

**SCIENTIFIC-THEORETICAL FOUNDATIONS OF DEVELOPING STUDENTS' ARTISTIC
AND CREATIVE COMPETENCES IN OPEN-AIR PRACTICE**

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ABSTRACT

The article is devoted to method of teaching young people to portray the landscape of nature at the lessons of fine arts and outdoor practices. The article provides methodical advices on work with etude and the legality of fine arts.

Keywords: Fine art, landscape, watercolor, composition, perspective, plein-air, proportion, color, etude.

INTRODUCTION

Man came into the world and his entire life was closely connected with nature. He observes the environment every day, enjoys it, allows himself to be influenced by it and participates directly in its changes. This situation is particularly important for the work of creative educators and artists. Therefore, it is not for nothing that students of fine arts colleges are included in the curriculum of field practice right in the heart of nature. The field practice process (plein), considered a continuous part of the educational process in the fields of fine arts, is an educational activity carried out to improve students' painting skills in the midst of outdoor nature. These training courses are fundamentally different from classroom lessons and attract people with light-shadow effects, shadow reflections, diverse color ratios and attractive colors of outdoor painting. During outdoor sketches and etudes, students learn to express the vastness of existence not only through the laws of perspective, but also through the understanding of spatial space, feeling the fresh air in nature and the use of bright colors. The main task of this educational process is to develop the skills of depicting the views of monuments in nature, various animals, birds and birds in the landscape genre, which is one of the most important genres of fine art. No matter how hard we try to explain nature to students in painting, pencil drawing and composition lessons in the classroom, if they do not constantly practice working outdoors, they will not be able to accurately describe the colors of trees, flowers and grasses that occur in nature, on paper or fabric. Since they do not work from existence, it is possible to observe the sameness in their scenes. The country in Berlin must have a place in the country is often repeated. In their future creative and pedagogical activities, this skill is very important in drawing natural scenes, doing creative work, and providing aesthetic education to students. The task of future fine arts teachers in the era of plein air painting is to collect materials for independent training, final projects and future creative works in which they create different colored designs in the open air using various imaging tools in a limited spectator environment. It is very important for an artist to observe nature and analyze its colors. This is a reason to study nature and find interesting plots of land. It is especially beneficial to draw the skeleton of a tree if it has no leaves. They are easy to photograph later in the summer when they sprout leaves.

Famous painters have studied tree trunks in the same way they study human anatomy. A series of preparatory exercises are offered for the transition from workshop work to field work. Short-term tasks for color change under the influence of natural outdoor sunlight and long-term exercise tasks for studying general hue unity outdoors were developed. For example: A.A. Vasiliev suggests working on still lifes and landscapes as a preparatory exercise to study mutual proportions (sky, earth, water). He explained the need for such tasks because when painting outdoors it is very difficult to cover all the scenes in nature at once and the student cannot distinguish the main scenes from them. It is also recommended to start working with simple sketches such as grass, simple bushes, trees and stones. When drawing a landscape painting, we recommend first working on short-term sketches and sketches to determine the main proportions (land, water, sky). Creating coloring pages like this encourages color and nature awareness and helps students lose their fear of doing something wrong. Based on our personal experience as teachers, we can say that students have difficulty understanding relationships even in simple situations. When we work on a landscape painting, we face difficult situations such as capturing everything in nature and distinguishing the most important ones from it. To determine the appropriate position of the view, it is good to cut out a rectangular shape from the cardboard and look at the view you want to represent through it. At each stage of painting a landscape painting, it is desirable to focus on correctly describing the overall color and tone of the scene, as well as color harmony. According to many scholars, summer field practice is not enough to improve students' creative abilities and skills related to landscape painting. It would be appropriate to conduct the field practice in spring and autumn to observe the formation of the illustrator-educator personality and its color harmony. This way they could have observed the harmony of the different colors in every season all year round. It can be said that students are not concerned with this topic at all, apart from current field practice. Therefore, it is important for future art teachers to develop color vision, since in the future they will have to work on tasks related to landscape painting with students in the school program. Therefore, it is the responsibility of the head of the practice to introduce all students to practical work, to help each of them find their own style, to encourage students to easily create a creative image from simple images. Some students can get into it freely and quickly, while others cannot start drawing nature scenes right away due to lack of experience and knowledge. In such cases, the practice manager should encourage them and, if necessary, provide practical advice to help them start work smoothly. In this context, it is very important for the educator who leads the practice to design in front of the students themselves and together with them.

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