



PSYCHOLOGICAL AND PEDAGOGICAL FOUNDATIONS OF TEACHING FINE ARTS

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***Annotation.** Considering the current state of development of the educational sector, we note that the problem of using innovative technologies in the professional training of future teachers of fine arts remains relevant in recent years, attracting increasingly close attention from specialists, mainly practical teachers.*

***Key words:** creativity, fine arts, students, decorative and applied arts, pedagogical and psychological aspects in fine arts.*

Introduction. The educational process of fine arts is a seemingly clear matter, but this is only at first glance. Hundreds of students graduate from specialized educational institutions in fine and decorative and applied arts, but only a few become real creative individuals, and most of them are mainly artisans [1, 2, 4].

From the personal creative experience of the teacher, there should follow the patterns and necessity of the corresponding psychological influence on the teaching of students in fine arts, stimulating their desire to develop a deep understanding of the creative process and to prove themselves as creative individuals.

Many authors of hundreds of paintings, painted under the influence of creative reflections and generalizations of socio-political processes, are concerned with the problem of nurturing in a young person a sense of creatively meaningful value in life. To awaken desire, to create one's own concept of artistic imagery, to develop and instill love for the process of creation, as a manifestation of one's personality - one of the main tasks of the modern educational process. Through psychological influence on students, through the creative educational process, to lead a young person into a wonderful world, discovering talent in himself and the desire to create a philosophical interpretation of beauty [3, 5, 6, 8]. Indifference of the soul, love for

one's neighbor, for parents, for one's long-suffering country - this is the worldview and creative ideology of a contemporary artist.

Art is multifaceted and capacious in its essence. In human life, it plays almost the main role. It has developed genetically that a person in his life expresses himself through language, creativity, actions, work. This wins attention and respect in society. The ability to think, generalize information, perceive the world, realizing it as an environment that can be changed by your creative work [7, 9, 10].

The creator's advanced thought comprehends, analyzes the environment and programs the further advancement of society with a work of art. Creativity as a guide indicating and showing where and how humanity should go in its progressive development.

Fine art is one of the most complex and capacious in terms of volume areas of creativity. It is the foundation of the intellectual and spiritual fulfillment of a person in his creative life.

The curriculum of fine art includes various components of sciences, without which the artist cannot work completely creatively. Coherence between special subjects and progressive delivery of information to the student from simple to complex knowledge of drawing, painting, compositional solutions and generalizations and the creation of an artistic image [11, 13, 14].

The basic fundamental approach to studying special disciplines is the rhythm and continuity of the educational process. It is unacceptable for drawing, painting and composition classes to be held only once a week. A professional athlete trains every day, regardless of the weather or any other obstacles. The pace and rhythm of training cannot be disrupted [15, 16, 17, 18].

Artists who come to the House of Creativity cannot quickly enter the creative state in which they work in their studios for a long time, so they first "sign", get into the rhythm, study the palette and color of nature, typical for that area. And only when the creative process passes like a song flowing with joy and the desire to share this

joy with others, do artists begin to paint real works of art. So it is unacceptable to interrupt or occasionally conduct classes in special disciplines [12, 19, 20].

It is impossible to study the visual components, drawing, painting, composition in the library or read in a textbook. And it is also impossible to learn in one day. What is needed is daily practice in nature, supported by theoretical knowledge.

The study of drawing, painting, and composition should be closely combined with the study of perspective, plastic anatomy, technique and technology of drawing and painting, and history of art. A program should be developed for the coordinated, progressive study of all components of specialized disciplines in the fine arts. It is impossible to teach painting without parallel study of color science, technique and technology of painting, perspective, history of art, and composition.

Task:

1. Develop a diagram of the sequence of study of theoretical and practical knowledge by students.
2. Develop lecture material for an introductory talk with students about the role of fine art in human life.
3. Conduct an analysis of the responsibility of all disciplines of the educational process in accordance with the requirements of the curriculum.

Questions for self-control:

1. Name the fundamental approaches to teaching in the fine arts.
2. What is the significance of the systematic conduct of practical classes in drawing and painting in acquiring skill and mastering technique in the fine arts?
3. Name the components of theoretical and practical programs necessary for a full-fledged educational process in fine arts.
4. What is the consistency between the study of fine arts subjects that is necessary for a full-fledged educational process.
5. What is the role of knowledge of fine arts in the social, creative life of a person.

Material and technical support for the educational process:

1. A spacious studio with windows facing north, so that it has constant lighting. Alternatively, overhead lighting.
2. Easels that are comfortable to work on.
3. Drawing boards of various formats.
4. Props for all courses: plaster casts of capitals, geometric figures, sculptural heads, ecorche, drapery, theatrical clothing, household utensils for still lifes, living nature of different character and color.
5. Lighting fixtures.
6. Podiums for productions.
7. Free access for students to the studio to work on composition and homework in drawing and painting.
8. Only one group should study in the studio for comfortable independent work.

Creativity in the visual arts requires individual working conditions. This process takes place in thought and in the appropriate mood. There should be no violence or categoricalness in the educational process. Only a conscious understanding of the problem or any other ideas of the student is the key to a creative progressive educational process.

Conclusion. As a rule, teaching visual literacy occurs according to the old scheme. However, simply studying plaster models, writing plaster productions from life, mastering craft skills - these are still the main fundamental approaches of the modern educational process.

It should be noted that when mastering stylized techniques in class, as practice has shown, it is necessary to work a lot. It is during the educational process on these subjects that students learn to explore the structural and spatial features of the environment and objects. Future artists must look specifically at things, phenomena around us, examine the internal structure, conditions of the object in order to be able to transform, modify, simplify, in order to successfully create a new artistic image.

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