

# THE PROBLEM OF THE DEVELOPMENT OF PERCEPTION AND IMAGINATION OF WORKS OF FINE ART IN SCHOOLCHILDREN AND ITS STUDY BY FOREIGN SCIENTISTS

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**Ostonova Gulshod Razzokovna**

Bukhara State University, chair presenter

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## Annotation:

The article provides information on the scientific views of foreign scientists on the development of aesthetic and spiritual education of students through the science of fine arts and the science of fine arts.

## Basic Concepts:

Fine arts, aesthetic education, spirituality, reader.

Humanity has long known that fine art has a strong influence on a person, and the wisdom that "Beauty saves the world" has retained its value to this day. After all, the entire human race remains a martyr of beauty anywhere, under any circumstances and at any age. Since the beauty of nature has a strong influence on humans, it is painting in the visual arts to take a copy of this beauty and pass it on to others. We can assume that the genre originated. Because even today, when there is no telephone, camera, or video camera, a person is so impressed by the landscape and its beauty that sometimes, even if he is not an artist, he involuntarily takes a pen or brush and tries to copy what he perceives. The beauty.

In a sense, the topic of N.S. Bogolyubova can serve as a confirmation of the above ideas. In his doctoral dissertation, N.S. Bogolyubov (1993) investigated the problem of the formation of creative abilities in schoolchildren through the use of fine arts.

In this study, N.S. Bogolyubov studied the manifestation of individual and general abilities of students in the activities of the visual arts, the relationship between them, the relationship of innate abilities in the manifestation of abilities, social factors, special education, upbringing and development. The researcher achieved certain scientific results, defining as a scientific task the identification of the peculiarities of the development of artistic creativity at different age levels (primary school, middle and senior school levels).

On the basis of the results obtained, methods of psychodiagnostics have been developed, which make it possible to diagnose certain aspects associated with the special and creative abilities of children.

In this study, students in grades 1-11 were studied as an object of study, and the study gave the following results:

the need to pay special attention to the development of the individuality of students in the development of artistic creativity in a general education school, including in teaching fine arts, since it is an integral part of general artistic abilities;

that the psychophysiological basis of special and creative abilities is different;

artistic creativity is expressed in different ways at different ages;

to identify various aspects of a student's personality using diagnostic methods used in the study;

the general level of development of diagnostic methods, the identification of aspects that are necessary for classes in the visual arts, but are not sufficiently developed in the student, and on this basis, develop appropriate developmental, correctional programs and targeted classes;

The study showed that knowledge, skills and competencies are not the ultimate goal of learning, they are a means of developing individuality in a student's personality, a creative person will show a creative approach in all future studies.

According to N.S. Bogolyubov, the genre arises from the individuality of artists in their creative and professional activities, that is, the artist determines the genre that he loves and devotes the main part of his work to this genre, and creates the best works in this genre.

Another valuable aspect of this research is that it divides the psychological and pedagogical description of the individual style in the creative activity of artists into three groups according to the composition and leadership of the qualities required in the creative activity of artists. According to him, the first group of qualities consists of neurophysiological innate ability, specific communication with the external environment, the need and ability to carry out one or more creative activities, mobilizing the will for a long time. Because students differ in personality traits, for some the task is easy, they lose interest in the activity, for others the task is more difficult, they avoid failure and stop working, they create with arguments like "it's not right for me", "it's not interesting for me" or refuses to perform the task. Such students are reminded of the need for appropriate conversation, encouragement, psychological and pedagogical support, the use of stimuli.

The purpose of dividing the qualities in the individuality of the creative person into three groups is to show the student which group characteristics are best mastered, perceived, and to whom the pedagogical influence should be directed.

It is well known that the history of the emergence of culture is measured by the emergence of man. Fine art is also a part of culture, and its history is derived from the history of art. Having knowledge and imagination about a number of individuals who are considered to be the pillars of art history reflects the cultural level of the modern individual. In this regard, the dissertation research of V.A. Romanova on the study of the history of art in connection with the activities of fine arts in high school students is noteworthy.

In understanding the works of fine arts, it is important to equip schoolchildren with knowledge about the fine arts, the history of its development, these aspects can serve the task of forming a modern, cultured personality in society. One of the ways to effectively fulfill this task is the need to teach young people the history of fine arts at the school level.

According to V.A. Romanova, the teaching of fine arts in schoolchildren should be combined with the formation of the necessary skills in the classroom. The researcher puts forward the idea that "along with drawing, the student should be able to see works of fine art through the eyes of a full-fledged artist, to perceive art and enjoy aesthetics" and developed an experimental course "History of Fine Arts" for students in grades 8-11. will test.

It is reasonable to consider the research of V.A. Romanova as a serious scientific innovation in science. After all, it is valuable because it provides students with relevant information about the works of art and their authors, the main ideas in the works, teaching them to understand the works artistically and enjoy aesthetics, practical activities in teaching fine arts, great artists, sculptors. In addition, in the years of research (1990-1997), the scientist develops ways to teach the science of fine arts, to present it in a new context, to obtain experimental results, thereby contributing to the development of methods of teaching this science.

V.A. Romanova's research emphasizes the need to take into account the age characteristics of the child in the formation of artistic perception. The author points out that a very large proportion of people cannot distinguish colors, which negatively affects the correct and complete perception of a work of fine art. However, as part of the fine arts classes at the school desk, there is an opportunity to teach the majority of students to correctly perceive colors and identify subtle differences between them.

To date, as a result of insufficient attention to this problem, a large part of the population remains, figuratively speaking, "color-blind."

According to V.A. Romanova's research, the issue of students' enjoyment of cultural heritage is a big problem, pedagogical practice in the field of fine arts with students does not meet modern requirements, and methodological lameness, low interest in art history among young people is one of the problems to be addressed. According to historical data, due to the great

attention paid to the fine arts and its history in education in Europe and Russia, great museums were built, great works of art were created, architecture was highly developed.

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