



Journal Website:
<https://theusajournals.com/index.php/ajps>

Copyright: Original
content from this work
may be used under the
terms of the creative
commons attributes
4.0 licence.

THE ROLE OF VISUAL ART TRAINING IN DEVELOPING SPATIAL IMAGINATION, DEVELOPING DRAWING BASED ON OBJECTS IN INCREASING STUDENTS' ACTIVITY

Submission Date: July 04, 2023, Accepted Date: July 09, 2023,

Published Date: July 14, 2023

Crossref doi: <https://doi.org/10.37547/ajps/Volume03Issue07-07>

Murodullayeva Shamsikamar Bahodirjon Kizi

Andijan State University Faculty Of Art History 4th Year Student Of Fine Arts And Engineering Graphics,
Uzbekistan

ABSTRACT

The main goal of modern primary education is the upbringing and development of the child's personality. In younger schoolchildren, in contrast to other age periods, personal orientation is determined by the focus on the external objective world, visual-figurative thinking and emotional-sensory perception of reality prevail in them, and gaming activity remains relevant for them. The specificity of art, its artistic nature is the best way to meet the personal needs of a younger student.

KEYWORDS

Fine art, drawing, imagination, memory, method.

INTRODUCTION

Any kind of art “thinks” in images, and the image is integral in its artistic nature. In any artistic image, as in a drop of water, the whole world is reflected.

In elementary school, children form an idea of artistic and musical culture as an integral part of spiritual culture. Artistic and musical knowledge, skills and

abilities are no longer the goal, but the main means of forming the culture of the individual. Such concepts as composition, form, rhythm, proportions, space, color, sound, word, tempo are grouped around the general patterns of the artistic and figurative language of music and visual arts. This approach makes it possible

to create integrated courses that also solve the problem of forming a complete picture of the world in a child. With the help of lines, colors, composition, dynamics of the image, the child satisfies his need to tell about himself, to express his attitude to what he saw. An important facet of the upbringing and development of the personality is the moral and aesthetic education of the child. It is the younger school age that is the most favorable for this. Switching students from scientific disciplines to artistic activities helps to reduce children's overload. Moreover, artistic activities have a significant psychotherapeutic effect on the junior schoolchild, relieving the neuropsychic stress caused by other lessons, and thereby preserving the child's health.

MATERIALS AND METHODS

Along with art classes, I use the origami method in art classes in elementary school. Origami is an activity that involves both hands. In this regard, origami seems to be a very appropriate activity that helps to increase the activity of both the left and right hemispheres of the brain. Thus, the active work of the hands, along with the work of the intellect, creates effective conditions for the development of a person's mental abilities. The plasticity of the child's brain and the minimal dominance of one hemisphere over the other in childhood is fertile ground for the harmonious development of personality.

Ekaterina and Yuri Shumakov, psychologists from Europe, conducted special studies on the role of origami in the development of cognitive and psychomotor abilities in children. As a result of this work, statistically significant conclusions were made that origami:

- 1) improves the skills of small and precise movements of the fingers of both the right and left hands;
- 2) increases the activity of the right and left hemispheres of the brain;
- 3) increases intellectual abilities;
- 4) activates thinking, increases its speed and flexibility;
- 5) develops spatial imagination;
- 6) improves the eye;
- 7) reduces anxiety;
- 8) increases and stabilizes the psycho-emotional state at a high level.

RESULTS AND DISCUSSION

After my students mastered the basic techniques for making handmade paper crafts in the origami style, I had the opportunity to organize work with them to create plot-thematic compositions on a flat basis. At the same time, children can actively use their experience in making crafts, applying it to display a specific theme. This contributes to the development of students' creative activity and their design abilities.

Using the origami method in art lessons, one can achieve the ability to convey coherent content, combine images and objects with each other in size, color, and spatial arrangement.

One of the difficult tasks for students is the problem of the correct spatial arrangement of objects on a plane. Here they should be able to determine the connections between objects, understand the features of conventionality used both to convey the images themselves and to arrange them, based on the intentions of the work. Very often, students, not yet knowing compositional techniques, independently find bold, original, unexpected solutions. As a rule, they are best at simple, purely “childish” compositions, when objects are placed on one horizontal line. In this case, the relationship between individual images is linear. Quite often, the child places the main figure in the middle of the composition, and then to the left and right of it in a certain order he places origami-style crafts, i.e. uses the principle of mirror symmetry.

So, despite the well-known conventionality of images and their actions, characteristic of origami, in the composition the stiffness of the image is overcome, it acquires expressiveness, and hence artistry. At the same time, the child is constantly looking for ways to solve the problem facing him: what turn of the head to choose, how to make the figures the most stable, etc. Thus, conditional figurines for children, as it were, come to life, gain a new life. Therefore, it is so

important to create a creative atmosphere in the classroom.

Very often I use the technique of placing figures on the so-called wide strip, when its upper edge is a boundary, a horizon and separates, for example, the surface of the earth, a river from the plane of the sky, either expanding or narrowing them. So children have an idea of the depth of space of a sheet of paper. The use of such compositional techniques develops in children the ability to accurately orient themselves on the plane of the sheet.

Children should pay attention to how the main properties of objects change when they are removed, brought closer, moved higher or lower. This helps to develop in children a sense of the center of symmetry, which underlies various compositional techniques.

To give expressiveness to the compositions, a variety of colors for figures made in the origami style is of great importance. I teach children how to use color to enhance the characteristic feature of an object, to express their attitude towards it, to distinguish it from other objects. Therefore, in the process of making figures in the origami style, children should learn to use color “stamps” (grass is green, the sky is blue, the sun is yellow, the earth is black), which does not in the least limit their creative freedom, because you can use the richness of the transition of the same color from the

lightest to the darkest tones. With the help of color, a child can convey a certain mood.

Watching the children during the lessons, I noticed that paper is an accessible and versatile material for the child. And making colorful crafts by repeatedly folding and bending is an exciting and useful activity for children. The child rejoices that the toy he made with his own hands works: the spinner spins, the boat floats, the plane takes off. Thus, through various actions with paper, children learn to aesthetically comprehend the images of familiar objects, to convey them in visual activity, emphasizing the beauty and color of their appearance in a transformed form. When making a figurine from colored paper, the child creates models of objects, displaying their characteristic features in a generalized form, distracting from secondary features and highlighting the most striking and attractive details. As a result, the image acquires new features, an original interpretation, which is typical for the art of origami. The generalization of images does not prevent the child from recognizing real objects in them and vividly supplementing the image with the missing details. Such activity is of great importance in the development of the child's creative imagination, his imagination, artistic taste, accuracy, instills the ability to carefully and economically use the material, outline the sequence of operations, encourages him to actively strive to obtain a positive result.

For origami, it is very important to see the essence of the object, its individuality, to notice the most characteristic, to hint at it. Indeed, for real art, only a hint is enough - the viewer must think it through, complete the image in his imagination. Thanks to this, the art of origami is one of the significant factors that stimulate the imagination and create the prerequisites for creative activity.

Figures from a paper sheet sometimes have no value at all - the material is inexpensive and fragile, and almost everyone can do the same. But the art of origami came to us from Japan - from a country where they know how to pay attention to what is fragile, for a moment, for the smallest little thing, they know how to appreciate the moment and catch the breath of eternity in the little things, because in the world everything is connected with everything.

Fine art lesson in 3rd grade

Theme "Russian architecture". Lesson Objectives:

1. Continue to develop general educational skills and abilities (plan work, control yourself) and graphic skills.
2. Continue to develop spatial imagination.
3. a) To cultivate accuracy in the performance of work;
b) set students up for creative search in their works;

c) expand the idea of the content and rhythm of the pattern (geometric elements, plot images and symmetry).

Equipment: dynamic tables and drawings of houses, square sheets of paper and pencils.

During the classes.

I. Organizational part.

II. Exam Game.

From each row, one student comes up to the teacher's table, and each takes one ticket, which are laid out on the table. In the ticket for one question:

1. What do we call architecture or architecture?
2. What is the name of the drawing if it has a center and identical patterns are located from the center at equal insistence?
3. What do we call graphics?

CONVERSATION

– As you guessed, guys, today at the lesson we will talk about Russian architecture. Russian craftsmen are famous for their rich artistic traditions in woodcarving. Wood was an affordable and practical material from which houses were built, utensils and tools were made. Peasant huts can serve as a vivid example of the art of folk craftsmen. The facade of the hut is clearly divided into two geometric volumes - a frame and a roof. There

are red windows in the upper half of the log house. Their architraves with open shutters form a magnificent decorative belt on the facade of the house. The ornamental decoration of the façade is completed with a pattern on the cornice and frontal board. The last two elements not only decorate the house, they serve a practical purpose - they cover the junction of the frame and the roof.

The upper part of the facade, bounded by a gable roof, has a triangular shape - this is the pediment. It is filled with carved decorations in such a way as to visually balance the richness of the lace pattern of the log house. An expressive ornament is placed on the boards framing the triangle of the pediment. In the center of the pediment there is a small window surrounded by rich architraves.

Let's remember in our lesson the great Russian artist Viktor Vasnetsov. He began his creative career as a genre painter, but he found his true calling by turning to the plots of Russian fairy tales and epics. Rus' with its legendary past - that's what constantly beckoned to itself, worried the artist. The new, original language of his works sounded fresh, strong, unexpected in Russian painting.

“I only want to preserve my native antiquity as it lives in the poetic world of the people,” wrote Vasnetsov.

Practical work

All students of the class are divided into 3 groups (optional). We will make origami-style houses from paper squares (see diagram on p. 49).

Then we will colorfully decorate the facade of each house.

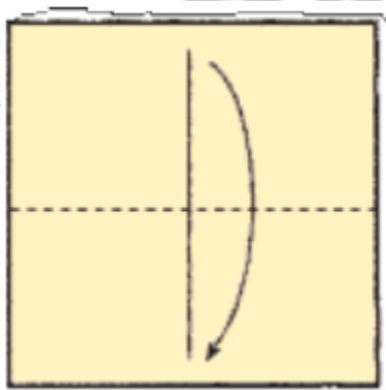
With a verb, a purse and a beam

The house was built with a carved porch, With deliberate elegant taste, And each with its own face.

The guys should get individual houses. Then each group will design the street of the holiday village.



Home



Make a fold along the vertical axis and bend the sheet along the horizontal axis.

CONCLUSION

Before the finished product appears on store shelves, a lot of preliminary work is carried out. One of its stages is the development of fabric sketches, which are made by the artist. Preparing to create a sketch, the artist

collects the necessary information about existing similar products, carries out their critical analysis. The artist necessarily coordinates his creative ideas with the ideas of other members of the team, since the original form of the product may, from the point of view of an economist, be unprofitable or, from the point of view of a technologist, difficult to implement. The artist must feel the proportions of the product

well, see the beauty of the lines, not forgetting about its working function - after all, clothes should be not only beautiful, but also comfortable. The work of an artist is accompanied by a constant creative search, he needs to have good eyesight, an excellent eye, a steady hand.

REFERENCES

1. Kuzin V.S., Eremenko E.O. Program and methodological materials “Fine Arts”, elementary school. – M.: Bustard, 2011.
2. Mikheyshina M. Drawing lessons. – Minsk: Polygraphmarket, 2018.
3. Afonkin S.Yu., Afonkina E.Yu. Encyclopedia of origami for children and adults. – M.; St. Petersburg: Crystal, 2010.
4. www.ziyonet.uz
5. www.natlib.uz
6. www.jdu.uz



OSCAR
PUBLISHING SERVICES