

# PSYCHOLOGICAL AND PEDAGOGICAL BASIS OF DEVELOPMENT OF STUDENTS' CREATIVE SKILLS THROUGH DECORATIVE LANDSCAPE DRAWING

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## Abstract

In this article, the author presents an analysis of the ways of developing the creative abilities of children of primary school age by drawing decorative scenery in visual arts classes, as well as their psychological and pedagogical foundations. Also, in the text of the article, the definition given by various scientists to the concept of creative ability in the research, as well as the unique possibilities of developing the visual and creative activity of elementary school students by drawing decorative landscapes, namely, perspective, color, shadow and light in visual arts. An opinion was expressed about the shape, form and lines, the peculiarities of psychological study and several scientific and practical recommendations were developed on this current topic.

**Keywords:** Creative ability, pictorial activity, creativity, creativity, decorative image, cognitive-creative activity, perception, emotional relations, character, form.

## Introduction

"Educating the ability to introduce creativity in any work remains one of the foundations of pedagogy. If the need for creative work does not become an inalienable property of a person, then in the conditions of general prosperity and the ever-shortening of the working day, a person will be at risk of satiety, destruction and paralysis of the soul.



Ddecorative landscape



Daniil Andreyev "The flower of the world"

According to the requirements of the modern world, the development of creative abilities should be one of the important links in modern education. Society needs people who are able to solve various problems, who have the ability to get out of the current situation in a constantly changing world. Therefore, the most important goal of education today is the problem of acquiring cultural, artistic and aesthetic knowledge of a person is a priority social task, and it is very important that there are opportunities for developing creative abilities. In the study of the problem of development of creative abilities, leading Russian scientists carried out their research, including: O.V. Afanasyeva, F.B. Bastin, V.S. Vygotsky, A.A. Derkakh, Ye.I. Ignat'yev, B.M. Kedrov, V.S. Kuzin, A.N. Leontiev, B.T. Likhchev, R.S. Nemov, S.L. Rubinstein, P.V. Simonov, E.N. Stepanov, B.M. Teplov, D.N. Uvadze, D.I. Feldstein, W.D. Shadrikov, as well as scientists from foreign countries, R. Nush, V. Kehler, R. Tu, K. Taylor, E. Utilce, J. Watson, G. Wallace, D. Whallace and other scientists.

When learning creative abilities, it is necessary to take into account the age characteristics of students. The process of developing creative abilities is a process that controls and shapes the individual characteristics of a person. A.V. Petrovsky wrote that creative ability does not exist outside of a person's specific activity, and its formation can appear in educational and educational conditions. Abilities are manifested only in activities. It is impossible to talk about a student's ability to draw without teaching him. It is possible to determine whether a student has the ability or not only in the process of special training in visual arts. This is reflected in how quickly and easily he learns working techniques, color relationships, and learns to see beauty in the world around him. A serious psychological error of the teacher is to hastily claim that the student is not capable, without serious examination, because the student has not yet mastered the necessary skills, solid knowledge, or established work methods. There are many cases when a person in childhood did not face the recognition of these abilities by those around him, but his later development brought him the glory he deserved. At school, Albert Einstein was considered a very average student, and nothing predicted his future genius.

The distinctive feature of fine art classes is that they require creative activity, constant thinking, imagination, independence, and initiative, and they are also distinguished by a clear aesthetic direction. That is why visual arts classes create wide opportunities not only for the development of creative abilities, but also for the development of knowledge and creative activity of children in general. The cognitive and creative activity of schoolchildren predetermines the success of the educational process and determines the level of mental and creative development of a primary school student. Therefore, the child's need for artistic creativity is a need for self-realization that arises under the influence of favorable conditions.

Children's creativity is directly related to the unique features of their perception of the world around them. The process of learning visual arts should begin with observing the world around us. Nature has always been a source of inspiration for art, for example, it has taken a central place in the work of landscape painters. Pictures of nature are reflected in the works of many great artists. The beauty of nature attracts people and has a beneficial effect on their mood. It is impossible to develop a sense of beauty in a person without the communication of nature. Communicating with nature at any age has a beneficial effect on a person and develops a



different worldview in children. A child in the midst of nature begins to feel the need to constantly communicate with it, to love it, and this love, skillfully directed, turns into love for the surrounding world.

While walking, you should teach children to admire the beauty and diversity of nature, to observe, to find similarities with living or fairy-tale creatures, to maintain interest and love for nature, to respect it.

Landscape is one of the most common genres of fine art. The basis of the landscape is the environment - nature (view of the village, city, sea - marina, architecture, mountains, fields, forests and rivers, etc.). Observing the bright green of grass and trees, the soft play of colors of the evening sky, the bright colors of the sunset, thunder and other wonderful things in nature, the child wants to express his feelings and joy from what he sees. He rushes to tell others about his impressions, and for this he takes colored pencils and paints. It is with the help of lines, color, composition, dynamics of the image that primary school children satisfy the need to tell and express their reaction to what they see.

In the pictures, children often use only local colors, they try to make the picture as bright and light as possible, and at the same time they mainly strive for contrast in a limited number of color shades. Color evokes an emotional, associative attitude to the image (good, bad, etc.) in both realistic and fairy-tale interpretations in junior schoolchildren. It is at those times when the image allows a young schoolboy to experience new, unforgettable impressions that decorativeness appears in pictures. Therefore, we believe that the development of creative abilities and teaching elementary school students the basics of visual literacy should be done using examples of decorative solutions, which will significantly facilitate the transition to a more realistic image. By drawing children's attention to decorative accents, realism in children's images can be achieved in a more natural way. In our opinion, the decorativeness present in the pictorial work of junior schoolchildren is the most interesting artistic phenomenon, which is a well-known but still little-studied fact.

A distinctive feature of decorativeness in children's painting is that the appearance of nature changes in visible and at the same time significant generalizations in the depiction of people, things, nature, and the decorativeness of children's painting only enhances the image. Enhances emotionality and expressiveness in the transmission of artistic images. In the work of art, the artistic image occupies the main place, that is, the object must be processed by the artist. An artistic image, in addition to reflecting objective reality, reflects the subjective world of its creator. Therefore, the basis of creativity in visual arts is the ability of a person to imagine.

An artistic image is formed step by step in the process of careful observation and study of directly perceived structural features of the form of objects. Visual perception is the basis of an artistic image, the more knowledge and ideas an artist has about something, the richer and more expressive his image will be.

We believe that decorativeness plays an important role in the educational and educational process of developing creative abilities of elementary school students in pictorial activities. We think that it is necessary to analyze the pictures drawn by students in the field of fine arts from the point of view of developing the visual qualities necessary for more successful learning and mastering.



Decorative scenery consists of a bright, contrasting color scheme made with gouache paints, when students look at color as decoration, the desire to use color to express the characteristic of the object, their emotional response to it, rhythmic performance, every aspect of the work what elements, decorations (a pattern or a forest of individual trees, etc.), achieves such achievements as flat and schematic reproduction of objects in pictorial activity, succinctly conveying the main, characteristic features of the depicted thing.

A decorative landscape image is designed to capture objects that are less voluminous and more stylized. Used to show lines and contours, light and shadow. In general, a decorative landscape is a flat picture made without depicting deep space. The decorative solution requires the transmission of the characteristic features of the object necessary to create the image. It can be a plastic shape, an interesting color scheme or the texture of materials.

The development of creative abilities while working on decorative landscape painting is, of course, carried out in the process of daily perception and direct observation of life, works of fine art, and contact with other types of art. Work on a long-term image of a decorative landscape begins with small compositional sketches. It is better to use horizontal and vertical, rectangular, square formats, as well as various artistic materials. The most successful composite solution can be used to complete an image starting from a linear construction. At the next stage, the shape of the objects, their proportional relationships, perspective reductions of planes are defined, details are drawn and decorative elements are added. Then we proceed to develop the light and shadow parts of the landscape. The last stage usually consists of the ability to look at the image as a whole and summarize it. For example, the number of learning tasks that need to be solved when depicting a decorative landscape can include a certain time of day, a state of nature, or a season. Decorativeness emphasizes the immediacy of children's perception of the world around them, so we can observe decorative features in children's visual arts that are found in the works of professional artists.

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