to students the effect of space on form. For example, in the image of a rose, it is very complicated in form, you have to look at it as a whole, as a bright spot of its own on a dark background. First impressions can be not only strong, but also wrong. When creating something, the student is full of emotions, he wants to express a lot, but he still does not know how to achieve it and to what extent and makes an impression. Walking this way for the second time, he already brings it is necessary to make corrections that eliminate the shortcomings of

previous experience. Often the most valuable and most important thing is revealed - the student begins to improve his work and correct his mistakes. Training, as a method, involves repeating the same training task with small but fundamental changes that reinforce the result of the first task and open the beginning of a new stage in the mastering of outdoor painting. In the upper years of Pleper's internship program, students complete the study assignment The Study of a Figure in a Landscape. It is often necessary to perform the task due to bad wind or rainy weather inside the building, placing the model against the background of an open window. Not such a task it is, as it happens, a plein-air painting in the truest sense mixing two color systems is not easy even for an experienced person artist. The color formation of landscape greenery outside the window and illuminated the sun figure refers to the plein air color system. The lessor should help in performing such a task students will not only see the difference between these systems, but also reveal the theoretical basis for the formation of their color unity. Student work with the growth of the artist's professional skills may not become a new quality, in which the unit of the color system becomes its highest category - color. This quality of painting is manifested in artists strictly individually. Therefore, a lessor is needed to appreciate the germs of its emergence in student work. This often reveals the creative originality of the future master. Students are like that difficulties arise in the correct use of shadow-cold. The teacher helps to achieve such an expression of warmth and coldness and color tone, which ensures the integrity of his work. This determines the individuality of the quality characteristics of those who appear.

## Conclusion

Beauty in a painting is often achieved through the use of light, color and dark-cold vibrations. It becomes factors air transport is of particular importance in the landscape of the country or town square. There is everything in nature, but only what is depicted on a canvas or a watercolor sheet touches the "strings" of a young artist's soul. Discuss the development of creative individuality teaching outdoor painting based on requirements and rules the task of determining the professional skills of both the artist and the student is assigned. From this point of view, outdoor artistic creation will be more successful if students have the necessary knowledge of drawing and composition. Artists claim that a well-drawn work already exists includes the ability to successfully draw. Undoubtedly, it should be taken into account that the instability of the weather of the Republic of Uzbekistan does not allow to write sketches in a session. Therefore, the teacher Plein air requires each student to make a small compositional sketch, in which the solution of the artistic image should be described. In such research, it is easier to identify the necessary forms that help to reveal the inner, emotional relationship of the student to nature will be the main advantage of estimating a full-scale sketch is that the student does not learn to copy what he sees without thinking, but creatively perceives diversity, rapidly changing situations and stops.

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