

THE IMPORTANCE OF OBSERVING ABILITY IN THE VISUAL ARTS CLASS

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Abstract

In this article, the author talked about the structure, development and psychological characteristics of students' ability to observe in visual art classes, explained the attitude of the observer to the object of observation, as well as the conditions for organizing observation. In addition, observation is defined as the basis of visual activity.

Keywords: Observation ability, creative ability, visual activity, creativity, psychological characteristic, cognitive-creative activity, perception, emotional relations, character, form.

Introduction

In psychology, observation is a quality of a person that consists of the ability to focus on a specific object at a high level of development: the ability to notice and perceive subtle, but necessary details, events. Observation is a psychic trait based on intuition and perception. Thanks to observation, a person distinguishes slightly different signs and objects, notices differences in similar things, sees them with a changed point of view when moving quickly, has the ability to minimize the time of perception of a sign, object, process.

Sensing and perception processes make them more perfect and objective. A conscious attitude to the perception developed under the influence of mental and aesthetic education is of great importance in the formation of appropriate observation skills. Based on this theory, it is necessary to strive to create an observation installation that becomes an active need of children in visual arts classes.

The ability to observe includes the ability to focus attention on one or more objects, and the ability to shift and properly distribute attention. Observation presupposes the existence of voluntary attention. In pedagogical work, it is not only knowledge of the structure of observation, but also the conditions of observation, the observer's attitude towards the object of observation, and the psychological types of observers that are of particular importance.

The result of any observation is determined by two types of conditions: external, related to the object of observation, and internal, related to the state of the observer himself. For external conditions, it is important whether the object of observation is a stationary object that is completely under the control of the observer, or a process or living object that is in continuous operation, where the power of the observer is limited.

Psychologists refer to the internal conditions of the observer and the individual characteristics of the observer in relation to the object of observation. These conditions are of particular importance and should be taken into account in the educational process.

The attitude of the observer towards the object of observation is of three types - searching, waiting and involuntarily. When the observation is carried out on the basis of careful



preliminary preparation, when it is carried out with a clearly defined purpose, the necessary facts and events are selected during the observation, and everything else remains outside the scope of observation. Sensing and perception processes make them more perfect and objective. A conscious attitude to the perception developed under the influence of mental and aesthetic education is of great importance in the formation of appropriate observation skills.

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The individual characteristics of the observation process are manifested in its dynamics, depth and emotional coloring. These include differences in the structure and function of the visual analyzer that affect visual acuity.

Different observation is also determined by the uneven development of sensitivity of people. Thus, some have a fine sensitivity to colors, their shades, but weakly distinguish sounds, speech, others perceive movement well, etc.

Without certain personal characteristics, the development of observation is not actively carried out. Such qualities include initiative, curiosity, intelligence, perseverance. Thus, the initiative helps to actively search for answers to the questions that arise in the process of observation.

While studying the features of structural organization of observation, he distinguishes sensory-perceptual, figurative and intellectual observation. At the first stage, the object of observation is specific objects, which are replaced by memory images or concepts about them expressed in speech activity at higher levels. As the structural elements of observation, the author defines the following: the ability to distinguish the necessary spatio-temporal, quantitative and qualitative signs of objects and events, the ability to control the dynamics of changes in the relationship of necessary and distinguishing signs. we will see. Observation formed in fine art classes has its own characteristics that should be taken into account in the work of fine art teachers. First of all, artistic observation is always subordinated to the task of revealing the aesthetic, figurative content of perceived objects and events. This is manifested in the phenomenon of choice in the depicted object or its figurative essence. So, figurative thinking in artistic observation is the basis for the development of imagination.

Artistic creativity is an excellent proof that it is a purposeful activity that organizes sensory perception according to certain intellectual tasks.

Observations related to the purpose of the image activate the imagination, which is enriched with visible images of reality. The source of imagination, no matter how fantastic, is objective reality. The artist's imagination helps to restore the invisible aspects of observed things and events and determines the figurative and expressive interpretation of the image. It should be noted that adolescence is still a sensitive period for the development of imagination, its function requires a constant flow of new information. Teenagers feel the pleasure of artistic creativity.

Thus, in the process of artistic activity, observation goes beyond the limits of ordinary perception, rises to a higher level of organization of observation.

Important factors affecting the formation of observation in the process of visual activity are:



setting to observation due to the goals and tasks of the image; characteristics of the object of observation; means of artistic and expressive expression of the observed.

Perception of a still life again and again is an impetus for the reconstruction of the image, as a result of which the students discover new aspects and features of it. Therefore, constant observation of the same still life from different angles and perspectives allows to study it comprehensively, which helps the formation and improvement of observation.

So, observation is the basis of visual activity, and it is effectively formed in this activity. Development and observation of drawing classes will naturally have its own characteristics characteristic of this type of activity. Therefore, the surrounding reality is observed, first of all, through the aesthetic value and functions of the image, and the main mechanism of artistic observation is to determine its figurative content in nature. At the same time, at this level of observation, along with its own characteristics, other aspects that are most directly involved in this development process also develop. Human mental processes such as thinking, memory, attention, and imagination are improved. At the same time, the emotional perception system improves.

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