

SCIENTIFIC AND THEORETICAL BASIS OF DEVELOPMENT OF CREATIVE ABILITIES OF PRIMARY SCHOOL STUDENTS IN THE PROCESS OF WORKING ON THE DECORATIVE SOLUTION OF THE LANDSCAPE

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Abstract

The article presents the practical significance of fine arts in the development of artistic and creative abilities of schoolchildren, research and scientific views on this subject of famous artists-teachers.

Key words: creativity, ability, creative activity, methodology, image, school of painting, academic training, teacher-artist.

The system of education and professional training of the future artist-pedagogue should be on a clear and scientific basis. In this direction, primary education and training is carried out within the framework of general education schools. School means, first of all, a specific system of education and upbringing, voluntary obedience of students to this system and teaching methods, scientificity, methodical consistency, precision and artistic creativity in the acquisition of scientifically based knowledge. we mean

Experiences gained in the field of visual arts by famous artists who created in ancient times and left behind great works of visual art are the basis for teaching young people about visual arts in the continuous education system, especially in various art schools. Therefore, a future artist who wants to learn visual art and is just entering the world of visual art should first study and analyze the classic works of artists who created in ancient times and based on the knowledge and skills he has acquired, create his own personal creative way. should choose and develop creative abilities.

Famous artists and theorists of the ancient European Art Academies, Leonardo da Vinci, Michelangelo Buonarotti, Peter Paul Rubens, Raphael Santi, Albrecht, are involved in the professional training of future teachers in the field of fine arts, the formation of creative abilities of the individual, and the professional training of young people in terms of creativity. Scientific and creative works of Dürer and others can be cited. The creative and scientific works of I. Ye. Repin, N. Savrasov, Pavel Chistyakov, who created in the 19-20 centuries, can be cited from the representatives of Russian fine art.

Uzbek scientists B.B. Baymetov, S.S. Abdullayev, B.B. Azimov, N.Kh. Tolipov, Q.Q. Kasimov, R.Kh. Khasanov, and others. The development of any educational subject is directly related to historical development processes. In the 17th century, the theoretical rules of academic painting began to be expressed in the interpretations of Renaissance artists. Certain changes were made to the theory of academic teaching of photography, which arose in the 18th century, and now artistic practice is carried out under new conditions. In the 19th century, active research on the comprehensive solution of educational issues in the theory and

practice of academic painting began. In the direction of the artistic academic school, it is envisaged not only to equip students with knowledge and skills, but also to participate in creative activities.

The specific features of teaching visual arts in primary classes, first of all, the content of education in these classes is determined depending on the youth characteristics and psychology of children of junior school age, their interest, their existing knowledge, skills and abilities. It is known that children's enthusiasm for visual activities, especially drawing, begins very early.

It is known from history that it starts at the age of 2-3 years. It is characteristic that children like drawing more than reading and writing. However, the duration of the pictures they draw is very short, they finish any picture in 1-2 minutes, at most 4-5 minutes. Although the pictures drawn by children are not literate, they can describe any appearance, event or object according to their abilities and their characteristic features.

They do not like to use them because working with paints creates certain difficulties for them. But things painted with different bright colors arouse great interest in children. If the pictures don't turn out well, they will quickly return from their work. In such conditions, it is not without benefit for the teacher to provide quick help to the children and try to raise their mood. Another characteristic aspect of the visual activities of elementary school students is their attempts to simplify the pictures they draw. They show the front view of some things (house, person, book, watch, portfolio), some from the side (car, crows, birds, fish, flag, etc.), and others from the top (butterfly, leaf, dragonfly, beetle). v.h.) describe. The main reason for this is that children of this age have not yet understood the light and shade of things, the narrowing of perspective and their rules. There is another aspect of children's creativity, which is that the images (items) are not depicted as blocking each other (or partially). Because children always perceive things as a whole. These features of the above-mentioned visual activities are connected with the fact that children's thinking is concrete, figurative and emotional. Now, if we dwell on the specific features of the methodology of conducting fine arts classes in primary classes, then the following four types should be noted: 1. Perception of existence. 2. Artistic construction. 3. Representation according to nature (painting according to nature, sculpture according to nature). 4. Composition activity.

At each stage, before seeing the image, the beginner artist first creates an imaginary image of the image that he wants to put on paper: when the idea of \u200b\u200bthe shape of the object, its characteristics is not yet clear, he is limited to a general schematic form, after that, As the teacher observes and re-understands what the teacher explains, he gets closer to the real and emotional-meaningful expression of the visible nature.

Today, some pedagogues do not pay attention to seeing and analyzing the naura in the image. They do not use such a method, they point to the fact that "schematicism" and legal rules hinder artistic development. They are opposed to the academic depiction, simplifying the complex form, opposing the schemes, rules, they believe that depicting in methodical stages in the depiction is an obstacle to creative development.

Over the centuries, art schools have accumulated a great pedagogical experience in the field of developing the creative abilities of young artists. The experiences of these past painter-pedagogues require careful study and generalization, based on which we can begin to develop new scientifically based methods of creative ability development in academic drawing classes. Ignoring the achievements and experiences of ancient artists leads to the disappearance of the art school and the "ignorance" of art. the natural unity of theory and practice helps the active development of a young artist, the growth of his creative abilities.

The more scientific knowledge an artist has, the more perfect his assessment of a realistically depicted work, the richer the level of his technical skill, the more expressive and bright the product of his creative activity. The principle of scientificity in the art school as an active factor in the development of creative abilities consists in first of all mastering the system of scientific knowledge, which helps the beginning artist to correctly understand the law of seeing natural phenomena in their true form, thereby creating realistic art. It also helps to master horse techniques.

This was well understood by artists-pedagogues of the Ancient Greek Renaissance and European Academies in the XVII-XIX centuries. According to historians, there was a sign on the door of the Sionion art school: "People who do not know the rules of painting are not allowed here." The great painter and pedagogue of the English Academy of Art, Joshua Reynolds, said: "Our art is not only a gift given by God, but it is not a mechanical craft, it is based on exact sciences." As we mentioned before, the work of the artist in the school environment takes place in solving a specific problem, which arouses in him aesthetic demands, and at the same time arouses a demand seeking satisfaction with natural power. The solution to the given problem is easy and simple, if it does not go beyond the scope of knowledge that has been solved several times before and is well known to the student.

In short, the writer expresses his attitude towards his country, Motherland, and Mother Nature through the depiction of natural scenery. The image of nature is one of the components of the plot, and it performs tasks such as increasing the ideological and aesthetic power of the work, speeding up or slowing down the development of the plot, and revealing the inner world of the hero. With this, the landscape helps to more fully express the characters participating in the artistic work.

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