

FORMATION OF CREATIVE ABILITIES OF STUDENTS IN THE LESSONS OF FINE ARTS

Bomurodova Madina Vohidjon kizi,

Master's degree in Fine Arts and applied decorative arts from the Pedagogical
Institute of Bukhara State University

Research advisor: Azimov Sanjar Samadvich,

Bukhara State University, Pedagogical Institute

ABSTRACT

This article provides information on the formation of creative abilities of students in the lessons of Fine Arts, as well as on creative issues in drawing.

Keywords: *creative tasks, drawing based on nature, memory and imagination, geometrical part, drawing, fine workmanship, professionalism, creativity.*

АННОТАЦИЯ

В данной статье представлена информация о формировании творческих способностей учащихся на уроках изобразительного искусства, а также о творческих вопросах в рисовании.

Ключевые слова: *творческие задания, рисунок с натуры, память и воображение, геометрическая часть, рисунок, тонкое исполнение, профессионализм, творчество.*

INTRODUCTION

The development of a person's creative abilities is always exciting both researchers and teachers who go directly to practical work with students. In the creative solution of this issue, the subjects of Fine Arts, drawing and technological education are of great help – these are practical educational sciences that can use the creative abilities of the child's personality, the opportunities for the real development of his creative individuality.

The process of professional activity determines the way of life of a personnel with a high level of compensation in perspective. In the process of education, teachers not only acquire professional competence, but also gain experience of engaging in communication with their future students. The teacher should also have deeply mastered his / her specialty and mastered other disciplines well. In the process of teaching, the pedagogical qualities of the future teacher are found. In the educational process, future teachers will not only master innovative techniques of teaching, but also learn new ways of mastering knowledge. Hence, it should be based

on what conditions the professional formation of the future teacher depends on. The professionalism, creativity of the future teacher in the future depends on how much he has developed in the educational process. Any person acquires certain experience of activity as a result of the development of professional knowledge. Therefore, a person will have to create, enrich, complement with his creativity the experience of professional activity. Such experiments are mastered by the future teacher in higher pedagogical educational institutions and enriched throughout his life. The personality of the teacher is able to show creativity in the course of his professional activity by forming creative activity skills, which are always important.

Drawing in the formation of the creative features of the personality creativity is different, but its types are mostly interconnected.

DISCUSSION AND RESULTS

Thus, technical creativity can not be distinguished from design, design. A common link that links many types of creativity-these are graphic images (both in drawing, and in technique, and in art), first of all drawings, drawing opens the door to enormous opportunities for the formation of creative qualities of an individual. One of the directions of the formation of creative abilities of students in drawing lessons is the solution of these creative issues. From a pedagogical point of view, one can argue that in the process of this activity new individual important values are created, the abilities of the individual are opened and developed. Creative tasks-these are tasks whose algorithm is unknown to the reader, having the results of a variable solution.

Creative issues in drawing can be divided into two categories:

1. To develop students' willingness to work with graphic content.

The second includes tasks related to the elements of the design activity: before designing, re-designing, creating by analogy in accordance with technical conditions.

Analysis of various approaches showed that in order to fully study the direction of the professional activity of the future teacher to creativity, it is necessary to approach the theory of attitude from the point of view. There is also an opportunity to determine the professional orientation of the individual. Today, there are significant contradictions between the personality of the teacher and the requirements for his activity and the level of preparation of graduates of higher educational institutions. In particular, there are inconsistencies between the existing system of teacher training and the personal creative character of the future teacher activity. As a result of the complete absence of technocratic and extensive approaches to pedagogical education, future teachers have long been artificially removed from the life and culture of

society. As a result of this, there were obstacles and loopholes between the teachers and the students, the individual dominance of the teacher in the educational process was decided. Tirishga insufficient attention was paid to the development of creative activities as a result of which they were mainly tied to educational programs and textbooks. This, in turn, undermined the social status and reputation of the teaching profession. Because the system of training of future teachers was far from the needs of the society and its acute problems.

Practical and theoretical training in all types of Fine Arts is the first step in the preparation of future specialists, in the perfect mastering of the description of existence in students in real images. In order to skillfully and accurately depict the original shape of objects on the surface of the paper, the student must perfectly master the knowledge of Fine Art and apply it in practice – natura, as well as learn to draw on the basis of memory and imagination. Of course, to perform such creative tasks, it is important that a person has certain abilities and can work on himself constantly and concretely. The main task of the course of Fine Arts includes the formation of knowledge and skills that arise as a result of the study of the edges of the image skill in students. He intends to know the laws of depiction from the student and to be able to use them correctly in educational and creative activities.

Teaching drawing this is connected with the solution of the following tasks, which are interrelated with each other: to understand things in their own way, to observe, to compare bodies among themselves, to distinguish bodies in terms of shape, color, material properties, etc. To do this, it is necessary, first of all, to teach the student to look at nature with the right eye, to be realistic. This, in turn, is one of the most difficult and most necessary complex tasks. Drawing lessons should be taught to be attentive, to think and to accurately analyze the shape of the bodies. Realistic painting teaches to master the basics, methods and skills of drawing, to know the sequence in describing and to be able to use various illustrative tools.

A young artist who is taking a step towards art in his theoretical and practical training needs to have the following knowledge and skills:

- learn how to work with different pencils, paints;
- able to mix paints to create the desired color and tone;
- the ability to feel different complex and structural colors is formed;
- be able to understand color harmony and use it more effectively in practice;
- having the ability to process constructive painting of items of various shapes and tones;
- understanding the plastic properties of the shape;

– ability to follow methodical consistency in image processing;

All forms in nature, as well as the human body itself, reflect a complex plastic form, consisting of various geometrical part compounds. Therefore, the first lessons in the field of Fine Arts are devoted to drawing simple geometrical shapes in different situations and angles. The main task of Fine Arts is to develop the ability to feel the presence in the future educator and to portray him live in the process of his work. The process of formation of fine workmanship is carried out through the exercises of vital visualization of nature. During this period of Awakening, the artist and theorists of Fine Arts made their opinions in their scientific articles, as well as in many art works.

In order to correctly describe the body, it is first necessary to learn to correctly see the specific sides of a particular body. This is not an easy task and requires constant training. Another difficulty in drawing a picture of bodies depending on the nature is that it depends on how we perceive nature, as well as on how we perceive it. It is known that humans imagine the bodies and their tasvirini types. And this, in turn, depends on the eye structure of each person and his ability to see, especially when it comes to fine art. The main task in teaching drawing is the formation of the ability of the artist to see and depict the shape of the body from a distance. Seeing and describing the shape of the body from a distance (width) – means seeing the body "in full size", in a three-dimensional form (height, breadth and thickness).

The main task of educational practical training is to be able to correctly represent the dimensions of the Natura, indicating the terrain. This is achieved by eye measurement, distance and body measurement in the eye, and correct perception of nature. In such cases, it is important to develop the ability to squat with the eyes to determine the size and distance of the body. Chamfering skills teach future professionals to be attentive, responsible in relation to their work, in which they form the skills of careful analysis of nature and also develop the ability to remember the image that they see at the same time .

CONCLUSION

To formulate the ability to squat, it is better to constantly determine the ratio with the eyes during the work process. Remembering by sight is the artist's most valuable and remarkable character, through which a clear and general picture of the shape, ratio and structure of the bodyurni keeps in memory. This makes it possible to draw the form from memory, on the basis of imagination and understanding, and slightly lighten the artist's work on the creation of independent compositions and sketches in the future. In the vast majority of cases, the young artist does not work in

one order, focusing more on its parts than on the general form, and does not understand the essence of each element. The work can be effective only if the student can fully see the image and describe it in an analysis and synthesis way using the principle of "from general - to parts and parts – to general again".

REFERENCES

1. Ismatov U.Sh, Rajabov Sh. Technologies for working with graphic materials in the lessons of Fine Arts. Collection of lectures of the international scientific and Technical Conference "Management of Fine Arts and engineering graphics disciplines problems and solutions", Andijan-2020. 287 b.
2. Sultanov X. E. Painting (natyurmort performance in watercolor), flow drawing, Tashkent 2019 y.
3. Kamolov I. B. some stages associated with the artistic and creative activity of the future jeweler - the Eastern European scientific journal, 2017 year.