

Encourage Students To Be Creative By Teaching Them To Draw In Fine Arts Classes

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Abstract: *Technical skills are just as important to an artist as a child in 1st grade needs to know the letters when writing calligraphy. It should not be technically difficult during the practical exercise. Free and skillful acquisition of technical skills allows the student to be fully committed to creativity, to realize creative abilities and to become a highly qualified artist-educator.*

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INTRODUCTION

Research shows that even if a student understands and remembers the basic rules of drawing from nature, there are cases when they are not able to apply the theoretical and practical knowledge they have acquired. Therefore, in addition to theoretical knowledge, he must also have performance and technical skills in the fine arts. Technical skills are just as important to an artist as a child in 1st grade needs to know the letters when writing calligraphy. It should not be technically difficult during the practical exercise. Free and skillful acquisition of technical skills allows the student to be fully committed to creativity, to realize creative abilities and to become a highly qualified artist-educator. A student who has mastered the art of drawing and technique will not be able to feel free in the process of practical work and, as a result, will not be able to fully express their thoughts and feelings. This applies to all types of art, especially to pencil painting, which is the basis of fine art. In ancient academic schools, great attention was paid to imaging techniques.

THE MAIN FINDINGS AND RESULTS

Skills are the foundation of any creative work, as well as visual activity. Skills are strengthened during the exercise. Exercises should be based on a clearly designed and organized system. For example, during a pencil drawing exercise, a student should be taught to draw barcodes and to move their hands freely so that they can perform the shape and size of the object correctly, and to coordinate the movements of the fingers. Many years of scientific research, the results of pedagogical activities and examinations show that hand movement skills and practical exercises in drawing are manifested in three stages: Training the hand in different movements and performing a series of separate exercises (circular, semi-circular, vertical and horizontal lines, etc.). Achieving free movement of arm muscles during visual activity: Improving the skills of hand movements on paper and developing technical skills in observing and depicting nature (depending on the nature of the task, emphasizing the necessary areas of work, drawing light lines on secondary pieces, etc.).

Teaching students to hold hands correctly and to draw should be done from the very beginning of the learning process. Then it should be taught the technical methods that should be used when painting in nature. This allows the student's creative ability to develop well. No matter what the methodology and individual system of teaching each teacher to draw, but if the student has the right technical training, he will not take lessons under the guidance of any teacher-artist, will grow and develop into a successful artist in the future. However, the skill of the educator is defined in that he or she is able to instruct each student in accordance with his or her descriptive techniques, make extensive use of teaching methods, and instruct the student correctly. Descriptive skill is the ability of a person to perform a certain form realistically using certain methods and techniques based on previous experience. In artistic creative activity, mastery is based on prior knowledge and skills. It is always important to keep in mind that skills in working with young people are gradually developing and improving. At first, the skills are very loosely expressed in the student, and then they become stronger in the process of developing the right skills. It should also be noted that there should be a 'pattern of action' on how to correct errors when errors are made in the visual process. Well-known psychologist B.F. Lomov writes about skills and abilities: —Skills are formed on the basis of a complex mental process. Exercises are performed in conjunction with a system of skills appropriate to each type of activity. To achieve this, a person only needs to have thoroughly mastered the necessary skills and knowledge system. Therefore, a number of documents of the government of the republic are aimed at the development of our country on the basis of comprehensive world standards. In particular, in educating young people, great importance is attached to the use of our culture, values, samples of national art, and wonderful works of art created by our ancestors and famous all over the world. Recently, as in all areas, a number of practical measures are being taken in the higher education system, as well as in specialized secondary schools. In particular, new curricula and model programs are being developed to prepare talented students. New scientifically based forms and methods of teaching national art to students are being developed in various universities and research institutes of the country. The role of fine arts, in particular, pen, painting and composition are of special importance in educating students in the spirit of artistic harmony, devotion to the

Motherland and national art. This, in turn, determines the high responsibilities of teachers, requiring the depth and validity of special subjects taught in the faculties of higher education, specialized schools.

In the fine arts, the science of painting is as important as any other subject taught in specialized schools and provides a direct link between them. Without sufficient knowledge and skills from painting, a student will not be able to master sculpture, folk arts and other disciplines at a high level.

Regular study of the theory of fine arts is one of the main conditions for successful mastering of fine arts education. Only a student who has thoroughly mastered the rules of painting can be effectively engaged in practical creativity. —Anyone who imagines science without practice is a boatman who goes out to swim without a paddle and he can never be sure where he is going, said the great artist Leonardo da Vinci. Practice, especially in the field of painting, must always be carried out in connection with a strong theory, and without them nothing can be achieved. Painting is based on the laws of the color structure of a true form. The study of painting is a way of looking for methods of proportions, constructive construction, size, spatial structure of a colored shape in a plane. In this regard, each student must be able to perfectly describe the structure, spatial location, proportions, volume of objects and things based on the laws of perspective. The harmonious combination of color and hue in a pencil is a real painting.

The pencil in the picture must be perfect; otherwise the different paints will not simply express the construction and size of the object and the object. Even the colorful greases given to the fabric, which represent a subtle change of colors depending on the weather perspective, cannot express spatial latitude on their own. Only a pencil drawing that follows the rules of perspective correctly will make the colors look more attractive.

If a natural landscape is depicted without following the rules of perspective, the place of color, which represents latitude, becomes insignificant. Painters describe painting as follows: —It is one hundred percent pencil painting and one hundred percent painting are closely related.

The role of pencil drawing in the attractive appearance of the painting is incomparable. However, a skilled artist can also paint a work 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 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 vaguely 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, he was asked, "What do you have to do to master painting?" 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 an artist elegance and perfection.

The great sculptor Michelangelo —saw the roots and foundations of any science in painting (painting, sculpture, architecture). —Pencil has always been a pole and a compass that guides us, a factor that saves those who are drowning in oceans of different colors, said Charles Lebrun. Engr wrote the following words on the doors of his workshop. —I teach pencil drawing to the students who come here, and when they leave, they become masters of painting. —There is one thing that is the basis of all art, its painting. Those who master the art of pencil can master both painting and sculpture, said the artist Karachchi. —It's not the colors that make any shape look so elegant, it's the clearly drawn pencil, Titian said. Even in his old age, there was never a day when he didn't paint something with charcoal or chalk. —Painting, which is not based on pencil drawing, is not art, but a chaotic collection of colored spots, - said the famous artist V.E.Makovski, who always repeated. —Even a creature who does not know how to draw a pen cannot do it, said the artist-educator P.P. Chistyakov.

I.E. Repin practiced pencil drawing for 2-3 hours a day, and considered it to be the —basis of painting.

Well-known artist A.V. Vasnetsov, recalling the educational system of PP Chistyakov, recalls that "his favorite hobby was painting || . A.Ashbe's school of art and pedagogy in Munich, even graduates of the Academy of Arts, teach only on pencil drawing (constructive structure of the form, color, shadow, light relationship image, grizzly), which took a long time, as a result of which the form is constructive. The relationship between construction and color is carefully mastered, followed by color.

The works created by mature artists are remarkable in that they amaze with their skillful discovery of composition, relevance of the theme, and the harmony of warm and cool colors. In painting, the proportions of proportions, size, spatial qualities of the presence of a thin plastic shape play an important role. It is expedient only if the artist is able to fully reflect these aspects of nature. If these aspects are not present, the image will be assessed as poor quality workmanship.

In painting, colors must be inextricably linked with pencil drawing. That is, to start the work in color, it is necessary to mark the necessary places of nature in the pencil, forget about the conditional lines of the shape, and describe the size of the shape by means of colors.

According to D.N. Kardovski, if we say that painting is a continuation of this pencil in color, the interpretation of the form in color begins with the pencil, and in the process of creation it is corrected several times, polished with colors. Thorough mastery of penmanship is the key to creating unique paintings. P.P. Konchalovski, seeing the essence of pencil painting in painting, wrote: —The real method of painting is a paint spray, which is given by the absolutely accurate delivery of the form.

CONCLUSION

Even the first ideas of sculptors and architects start with sketches in pencil drawing. In artists, however, the idea of plasticity, the general idea of composition, always appears in pencil drawing. Being a true master of the art of pencil and understanding it

correctly is very important for artists in different fields: graphic artist, architect, stage designer, monumental artist and so on. If a film or theater artist has not mastered the secrets of penmanship, he cannot be considered a true creator. Even artists brought up in authentic pencil drawing schools are valued and appreciated based on the value of the creative work created in each type of fine art. If an artist, such as a decorator, painter, educator, or monumentalist, begins to create a work without a thorough study of the basics of real pencil painting, cannot give. Therefore, in order for students to master the art of painting, they must master the following knowledge and skills: 1. Elements of the observation perspective (horizon line, flat bodies and horizon line perspective). Constructive and perspective construction of bodies bounded by planes (cube, prism, interior and exterior). 2. Perspective construction of cylindrical bodies. 3. Shadow-light relationships in geometric shapes (distribution of shadow-light in a cube, cylinder and sphere, elements of air perspective). 4. Methods of depicting volume, space and material in pencil drawing (shadow-light properties of different materials, color relationships, the role of lines and —barcodes || in the representation of volume, space and materiality). Students should have not only theoretical knowledge, but also practical experience in drawing: to find the proportions in the setting, to perceive subtle perspective changes, to construct and place the image on a piece of paper, to express the size of the form through shadows and light, and to work it must be completed in a holistic whole in terms of color. It is also a responsible task to make the play in different colors, because in painting the relationship of color and color is based on a whole. Misunderstanding the essence of the color position in the description of the shape size leads to various confusions. So the most important thing is that students complete the work in pencil, achieving a coherent whole in terms of color. This, in turn, allows students to create effectively in painting.

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