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## PSYCHOLOGICAL AND PEDAGOGICAL FOUNDATIONS OF FORMATION ARTISTIC PERCEPTION AND THE DEVELOPMENT OF THE CREATIVE IMAGINATION OF SCHOOLCHILDREN IN FINE ARTS LESSONS

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**Abstract** – The article says that the development of human cognitive abilities is a value that is generally recognized in the modern world. At the same time, scientists have recently expressed their serious concern about the formation of a harmonious, creatively active person who is able to solve the problems that constantly arise in the modern world. In addition, in modern art pedagogy, the development of cognitive processes and human abilities for the creative processing of impressions from the world around them is understood as the formation of an integral system of creative qualities of perception, thinking and memory.

**Key words:** creative qualities, pedagogical foundations, psychological foundations, development, cognitive processes, educational psychology, complex structure, harmonious.

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### **I.Introduction**

The development of human cognitive abilities is a generally recognized value in the modern world. Recently, humanity has been seriously concerned about the formation of a harmonious, creatively active personality, capable of solving problems that constantly arise in the modern world. The development of cognitive processes and human abilities for creative processing of the received impressions of the surrounding world, in modern artistic pedagogy, is understood as the formation of an integral system of creative qualities of perception, thinking and memory. Creative neoformations of the basic qualities of cognitive processes lead a person “to the possibility of transforming and improving the environment. The ability of artistic perception occupies a special place in the structure of cognitive processes.

### **II.Literature review**

Consideration of works on developmental and educational psychology allowed us to come to the conclusion that the organization of work with students of this age should consist in a special construction of teaching methods based on knowledge of the aesthetic needs and

psychological characteristics of visual perception and cognitive processes in children of middle school age.

A person's inability to fully understand the complex structure of a work of art often manifests itself even in a complete refusal to communicate with works of art, failure to express their creative ideas by means of visual arts, and this ultimately negatively affects both the quality of art education and aesthetic education of adolescents, and on their abilities for a holistic knowledge of the world around them. We come to the conclusion that the organization of visual activity, which combines the analysis of a work of art, and the practical artistic and creative activity of students, creates favorable conditions for the development of cognitive processes, including perception and attention.

### **III. Analysis**

Art, integrating in itself a large amount of information organized in a figurative form, has a special power to influence the deep, "secluded" corners of the human psyche and consciousness, without forcing anything, it alone is capable of stirring up a wide range of emotional experiences, delivering aesthetic pleasure and at the same time - provoke, provoke reflections, pose problems. Communication with art is voluntary, but a person only then goes to a museum, gallery or buys an album of reproductions when he is driven by the need for knowledge. The need for figurative cognition - cognition by art.

The difficulties and contradictions observed in school practice in the development of artistic perception of works of fine art determined the choice of the direction of our work, which served as the basis for posing the research problem. The problem of the proposed dissertation research is the search for ways to develop the artistic perception of a work of art, combining its emotional and semantic understanding and orientation towards the search for the essential, characteristic, which underlies artistic perception not only of a work of art, but also passes on to the perception of the surrounding world.

All the variety of influences of fine art is carried out in the process of perception of his works. The effectiveness of the impact exerted by a work of fine art is directly dependent on the characteristics of the development of human cognitive processes and the formation of special qualities of artistic perception.

A person, sometimes, when meeting with any extraordinary natural phenomenon that he was able to see, exclaims: "As in a picture! I wish the artist saw and wrote! " It seems to him that only here, now, for an instant, the world in which he lives has shown its amazing appearance. In fact, it was we who "honored" the world with one moment of complete, disinterested attention. While the knowledge of the world, by a person with a developed artistic perception, always, or, in any case, very often, it happens like this.

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In the course of school lessons in the visual arts, it is necessary to strive to reveal to the child such truths that there are no identical things in nature, the world around us is rich and diverse, constantly changing, and in order to exist in it, you need to be able to see this world in all the diversity of its relationships. Of course, with such a striving for the new and the unusual, one should remember two aspects of artistic perception, equally important, at first glance opposite, but in reality complementing each other.

With the artistic perception of objects of the surrounding reality, the ability to see the individual traits of an object and a person is closely related to the definition of the interrelationships that bring them together.

There are no two identical objects in the world, everything in it is unique and unique, and there are no two objects in the world that are so dissimilar that there is absolutely nothing in common between them, no similarity in anything.

First, both spheres are powerful ways of harmonizing the world. Art plays a huge role in the development of personality, since its works significantly affect the moral world, lifestyle, human behavior. Turning to art, a person goes beyond the limits of rational unambiguity, can find a point of contact, an intersection of his inner world and the outer world, knowable, accessible for perception (L.S. Vygotsky, G. Hegel, I. Kant, etc.). Secondly, both art and education make it possible to overcome the destructiveness of the socio-cultural environment, to get rid of its chaos. Both art and education, affirming a certain picture of the world, act as a strong synthesizing principle that sets positive algorithms for human interaction with reality. An important role in this is played by artistic perception - a mental phenomenon that allows one to enter the world of artistic culture, to create new artistic images based on one's own perception of the world.

The perception of works of fine art is an aspect of the study of psychological, pedagogical and art history. Solving the problem of the development of the artistic perception of works of fine art by students in a general education school, it is necessary to clarify the various points of view that have developed in science on this issue of artistic perception.

Based on the study of scientific research, we can state that perception is a cognitive process and has a number of characteristics, the key of which are:

integrity - displaying a holistic image of objects based on the generalization of knowledge about certain properties and qualities;

constancy - the ability to perceive objects that are comparatively constant in color, shape, size during the modification of perception;

categoricity - the designation of any perceived object or object with a word belonging to a certain class;

meaningfulness - the ability to deliberately perceive an object, that is, to analyze it;

selectivity - preference for the choice of some objects or some properties, attributes over other objects or their properties and qualities;

apperception - is determined by the impact of experience, skills, knowledge, interests, views, a certain relationship, a person to reality on perception (I. Herbart, I. Kant, W. Wundt, etc.).

Perception is visual, auditory, tactile, gustatory and olfactory, depending on which analyzer is the leading one. In the psychological dictionary, perception is interpreted as a process of forming a subjective image of an integral object with the help of active actions, which directly affects the analyzers. Unlike sensations, which reflect only individual properties of objects, the image of perception as a unit of interaction represents the whole object in the aggregate of its invariant properties.

The process of perception and image cannot be separated from each other, as perception itself is determined by the image, and creativity is determined by artistic perception. The flow of artistic depiction and the process of artistic perception create an interacting unity. The artistic portrayal of the perceived develops the adolescent's perception. In perception, sensory qualities are isolated from works of art in order to be attributed to it. Perception is a form of cognition of reality, which includes cognitive activity, examination, recognition of a work of art. Perception is based on sensory data of sensations delivered by our senses under the influence of external stimuli. Perception includes past experiences and thinking, perceived feelings and emotions.

Imagination is the creation of something new in the form of an image, representation or idea. The boy reads an interesting book: he sees and does not hear anyone or anything, he lives the life of his heroes, sympathizes with their joys and sorrows, fights with enemies, defeats them, etc. An interesting, fascinating book evokes vivid images of imagination in the boy - he fantasizes [8].

#### **IV. Discussion**

All representations of the imagination are built from material obtained in past perceptions and stored in memory. The activity of the imagination is always the processing of those data that are delivered by sensations and perceptions. Imagination cannot create "out of nothing". A person who is deaf from birth will never be able to imagine sound, just as a person born blind will never create a color image in his imagination.

Imagination - (fantasy) - a universal human ability to build new holistic images of reality, by processing the content of the existing practical, sensory, intellectual and emotional-semantic experience [6].

Imagination is a way of man's mastery of the sphere of a possible future, giving his activity a goal-setting and project-based character, thanks to which he stood out from the

"kingdom" of animals. Being the psychological basis of creativity, imagination provides both the historical creation of cultural forms and their development in ontogenesis.

Imagination is a figurative construction of the content of a concept about an object (or designing a scheme of actions with it) even before this concept itself is formed (and the scheme will receive a distinct, verifiable and realized expression in a specific material)

The main task of fine art is to form the spiritual culture of a person who can see and understand the beauty of the world around him, who is able to perceive art that is invisible to others in everyday life. Such a person is incomparably richer spiritually and aesthetically. However, the ability to contemplate the beautiful is not always expressed in students' skills to reflect what they see on paper. The fear of children to depict their impressions on the album sheet appears due to their lack of spatial thinking, that is, the inability to analyze the spatial properties and the relationship of real objects to their graphic representation.

Spatial thinking in psychology is usually divided into two types:

- figurative memory,
- figurative imagination.

Figurative memory reflects an object approximately in the form in which it was perceived (without mental processing).

Figurative imagination is new forms and is subdivided according to the method of creation into two groups:

- the first group - images of the recreational imagination;
- the second - images of creative imagination.

Images of the recreational imagination are new images that are created on the basis of a given material (drawing, reproduction, verbal description) by means of its mental processing, for example, the presentation and drawing of the entire image point by point, the image of an object according to its verbal description.

Another imagination is creative, this is when the creation of new images is not directed, not dictated by a given material (drawing, reproduction, diagram, description). In the process of creative imagination, such images are formed, the implementation of which in practice leads to the creation of new material values. Creative imagination is characteristic of designers, inventors, and architects.

Spatial thinking plays an important role in the assimilation of such school disciplines as geometry, physics, drawing, technology.

The goal of visual arts in primary grades is to form students' spatial representations, the ability to perceive both real and imaginary space and navigate in it. To this end, I try to apply the following exercises.

Exercise 1 - on the development of mindfulness: children learn to sketch images from pictures, reproductions, observing proportions.

Exercise 2: drawing pictures using patterns or points, introduces symmetry.

Children should finish painting half of the image of an object or pattern (picture . 1).

In cognitive activity, along with perception, memory, thinking, imagination plays an important role in the activity of a student. Imagination is necessary in any detail of a child: work, learning, play can proceed successfully only with the presence of imagination.

Fine art opens up enormous opportunities for the teacher for the development of the student as a whole (aesthetically, morally, culturally, creatively) and his individual mental processes, including creative imagination.

Thus, the teacher should approach the organization of fine arts lessons in an unconventional, creative way, using developmental methods along with the usual forms of teaching.

Only with a non-traditional organization of the learning process is one of the most important goals of fine art lessons achieved - the development of imagination, creative abilities of schoolchildren, because it is these forms of work that stimulate schoolchildren to creatively acquire and apply knowledge and skills.

A developing effect in fine arts lessons can be achieved through the optimal combination of a variety of teaching methods and techniques. The teacher should approach the organization of fine arts lessons in an unconventional, creative way, using both familiar teaching methods and developing ones. Only with a non-traditional organization of the learning process is one of the most important goals of fine art lessons achieved - the development of imagination, creative abilities of schoolchildren, because it is these forms of work that stimulate schoolchildren to creatively acquire and apply knowledge and skills. The teacher should also pay great attention to the genres of fine art. Unlike most others, art lessons can be conducted in different genres: lesson - quiz, lesson - improvisation, lesson - performance, lesson - walk, lesson - travel, lesson - reportage from an exhibition, etc. In the classroom, you can interact with music, literature, history, i.e. conduct integrated art lessons.

The unity of educational and creative stimulation must be carried out through assignments that introduce students to elementary concepts and ideas about reality and the peculiarities of images on a plane. These tasks include a variety of exercises. They can be due to different educational tasks in work from nature, from memory and from representation, in decorative work. Along with short-term, simple exercises, more complex complex tasks are included, where several tasks are simultaneously solved.

Sometimes it is necessary to narrow and concretize thematic tasks, that is, the children are given specific visual tasks that they must solve on their own. In these conditions, both lines (literacy training and creativity development) are successfully implemented. The student's initiative, his creative search must take place in all assignments.

An important condition for the development of the creative imagination of schoolchildren is their use of various materials and techniques, as well as a change in the types of visual activity. The most effective construction of the training content is variable, because allows you to use a differentiated approach to students, enables students to realize their skills in accordance with their individual abilities. Mastering as many different techniques as possible allows you to enrich and develop the inner world of the student, to show creative imagination - the ability to create a sensual image that reveals the inner content.

It is necessary to awaken in the student a personal interest in the arts. In this he is helped by creative tasks, they are open in nature, do not have the right answer. There are as many answers as there are guys. Using a computer in fine arts lessons allows you to actively develop the creative and cognitive abilities of each student; creates an emotional mood, which in turn has a positive effect on the development of artistic creativity.

It should be noted that in fine arts lessons, for the development of the creative imagination of schoolchildren, their creative thinking, creative abilities, the teacher should give priority to methods and technologies that make the work active and interesting, introduce elements of play and entertainment, problematic and creativity. It is the school period that is characterized by the rapid development of the imagination, which is due to the intensive process of the student acquiring versatile knowledge and their use in practice.

## **V. Conclusion**

In conclusion, we learned in the article that the development of human cognitive abilities is a value that is generally recognized in the modern world. At the same time, we have recently become acquainted with the views of scientists that humanity is seriously concerned about the formation of a harmonious, creatively active person who is able to solve the problems that constantly arise in the modern world. We have also learned that in modern art pedagogy, the development of cognitive processes and human abilities for the creative processing of impressions from the surrounding world is the formation of an integral system of creative qualities of perception, thinking and memory.

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