

Methods Of Developing Students' Creative Abilities

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Abstract. *This article provides basic information on how to teach students to be creative by developing their creative abilities and on this basis to become a mature qualified staff.*

Keywords: *Painting, composition, spatial perspective, paint, color and shade, stroke, relative, size, placement, harmony, greasing, light and color relationships.*

Today, as in all spheres, one of the most urgent pedagogical problems in the education system is the reorganization of the teaching of fine arts in specialized schools, institutes and universities and their further improvement of its content and methodology. In particular, one of the important tasks in the further formation of talented students of specialized schools is the development of new curricula, standard programs, providing their art education through the visual arts. Now, new scientifically based forms and methods of teaching students the national art are being developed in various universities and research institutes of the country. The role of the visual arts, in particular the pen, painting and composition, is of particular importance in educating students in the spirit of artistic harmony, devotion to the Motherland and national art. This, in turn, imposes high responsibilities on teachers, requiring that the special subjects taught in higher education faculties and specialized schools be deep and grounded.

In the visual arts, the science of painting is as important as any other subject taught in specialized schools, and provides a link between the two. Regular study of the theory of visual activity is one of the main conditions for the successful development of art education. Only a student who has thoroughly mastered the rules of drawing can effectively engage in practical creativity. "Anyone who envisions science without practice is a boat driver who goes swimming without a paddle, and he can never be absolutely sure where he is sailing, said Leonardo da Vinci. Practice, especially in the field of painting, must always be conducted in conjunction with a strong theory, and without it nothing can be achieved."

Painting is based on the laws of the color structure of the true form. The study of painting is a search for ways of proportions, constructive construction, size, spatial structure of a colored form on a plane. In this regard, each student must be able to perfectly describe the structure, spatial location, proportions, size of objects and things based on the laws of perspective. The harmonious combination of color and shade in a pencil drawing is a real painting.

The pencildrawing in the picture must be perfect, otherwise the different colors will also look simple and will not be able to express the look and size of the item competently. Even multi-colored paints applied to the fabric, which represent a subtle change in color depending on weather conditions, cannot express spatial latitude by themselves. Only a pencil drawing that correctly follows the rules of perspective will make the colors more attractive.

If the rules of perspective are not followed when depicting a natural landscape, the color depicting latitude becomes irrelevant. Artists describe painting as follows: "It is one hundred percent connectedness of pencil drawing with one hundred percent color painting."

It is incomparable the role of the pencil drawing in the attractive appearance of the painting. However, a skilled artist can also draw a picture with paints without using a pencil. In the process of creative research, the artist feels that the painting is directly related to the pencil painting. That is, the spatial arrangement of objects, the accuracy of the proportions, the correct placement of colors, the completion of the work as a whole depends in many respects on the creator. The goal of painting can be achieved only if the artist carefully masters the pencil drawing (correct placement on paper, spatial arrangement of objects, following the rules of perspective, finding the right proportions, drawing in a methodical sequence, etc.), otherwise we analyze the irrational solved work, no matter how attractive the colors are, it still can't be said to be quality work. Therefore, the historical experience of various art schools testifies that the perfect mastery of pencil drawing in the early stages of education lays the groundwork for further learning exercises. When the young artist Eduardo Fioletti came to study in Venice, when asked "What to do to master painting?", the teacher Tintoretto said: "Drawing!" he replied. Asked by Fioletti what else he would recommend to become an artist, Tintoretto replied: "Draw and draw again!" he replied that he knew that drawing was the right thing to give a painting elegance and perfection. The great sculptor Michelangelo "saw the roots and foundations of any science" in pencil drawing (painting, sculpture, architecture). "The pencil drawing has always been a pole and a compass that guides us, a factor that saves those who drown in oceans of different colors," said Charles Lebrun. "There is one thing that lies at the heart of all art forms - it is pencil drawing. Anyone who knows the art of pencil drawing can master both: painting and sculpture," Caracci said. "It's not the colors that make any shape so elegant, but the clearly drawn by pencil," Titian said. "Painting, which is not based on pencil drawing, is not art, but a chaotic collection of colored spots," V.E. Makovsky constantly repeated. "An artist who does not know how to draw a pencil drawing cannot create," said P. P. Chystyakov. I.E. Repin practiced pencil drawing for 2-3 hours a day, and considered it to be the "basis of painting".

A.V.Vasnetsov, recalling P.P.Chystyakov's system of education, recalls that "his favorite hobby was pencil drawing". A.Ashbe's school of art and pedagogy in Munich, even graduates of the Academy of Arts, teach only on pencil (constructive structure of the form, color, shadow, light-reflecting image, grizzly), which took a long time, as a result of which the form is constructive: the construction and color relationships were carefully mastered and then moved on to depiction with colors.

Many of the famous artists are primarily mature masters of pencil drawing. These include K.P.Bryullov, I.I.Shishkin, V.E.Makovskiy, V.A.Polenov, I.E.Repin, M.A.Vrubel, V.A.Serov, K.A.Korovin, M.Nabiev, R.Akhmedov, B.Jalolov, A.Mirzaev, A.Ikromjanov. According to D.N. Kardovsky, if we say that painting is a continuation of pencil drawing in color, the interpretation of the form in color begins with the pencil, and in the process of creation it is corrected several times and polished with colors. Perfect mastery of pencil drawing is the key to creating unique paintings. P. P. Konchalovsky, seeing the essence of pencil drawing in painting, wrote: "The real method of painting is paint, which gives an absolutely accurate representation of the form".

As a result of continuous practice, students can distinguish between subtle changes in colors, develop observation, feel diversity, and master the art of mastering drawing tools. As they observe the paintings of experienced artists, they are envious of their extremely elegant and attractive depictions. Therefore, students achieve the intended goal as a result of constant practice in order to acquire skillful drawing skills.

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