

SCIENCE
PROBLEMS.UZ

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Actual problems of social and humanitarian sciences
Актуальные проблемы социальных и гуманитарных наук

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2024

SCIENCEPROBLEMS.UZ

**ИЖТИМОЙ-ГУМАНИТАР ФАНЛАРНИНГ
ДОЛЗАРБ МУАММОЛАРИ**

№ 11 (4) - 2024

**АКТУАЛЬНЫЕ ПРОБЛЕМЫ СОЦИАЛЬНО-
ГУМАНИТАРНЫХ НАУК**

ACTUAL PROBLEMS OF HUMANITIES AND SOCIAL SCIENCES

ТОШКЕНТ-2024

БОШ МУҲАРРИР:

Исанова Феруза Тулқиновна

ТАҲРИР ҲАЙЪАТИ:

07.00.00-ТАРИХ ФАНЛАРИ:

Юлдашев Анвар Эргашевич – тарих фанлари доктори, сиёсий фанлар номзоди, профессор, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Мавланов Уктам Махмасабирович – тарих фанлари доктори, профессор, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Хазраткулов Абдор – тарих фанлари доктори, доцент, Ўзбекистон давлат жаҳон тиллари университети.

Турсунов Равшан Нормуратович – тарих фанлари доктори, Ўзбекистон Миллий Университети;

Холикулов Ахмаджон Боймаҳамматович – тарих фанлари доктори, Ўзбекистон Миллий Университети;

Габриэльян Софья Ивановна – тарих фанлари доктори, доцент, Ўзбекистон Миллий Университети.

Саидов Сарвар Атабулло ўғли – катта илмий ходим, Имом Термизий халқаро илмий-тадқиқот маркази, илмий тадқиқотлар бўлими.

08.00.00-ИҚТИСОДИЁТ ФАНЛАРИ:

Карлибаева Рая Хожабаевна – иқтисодиёт фанлари доктори, профессор, Тошкент давлат иқтисодиёт университети;

Насирходжаева Дилафруз Сабитхановна – иқтисодиёт фанлари доктори, профессор, Тошкент давлат иқтисодиёт университети;

Остонокулов Азамат Абдукаримович – иқтисодиёт фанлари доктори, профессор, Тошкент молия институти;

Арабов Нурали Уралович – иқтисодиёт фанлари доктори, профессор, Самарқанд давлат университети;

Худойқулов Садирдин Каримович – иқтисодиёт фанлари доктори, доцент, Тошкент давлат иқтисодиёт университети;

Азизов Шерзод Ўктамович – иқтисодиёт фанлари доктори, доцент, Ўзбекистон Республикаси Божхона институти;

Хожаев Азизхон Саидалоҳонович – иқтисодиёт фанлари доктори, доцент, Фарғона политехника институти

Холов Актам Хатамович – иқтисодиёт фанлари бўйича фалсафа доктори (PhD), доцент, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Шадиева Дилдора Хамидовна – иқтисодиёт фанлари бўйича фалсафа доктори (PhD), доцент в.б, Тошкент молия институти;

Шакарров Қулмат Аширович – иқтисодиёт фанлари номзоди, доцент, Тошкент ахборот технологиялари университети

09.00.00-ФАЛСАФА ФАНЛАРИ:

Ҳакимов Назар Ҳакимович – фалсафа фанлари доктори, профессор, Тошкент давлат иқтисодиёт университети;

Яхшиликков Жўрабой – фалсафа фанлари доктори, профессор, Самарқанд давлат университети;

Ғайбуллаев Отабек Мухаммадиевич – фалсафа фанлари доктори, профессор, Самарқанд давлат чет тиллар институти;

Саидова Камола Усканбаевна – фалсафа фанлари доктори, “Tashkent International University of Education” халқаро университети;

Ҳошимхонов Мўмин – фалсафа фанлари доктори, доцент, Жиззах педагогика институти;

Ўроқова Ойсулов Жамолiddиновна – фалсафа фанлари доктори, доцент, Андижон давлат тиббиёт институти, Ижтимоий-гуманитар фанлар кафедраси мудири;

Носирходжаева Гулнора Абдукаххаровна – фалсафа фанлари номзоди, доцент, Тошкент давлат юридик университети;

Турдиев Бехруз Собирович – фалсафа фанлари бўйича фалсафа доктори (PhD), доцент, Бухоро давлат университети.

10.00.00-ФИЛОЛОГИЯ ФАНЛАРИ:

Ахмедов Ойбек Сапорбаевич – филология фанлари доктори, профессор, Ўзбекистон давлат жаҳон тиллари университети;

Кўчимов Шухрат Норқизиллович – филология фанлари доктори, доцент, Тошкент давлат юридик университети;

Ҳасанов Шавкат Аҳадович – филология фанлари доктори, профессор, Самарқанд давлат университети;

Бахронова Дилрабо Келдиёровна – филология фанлари доктори, профессор, Ўзбекистон давлат жаҳон тиллари университети;

Мирсанов Ғайбулло Қулмуродович – филология фанлари доктори, профессор, Самарқанд давлат чет тиллар институти;

Салахутдинова Мушарраф Исамутдиновна – филология фанлари номзоди, доцент, Самарқанд давлат университети;

Кучкаров Раҳман Урманович – филология фанлари номзоди, доцент в/б, Тошкент давлат юридик университети;

Юнусов Мансур Абдуллаевич – филология фанлари номзоди, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Саидов Улугбек Арипович – филология фанлари номзоди, доцент, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси.

12.00.00-ЮРИДИК ФАНЛАР:

Аҳмедшаева Мавлюда Ахатовна – юридик фанлар доктори, профессор, Тошкент давлат юридик университети;

Мухитдинова Фирюза Абдурашидовна – юридик фанлар доктори, профессор, Тошкент давлат юридик университети;

Эсанова Замира Нормуротовна – юридик фанлар доктори, профессор, Ўзбекистон Республикасида хизмат кўрсатган юрист, Тошкент давлат юридик университети;

Ҳамроқулов Баҳодир Мамашарифович – юридик фанлар доктори, профессор в.б., Жаҳон иқтисодиёти ва дипломатия университети;

Зулфиқоров Шерзод Хуррамович – юридик фанлар доктори, профессор, Ўзбекистон Республикаси Жамоат ҳавфсизлиги университети;

Хайитов Хушвақт Сапарбаевич – юридик фанлар доктори, профессор, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Асадов Шавкат Ғайбуллаевич – юридик фанлар доктори, доцент, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Эргашев Икром Абдурасулович – юридик фанлари доктори, профессор, Тошкент давлат юридик университети;

Утемуратов Махмут Ажимуратович – юридик фанлар номзоди, профессор, Тошкент давлат юридик университети;

Сайдуллаев Шахзод Алиханович – юридик фанлар номзоди, профессор, Тошкент давлат юридик университети;

Ҳакимов Комил Бахтиярович – юридик фанлар доктори, доцент, Тошкент давлат юридик университети;

Юсупов Сардорбек Баходирович – юридик фанлар доктори, доцент, Тошкент давлат юридик университети;

Амиров Зафар Актамович – юридик фанлар бўйича фалсафа доктори (PhD), Ўзбекистон Республикаси Судьялар олий кенгаши ҳузуридаги Судьялар олий мактаби;

Жўраев Шерзод Юлдашевич – юридик фанлар номзоди, доцент, Тошкент давлат юридик университети;

Бабаджанов Атабек Давронбекович – юридик фанлар номзоди, доцент, Тошкент давлат юридик университети;

Раҳматов Элёр Жумабоевич – юридик фанлар номзоди, Тошкент давлат юридик университети;

13.00.00-ПЕДАГОГИКА ФАНЛАРИ:

Ҳашимова Дильдархон Уринбоевна – педагогика фанлари доктори, профессор, Тошкент давлат юридик университети;

Ибрагимова Гулнора Хавазматовна – педагогика фанлари доктори, профессор, Тошкент давлат иқтисодиёт университети;

Закирова Феруза Махмудовна – педагогика фанлари доктори, Тошкент ахборот технологиялари университети ҳузуридаги педагогик кадрларни қайта тайёрлаш ва уларнинг малакасини ошириш тармоқ маркази;

Каюмова Насиба Ашуровна – педагогика фанлари доктори, профессор, Қарши давлат университети;

Тайланова Шохид Зайниевна – педагогика фанлари доктори, доцент;

Жуманиёзова Муҳайё Тожиевна – педагогика фанлари доктори, доцент, Ўзбекистон давлат жаҳон тиллари университети;

Ибрахимов Санжар Урунбаевич – педагогика фанлари доктори, Иқтисодиёт ва педагогика университети;

Жавлиева Шахноза Баходировна – педагогика фанлари бўйича фалсафа доктори (PhD), Самарқанд давлат университети;

Бобомуротова Латофат Элмуродовна – педагогика фанлари бўйича фалсафа доктори (PhD), Самарқанд давлат университети.

19.00.00-ПСИХОЛОГИЯ ФАНЛАРИ:

Каримова Василя Маманосировна – психология фанлари доктори, профессор, Низомий номидаги Тошкент давлат педагогика университети;

Ҳайитов Ойбек Эшбоевич – Жисмоний тарбия ва спорт бўйича мутахассисларни қайта тайёрлаш ва малакасини ошириш институти, психология фанлари доктори, профессор

Умарова Навбахор Шокировна – психология фанлари доктори, доцент, Низомий номидаги Тошкент давлат педагогика университети, Амалий психологияси кафедраси мудири;

Атабаева Наргис Батировна – психология фанлари доктори, доцент, Низомий номидаги Тошкент давлат педагогика университети;

Шамшетова Анжим Караматдиновна – психология фанлари доктори, доцент, Ўзбекистон давлат жаҳон тиллари университети;

Қодиров Обид Сафарович – психология фанлари доктори (PhD), Самарканд вилоят ИИБ Тиббиёт бўлими психологик хизмат бошлиғи.

22.00.00-СОЦИОЛОГИЯ ФАНЛАРИ:

Латипова Нодира Мухтаржановна – социология фанлари доктори, профессор, Ўзбекистон миллий университети кафедра мудири;

Сеитов Азамат Пўлатович – социология фанлари доктори, профессор, Ўзбекистон миллий университети;

Содиқова Шоҳида Мархабобовна – социология фанлари доктори, профессор, Ўзбекистон халқаро ислом академияси.

23.00.00-СИЁСИЙ ФАНЛАР

Назаров Насриддин Атакулович – сиёсий фанлар доктори, фалсафа фанлари доктори, профессор, Тошкент архитектура қурилиш институти;

Бўтаев Усмонжон Хайруллаевич – сиёсий фанлар доктори, доцент, Ўзбекистон миллий университети кафедра мудири.

ОАК Рўйхати

Мазкур журнал Вазирлар Маҳкамаси ҳузуридаги Олий аттестация комиссияси Раёсатининг 2022 йил 30 ноябрдаги 327/5-сон қарори билан тарих, иқтисодиёт, фалсафа, филология, юридик ва педагогика фанлари бўйича илмий даражалар бўйича диссертациялар асосий натижаларини чоп этиш тавсия этилган илмий нашрлар рўйхатига киритилган.

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100070. Тошкент шаҳри, Яккасарой тумани, Кичик Бешёғоч кўчаси, 70/10-уй. Электрон манзил:
scienceproblems.uz@gmail.com

Боғланиш учун телефонлар:

(99) 602-09-84 (telegram).

MUNDARIJA

07.00.00 – TARIX FANLARI

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THE IMPORTANCE OF FINE ARTS IN SHAPING STUDENTS' PERCEPTION AND CREATIVITY

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Abstract. The purpose and tasks of the science of visual arts are discussed in the article. Information is given on the connection with almost all academic subjects taught at school and on their effective influence on mastering the materials. In addition, opinions were expressed about the role of students' perception, thinking and creativity.

Key words: fine art, aesthetic taste, aesthetic perception, creative activity, thinking, perception of existence.

O'QUVCHILAR IDROKI VA IJODKORLIGINI SHAKLLANTIRISHDA TASVIRIY SAN'ATNING AHAMIYATI

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Annotatsiya. Maqolada tasviriy san'at fanining maqsadi va vazifalari haqida to'xtalib o'tilgan. Maktabda o'qitiladigan deyarli barcha o'quv fanlari bilan bog'lanishi hamda ular yuzasidan materiallarni o'zlashtirishga samarali ta'sir ko'rsatishi to'g'risida ma'lumotlar keltirilgan. Shu bilan bir qatorda o'quvchilar idroki, tafakkuri hamda ijodkorlikni shakllantirishdagi roli to'g'risida fikrlar bildirilgan.

Kalit so'zlar: tasviriy san'at, estetik did, estetik idrok, ijodiy faoliyat, tafakkur, borliqni idrok etish.

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Introduction. By the present time, there were ample opportunities to explore our national-cultural heritage, values, spirituality and further elevate it [1:346]. The purpose of the educational subject of Fine Arts in general secondary education schools is aimed at the formation of a perfect person, his artistic culture. "The subject of study of Fine Arts provides elementary knowledge and skills regarding the artistic culture necessary for each person. Because, no matter what area each student will work in in the future, he will have to rest in his extracurricular time, relax, restore the energy spent during his work. It is achieved by familiarizing with works of Art worked at a high artistic level in museums, exhibitions and other places, perceiving them, enjoying them. Also, most students will have to do painting work in the amount of M'lum in their future lives. Knowing how to draw is necessary not only for artists, designers, architects, it is also necessary for teachers, engineers, doctors, builders, agronomists, military, scientists. Each of them tries to illustrate in their activities their ideas and thoughts,

which cannot be explained in words through pictures, schemes, diagrams, sketches” [2:41]. But this does not mean that in schools it is necessary to give deep and extensive knowledge and qualifications from the fine, applied and Architectural Arts. The schools are known as general secondary schools in their name, making it a task to give children common, elementary knowledge and qualifications from the fine, applied and Architectural Arts, among other subjects. It should also be noted that schools of general secondary education do not train artists, do not imply working with gifted children, do not even engage in their development. Training of artists, work with gifted children is carried out in school circles, special schools and academic lyceums, colleges and universities. Therefore, in general secondary schools, it is not correct to try to give assignments that are tormented by excessive children, which lead to excessive tension. It will be necessary to apply teaching methods in accordance with the elementary knowledge and qualifications provided in schools from the fine arts. However, the use of Fine Arts in certain aspects of teaching methods used in higher and secondary specialized educational institutions is undeniable. It is also not pedagogically correct to use them in full-fledged general secondary schools.

Literature analysis and methodology. Based on the results of research carried out in the direction of Fine Arts and methods of its teaching and the analysis of scientific pedagogical literature, it can be said that the issues of theory and methodology of providing artistic education and aesthetic education to the younger generation N.N.Rostovtsev, V.S.Kuzin, N.P.Sakulina, T.S.Developed by such scientists as Kamarova. B. from our pedagogical scientists on the methodology of classes and extracurricular activities in Fine Arts.Boymetov, R.Rajabov, A.Suleymanov, S.Abdurasulov, N.Described in the work of the tolipovs. When familiarizing ourselves with the work of our above scientists, the following can be cited: They can be conditionally divided into two parts when it comes to the tasks of fine arts training at school:

1. The specific, special tasks of Fine Arts classes are considered: to be able to see, perceive, understand and cherish beauties in existence and art; to cultivate aesthetic and artistic taste; to expand the range of children's artistic thought; to rival artistic creative abilities and fantasy; to introduce the theoretical foundations of Fine Arts (light-shade, colorology, perspective, compositional); to work painting; to create sculptures, ; observability, the ability to see, the ability to Champ, the development of spatial and figurative visions, abstract and logical thinking; teaching to be able to read visual, practical architectural works of art with understanding; to arouse interest in art, to teach it to appreciate, to love.

2. Additional tasks of the lessons of Fine Arts, they are: assistance in the knowledge of being, life; implementation of the ideology of national pride and national independence; moral (patriotic, International) in ballads; implementation of Labor, physical education; orientation of ballads to various professions and professions.

In particular, it is of particular importance in the lessons of reading, literature, geography, natural science, biology, history, mathematics, mahnat. Fine art is even useful for physics, physical education, chemistry, music lessons. It should also be noted that while Fine Art is aimed at the implementation of aesthetic education, it also serves to increase the effectiveness of moral, mahnat, environmental, physical education classes. Any educational subject should, of course, take as its basis the incomparably rich, cultural and spiritual me'ros created by the Uzbek people. Therefore, the world-famous works of architecture, applied and Fine Arts of the Uzbek people are required to be taught in schools more widely and in depth

than any other material. At the same time, it is also advisable to stratify the content of education in schools by region and cities. Because, in the regions, cities, even villages of Uzbekistan, there is a peculiarity in the development of Applied Arts and architecture. This can also be seen in the art of Bukhara, Samarkand, Cuttackurgan, Rishton, Shahrisabz, Nurota, Margilon, Gijduvon, Urgut, Khojayli and other cities.

Discussion. Our national art is our pride, it is only natural for us to study it extensively. But there are also universal artistic values recognized by all peoples in the world. Without teaching them to students, our people cannot find their place in World Culture. Otherwise, our students will be trapped in the National Shell and unable to enjoy world masterpieces [3:778]. It should be noted that in addition to giving relevant knowledge about our centuries-old national-artistic culture (fine art, decorative-applied art, architectural art), it is necessary that we do not forget about the qualifications given to students from fine and Applied Art.

Visual arts at the school is considered the main subject of study aimed at the implementation of aesthetic education, which is carried out in the following areas:

- teaching students to perceive the beauties of nature, art and life; -the ability to educate the aesthetic taste of students, to assess beauty, to teach true beauty to be able to distinguish it from a Hunnic event and things;
- to be able to show oneself in the pictorial-creative activity of a person, to support his actions and to cultivate the skills to bring beauty to life;
- expanding the range of children's artistic thought, etc..

"The educational subject of Fine Arts plays a huge role in the cultivation of such qualities as aesthetic perception, aesthetic pleasure, aesthetic feeling, aesthetic taste, aesthetic reflection, aesthetic assessment, aesthetic creativity, which, according to its character, form the basis of aesthetic education. In the lessons of decorative composition, students hiss the beauty in prints, objects of Applied Art and try to make such compositions themselves. To this end, children are shown samples of folk applied art, the shawls and colors of which are taxed. By observing and studying the prints of Uzbek and fraternal peoples, students will understand the beauties in their forms and colors, the harmonic unity of the colors of the Form" [4:314]. Folk art samples, which have been perfected and beautified in every way over thousands of years from master to master, from hand to hand, amaze children, and in them the passion for creating expressive practical works of art, like experienced masters, arises. In the process of observing and analyzing flowers, animals and Paranda as natura, the teacher notes the shape, color, measurements, sophistication in their structure.

Students are overwhelmed by the brightness and glare of things in nature, elegance and cleanliness, the return or exchange of their pieces, the location in a symmetrical way. The variety of colors and shapes of flowers in nature, the light flight of butterflies and dragonflies, birds, the beauty of spring and autumn landscapes, the sullenness of the maintole, the flickering of lawns in the sunlight, the evening flickering view of the windows of the House excite. The growth of such an aesthetic feeling in children leads to the formation of skills for aesthetic assessment of the peculiarities of the subject and phenomena in them. The use of figurative phrases in children's activities, namely "graceful", "joyful", "like on a holiday", indicates that the qualifications of aesthetic perception of being and phenomena are being formed in them.

When educating the aesthetic perception of students, special attention is paid to the perception of color gamut in nature by children. Children are taught not only to know the color names, but also to be able to see them, to look for beautiful color combinations around tevarak.

The teacher records the young leaves as light green and delicate in color by showing the branches and leaf-releasing trees to the children. After the spring rain, the plant claims that its leaves are clean, they look as if they were washed, and the raincoats in them look shiny like silver. In the nature of the autumn season, the yellow and reddish colors of the leaves of the tree are expressed in a golden hue, the rustling “talking” of the saturated leaves is expressed in an figurative appearance. Children in their pictures depict houses, trees, birds, animals, people, vehicles. From this, they encounter the color of measurements, proportions, invoices, shapes of nonverbal representations and try to place them compositionally correctly in the picture. this leads them to reflect on proportionality, perfectionism, expediency in their structure. Children think about the aspects that attract things and animals in terms of shape and color, from which side they look beautiful, what are their good and useful things. As students think about things and phenomena in nature, the teacher focuses his attention on the beauty and perfection of an event, phenomena that fit their understanding. She tries to teach children through beauty experiences to assess the events and events around them, evokes feelings of humanity, love for the motherland, love for work.

"The teacher tries to reveal the subtle sophistication in them in the process of displaying and analyzing many works created in art studies on such topics as the nature of our country, the selfless work of our people, the fierce struggle of our great ancestors for independence.

Fine art helps children to know being, life. They study the structure, shape, dimensions, color, spatial States of things and describe them in their work before embarking on a picture of things and phenomena. They also have an idea of the life of the living things being observed, resulting in the deepening and widening of children's perceptions of the world, and the development of their memories” [2:36]. Based on the observation of paintings in the historical, batal genre of fine art, illustrations worked on works of art, children will learn the lifestyle, culture, dress, weapons of work of our ancestors, who lived thousands of years ago. The buildings, plants, animals, objects of the time will have an idea of their structure, shape, color, dimensions. As you know, children will have a lot of knowledge about historical events, battles, peoples ' lives, animals, urban and natural landscapes in historical, Bathal, landscape, living, Still Life, animal, mythical genres, worked paintings.

Results. When teaching students to think logically and abstractly, imagination and memory, creativity in the development of fantasy, there is not a single educational subject at school that brings visual art to the fore. Mathematics in subjects that occupy a large place in teaching creative thinking in schools of general Secondary Education also does not have such an opportunity. In particular, in mathematics classes, if ten problems are solved in one way or one formula, in fine arts classes, students solve one issue (assignment) in several ways, directing unspoken children to think, to think creatively. Let's say the reader tries to remember a story related to the subject in the processes of composition work on one or another life or Mythic topic. In this case, they think about what period, where or on other planets the story is, whether it is under water, in nature or inside the House, whether people are depicted in the picture or animals, what are the structure, shape, colors, dimensions of the creatures to be depicted. The most important thing is in how to place the picture on the surface of the paper in content,

compositionally. Also, the image is worked on the basis of variability, combination, alternative, etc. Children imagine and apply the theoretical foundations of Fine Art in painting-light, color science, perspective, the laws and rules of composition [5:174]. They try to divide their images into creative, new, irrevocable content.

And the tasks assigned in the process of teaching the fine arts lead the students to manifest their individual, mental faiths, one at a time and inimitable. Children are encouraged to be creative when solving educational assignments. They cannot solve the problem quickly and easily from the previously known path for the creator, but employ their creativity and imagination, the qualities of norm and harmony through new, irreversible solutions to the issue. As a result, a certain amount of original, New irrevocable creation is born.

Creativity, creative thinking individuals they are not ordinary performers, they are the main force that develops society. That is why our society needs not robotic performers, but thinkers, seekers, creators, initiators. The prosperity of our society largely depends on such people. Those who think in our society, are inquisitive, creative, are able to quickly and easily find a solution to the problem in any situations that are not foreseen in life, take the progress of our ring to a new level. Creative Thinking gives rise to completely new ideas and visions, helps to realize the Shell and possibilities, originality, hidden in a person. It should also be noted separately that such qualities are not only for scientists, but also for those who work in all areas (Engineer, Doctor, Farmer, Baker, etc.).b.) is important to . Therefore, the development of thinking and creativity in the educational system is considered one of the main tasks. From this point of view, in the cultivation of creative thinking in schools of general Secondary Education, fine arts classes occupy the largest place among other disciplines.

Student creativity, on the other hand, connects with the fact that more children grow attention and imagination. The reader is particularly concerned with other planets, the underwater world, mythical animals (giant, Centaur, Mermaid, Sea Horn v.b.) related images cannot effectively solve a task without strongly triggering imagination when working [6:45]. Moreover, not every creative work can be solved without imagination and attention. Also, this issue is associated with the development of emotion in children. As you know, children will be incredibly excited. Children are shaken by the color and shapes of the peat in the image of things, rael and the legendary image and manifestations, events and phenomena, waving them.

One of the important tasks of the educational subject of Fine Arts is the cultivation of observability in children, the ability to see being, and, moreover, the development of memory through it. It is known that human beings receive more than 90 percent of the information they receive from the environment through the eyes, and the remaining 10 percent by ear, nose, mouth v.b. assimilates through. It can be seen from this that the development of eyes and memory in the activities of people is extremely important. These qualities are of particular importance in the training of the perception of being by children, as well as in the training of the basics of natural imaging, art studies. In such lessons, students observe the structure, shape, color, measurements, spatial location, beauty of movement of objects and phenomena and try to preserve them in their memories. the essence of observability is that in this, children will have a broad and deep idea of things and phenomena. For example, those with underdeveloped observances approach the flower superficially when they observe it, i.e. the flower band, the flower petals, focus their attention on the color of the flower. And Ishi, whose observation has developed, remember at one glance the measurements of the flower band, flower petals, etc.,

the proportions of the measure, the color of each part, the location of the petals and petals of the flower. The observability and meticulousness of children in their place affect how well information about things is stored in memory. That is why it becomes clear how significant the subject of the study of Fine Arts is in the development of memory, especially eye memory.

"One of the most important tasks of Fine Arts classes is to teach the reading of works of fine, applied and Architectural Arts. Works of fine art reflect a certain content, such as a fairy tale, a story, a saga, a novel. However, it cannot be read as if it were a book. Fine art works have their own language. Only those who know them can read them. Artists in particular reveal the content of the work using expressive means such as lines, colors, measures, composition, proportion, rhythm, symmetry Schalk. In this regard, it should be noted that works of art, especially works of the historiographical, living genre, contain full-fledged and comprehensive information about certain peoples and mamlaats" [2:55]. Only those individuals who can read these can deeply perceive the ideas put forward in the works, the content described. Therefore, they can determine the artistic value of a work and also give it an appropriate assessment. Alternatively, they generate satisfaction and pleasure from such qualities as beauty in works, transience, heroism.

Conclusion. The educational subject of Fine Arts is relevant not only in the aesthetic education of young people, but also occupies a significant place in moral education. Especially fine arts classes have great power in the formation of the ideology of national pride and national independence in young people, in patriotic and international education, in the organization of ideas of friendship and mutual assistance. Looking at the school Fine Arts program, we will see in it that the Great past of our Motherland, the struggle of our compatriots for independence, the breathtaking nature of Uzbekistan, the friendship of peoples are overflowing with works of Fine Arts expressing ideas. It should be known that fine art, calculated from the foundations of artistic culture, is not a child's entertaining educational subject, but a teaching subject that teaches children to cultivate creativity, thinking, artistic-aesthetic taste, understanding, as well as observability and knowledge of life, to change it, to distinguish goodness from evil. Fine Arts in the process of creative work will be able to fulfill its functions and bring the child a lift of the heart, allowing them to meet their artistic needs.

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