

SCIENTIFIC BASIS OF DEVELOPMENT OF CREATIVE SKILLS OF
PRIMARY SCHOOL STUDENTS

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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 training and professional production of the future artist-pedagogue should be on a clear and scientific basis. Implementation of primary education and training in this direction on the basis of comprehensive schools. In the school, first of all, to study the voluntary obedience of students to this system and textbook methods, scientific knowledge acquisition, methodical work, precision and practical experience of artistic creativity. we pay attention. The experiences of artists who created in ancient times and inherited great works of art from themselves are based on the art of young people in the modern art system, in various art schools. For this purpose, an artist who wants to learn fine art and who has just entered the world of fine art, first of all studies and analyzes the classic works of artists who created in ancient times, and based on his knowledge and vision, he creates his own personal creative work. it is necessary to choose a path and develop creative development.

Among the famous artists and theorists of modern European Art Academies, Leonardo da Vinci, Micheladello Buorotti, Peter Micheladello Santi, Al. 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, are among the representatives of Russian fine art. Uzbek scientists B.B. Baymetov, S.S. Abdullayev, B.B. Azimov, N.Kh. Tolipov, Q.Q. Qasimov, R.Kh. Khasanov and others took part. The development of any educational subject is directly related to the historical process. The theoretical rules of academic painting in the 17th century are an image expressed in the paintings of Renaissance artists. In the XVIII century, the theory of academic teaching was introduced, and now it is implemented in new practical conditions.

Active research on the comprehensive solution of educational issues in the theory and practice of academic painting in the 19th century. Education of students in the field of art school is not only to equip them with knowledge and academic school, but also to participate in creative activities. The unique school characteristics of teaching fine arts in primary grades, first of all, the content of education in these grades depends on the youth characteristics and psychology of young children, their opportunities, their existing knowledge, needs, and abilities. It is known that children's passion for visual activity and painting begins very early. It is known from history since 2-3 years old. It is characteristic that children like reading and drawing more than that. the thing is that the pictures they draw are very short, they finish any picture in 1-2 minutes, at most 4-5 minutes. Although children's drawings are not literate, they depict a scene, an event or an object according to their abilities, documenting characteristic characters. They do not like to send goods because of the certain burdens associated with working with paints. But different products create a big load on things painted with children. They quickly come back from their work without the pictures coming out well. In such conditions, it is not without benefits for the

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teacher to provide quick help to the children and try to raise their mood. Another file from the characteristic movements of elementary school students is the movements to simplify their drawings. They depict the front view of some objects (man, book, watch, briefcase), close-up of some objects (car, crows, birds, fish, flag, etc.), and others from above (butterfly, leaf, dragonfly, beetle, etc.) . The main reason for this is that these children do not yet understand light, perspective reduction and software. There is another aspect of children's creativity, which is not to depict images (items) blocking each other (or partially). Because children always perceive 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 are going to talk about the specific features of the methodology of conducting art classes in safety classes, it should be arranged in four ways: 1. Perception. 2. Artistic construction. 3. Representation according to nature (painting according to nature, sculpture according to nature). 4. Composition activity. Before seeing the image, the beginning artist creates an imaginary image of the image that he wants to put on paper at each stage: when the idea of the 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 nature in the image. They do not use such a method, they point to the fact that "schematism" and legal regulations in its influence on artistic creation 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 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 scientism in the art school as an active factor in the development of creative abilities consists first of all in 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 Sion 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 earlier, the work of the artist in the school environment takes place in solving a specific problem, which arouses aesthetic demands in him, 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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