INTRODUCTION

Visual and creative activity in plein air on fine art and design gives the realization of creative abilities and the formation of artistic and promotes the creative personality of students (MASON, 2018; FLORENSKY, 1993).

Professional training of students of creative specialties includes a number of special educational disciplines, including one of the mandatory components of practice - plein air (ZINCHENKO, 2013; KHAMIDOVICH et al., 2019).

Painting in the open air appeared in the middle of the XIX century, affecting the development of all fine art. But since the XVII century, artists have felt and tried to convey in their paintings the environment of the air atmosphere. Painting in the open air, which conveys direct contact with this environment, is called plein air. Artists O. Renoir, A. Sisley, K. Pissaro sought to write as much as possible from nature and working in the studio created works filled with sunlight and air (OMELYANENKO, 2010).

Working in nature allows the student to consolidate and deepen their knowledge and skills in the field of drawing, painting and composition obtained in the Institute's training workshops (MAKOWSKA, 2019; ZINCHENKO, 2013; KHAMIDOVICH et al., 2019).

This is also important because the work is performed under different lighting conditions, plans are viewed and transmitted at different distances, which can be selected, and any image can be drawn from different angles. Nature is rich in a variety of colors, color combinations, transmitting which students learn a beautiful and diverse color combination that has a huge impact on the perception of the drawing (LAWES, 2018; SKORBACH, 2016).

Visual arts classes should be characterized by continuity, which implies that the traditions of art schools and the realities of the modern world must be taken into account in the development of students’ creative abilities (ZINCHENKO, 2013; OMELYANENKO, 2010; KHAMIDOVICH et al., 2019). This allows them to receive artistic and visual training of various levels throughout their training, in accordance with their individual characteristics, abilities and interests, the level of artistic and general development, and provides for the possibility of choosing the type of art education in specialized groups (ZINCHENKO, 2013).

When identifying and tracking the level of General development of students in the visual arts classes, observation is highlighted (the initial basis for the development of many important mental functions); abstract thinking (analysis, synthesis, abstraction, generalization); practical actions (the ability to create a material object) (GREGORY, 2013).

Creative activity implies the presence of interest in creative activity, motivational orientation, emotional and volitional efforts, and the readiness of the individual to act independently in the process of mastering knowledge (LAWES, 2018). Creative activity in the educational process is defined as the highest level of cognitive activity, characterized by the desire of the individual to overcome the usual rules and norms, since the task itself is set by the student, and the ways to solve it are chosen new, unconventional and original (MAKOWSKA, 2019).

Education of independent creative, self-motivated and talented young artists is of great importance in the education system. The development and significance of colorism requires highly qualified specialists (NAZIRBEKOVA, 2021).

To develop the creative activity of students, you can use interactive methods of developing and problem-based learning (master classes, projects, role-playing games in the educational process, conducting heuristic conversations, etc.). It is also important to observe the pedagogical conditions. In the process of creative activity of students, it is necessary that they use their imagination, create their own masterpieces going beyond the limits of what they have
studied. In the process of creative activity, the goal is to overcome your own habitual knowledge and skills, that is, not to repeat the studied material, but to create a new one.

The development of creativity is based on three elements:

a) the element of freedom, thanks to which only the creativity of the new and non-existent is possible;

b) the element of talent and its associated purpose;

c) an element of the already created world, in which the creative act is performed, and in which it takes materials (MASON, 2018; SHIMSHILASHVILI, 2017; VOLKOV, 2014).

Creativity does not lend itself to a rational layout of certain rules and methods of action. In plein-air practice, the teacher must awaken students’ interest and taste in artistic creativity (MASON, 2018; SHIMSHILASHVILI, 2017; BARRINGTON, 2019; VOLKOV, 2014). The authors say that for the development of artistic creation, the next characteristics are decisive:

- basic: the relationship of composition, artistic imagination, which gives an idea of the main and additional aspects of a work or image in reality, the property of visual memory, which allows you to create vivid images in the mind and reproduce them in an artistic image, emotions about the seen work and the power of driving for drawing.

- additional: a high level of natural vision, which develops in the process of artistic activity, drawing with a pencil, a feature of the artist’s hand movement that allows you to quickly master new painting techniques (NOZIMOVICH, IBRAHIMOVA, RAVSHANOVICH, 2020).

The concept of "creativity" is that it is characterized by novelty and originality, uniqueness, social and historical uniqueness. In the process of artistic activity, as a result of the integration of sensory functions, a real restructuring occurs, which contributes to the emergence of completely new sensory abilities of a person. That is, the human eye, ear, and even hand are improved in artistic activity (GREGORY, 2003, 2013). Therefore, in the system of art education and education, art must be presented holistically in all its forms.

During the practice period, students acquire the ability to observe and analyze the structure of natural forms, their color appearance, which is largely due to the illumination and nature of the light and air environment (WYLIE, WEBSTER, 2019; ZINCHENKO, 2013). It is important for the student to learn how to skillfully use the materials of painting, depending on the nature of the depicted motif and the creative task (ZINCHENKO, 2019).

Practice in the open-air environment improves the professional training of students, forms their worldview, ideological beliefs, and increases the overall culture (SHOKOROVA, 2016). Practice provides rich opportunities for mastering the techniques of performing short-term sketches and sketches, which helps to develop observation, visual acuity in the transfer of the most important in the depicted motif (SHOKOROVA, 2016). Develops students' love for nature and encourages them to "explain" it by means of painting and drawing. There are also great opportunities to work on the industrial landscape, where the atmosphere of large construction projects conveys the dynamics of production, transport, using the intensity of color combinations, the comparison of various forms and plans (BARRINGTON, 2019).

The assimilation of artistic knowledge and practical skills in students of creative specialties should occur inextricably, in parallel and simultaneously connected with the acquisition of new scientific and practical knowledge, while mutually complementing each other, enriching with new technical and aesthetic opportunities in art, developing the creative abilities of students (WYLIE, WEBSTER, 2019; MASON, 2018; LAWS, 2018).

In order for the process of learning and developing creative abilities to go effectively, it is necessary to pay due attention to the development of interest, creating new and finding your own answers and ways to depict different objects and phenomena (NAHYULYA, 2019).
LITERATURE REVIEW

Many researchers have proven the advantage of development and the ability to display creative abilities in the process of education rather than memorizing. In this regard, the development of creative abilities of students of such specialties is a necessary condition for the formation of their high professional level.

According to the authors (ZINCHENKO, 2013; LAWES, 2018), in the process of plein-air practice, the laws of aesthetic self-improvement of the individual are recognized, the worldview of future specialists is formed, and their subjective and personal attitude to the world is most fully manifested. In this regard, watercolour work is interesting and multi-faceted; it is defined as an effective means of learning the surrounding reality, being one of the most emotionally fascinating forms of studying fine art, in particular the art of painting (Mason, 2018). Students work with watercolors in the classroom, in open-air practice, in the process of creating home educational and diploma works, creative tasks (MASON, 2018; Basics of drawing and painting e.g. STEPANOVA, 2017; OMELYANENKO, 2010; Draw a human head and figure, e.g. STEPANOVA, 2016).

In the formation of artistic and creative development and thinking, the most appropriate for the speed of execution and in the transfer of imagery, the watercolor method a la prime, painting in one step without subsequent significant changes to the painting in watercolor (WYLIE, WEBSTER, 2019; RUDNEV, 2019). Mastering this method of working with watercolors helps to further study other techniques and methods of watercolor painting.

Characteristic properties of watercolors, such as the ability to spread over a pre-moistened sheet, allow you to improvise in watercolor painting using the a la prima method (MASON, 2018; NAHULYAK, 2019). The formation of artistic and creative development of students occurs in the process of improvisation, the features of which are insight, instant understanding of the idea, the choice of the way of its implementation, instant analysis of the result (FLORENSKY, 1993).

The studied techniques and tecnological techniques of working with color in watercolor painting, the laws of mixing colors and the psychophysical impact of color on a person contribute to the formation of professional qualities of future specialists in the creative specialty (NAHULYAK, 2019) works performed in different techniques helps to develop the creation of author’s and original ideas.

According to the author (SKORBACH, 2016), the a la prime method is very effective for developing creativity in the process of working on the plain air. The “A la prime” method is most successfully used in cases when you need to write an etude in a short period of time. The value of the method lies in the fact that the first impression of nature is preserved throughout the session, which gives the study a bright emotional color (SARAKOVSKAYA, 2018). To draw in this technique, the artist must have strong self-confidence and experience with paints (KHAMIDOVICH et al., 2019).

In experimental work, on the contrary, we studied the influence of drawing in such a technique on the development of creative abilities.

Due to the obvious advantage of the a la prime technique and the positive impact of planer work on the formation of artistic and creative abilities of students, we have defined the purpose of the study - to increase the level of development of artistic and creative abilities of students in plein-air practice using the a la prime technique.

METHODOLOGY

A wide range of complementary and mutually verifying methods were used to solve the research tasks:

- analysis of theoretical literature of pedagogy and psychology, programs on painting, plein-air practice;
- survey and diagnostic methods (testing, ranking, questionnaires, direct and indirect observation);
• methods of theoretical analysis (comparative-analytical, system, modeling);
• methods of quantitative and qualitative data processing;
• pedagogical experiment to test the effectiveness of the research hypothesis, creating pedagogical situations, analyzing the results of creative activity of students, analyzing student watercolors performed in the open air and training workshops;
• method of pedagogical observation of students' creative development;
• method of pedagogical observation of the process of performing sketches in watercolors in the audience and in plein-air practice (open observation, hidden observation).

Experimental work was carried out in three universities of the Republic of Kazakhstan in Semey - Shakarim State University, Kazakhstan Innovation Academy and Kazakh Humanitarian and Legal Innovation University, with students of 1-2 courses of the specialty "Fine art and Design", during the summer plein-air practice in the period from 2017-2019. The total number of students who participated in the experimental work was 50 people: the control group was 15 students, the experimental group-35 students.

For the most accurate processing of the results of the ascertaining and forming experiment, methods of mathematical statistics were used to evaluate the experimental data obtained, a correlation analysis of the obtained variables in groups was performed, the results were identified and their quantitative and qualitative characteristics were given.

The quantitative evaluation of the experimental work was determined using the nonparametric Mann-Whitney test, designed to assess the differences between the two samples by levels and indicators of the categories being changed.

To identify the level of development of creative abilities of students, the following criteria were developed, each evaluated on a scale from 1 to 5, namely:

• search and solution of the composition;
• level of proficiency in watercolour painting techniques;
• the decision of color and color reproduction in painting;
• artistic and imaginative solution and expressiveness in watercolors;
• transfer of space in watercolor painting;
• keeping the proportions of nature;
• transfer of form and volume in painting;
• work on details in the solution of a picturesque study;
• generalization and selection of the main thing in a watercolor study;
• ability to find an interesting visual motif;
• creative approach to creating a painting.

The sum of the points scored for all the criteria determined the level of development of artistic and imaginative thinking and creative abilities of students.

If a student scored 44-55 points - he has a high level, from 30-43 points-average, 11-29-low.

Students of experimental and control groups worked on three control tasks in the technique of a la prima watercolor:

1) write a composite landscape with an image of architecture 30-45 minutes;
2) write a study on a certain state of nature - cloudy, gray day, rain 15-20 minutes;
3) write a still life in the open air - 2-3 hours.
To identify the influence of the developed model of formation of artistic and creative abilities of students and the introduction of practice on the planer using the a la prima technique, students performed works before and after the experiment.

The duration of the experiment was 5 months. During this period, students of the control group performed tasks according to the curriculum, and students of the experimental group performed tasks of the developed model for the formation of artistic and creative abilities in the educational process and passed the practice of working on a planer using the only method of working with watercolors - a la prima. This is one of the main methods of painting techniques, the main distinctive feature of which is to write the entire picture both “raw” and before the paint dries completely. This is how it differs from the multi-layer technique, which is considered classic, where the paint is applied in layers, one on top of the other, and the next layer is applied after the subject is completely dry.

The a la prima technique allows you to finish a painting in one or two sessions before the paint is dry. You can start working immediately with paints, without deep analysis and detailed drawing. In the course of experimental work, the methods and techniques proposed by the authors (NAHULYAK, 2019; SHOKOROVA et al., 2016) were used, such as:

- statement of the problem of artistic and creative tasks;
- performing a large number of watercolor sketches from nature for the development of observation and activation of perception of reality;
- work that develops visual memory in the process of painting a landscape performed from memory, representation and from nature;
- analysis and display of artistic solutions to creative problems in the application of visual samples of the best plein air works of previous students;
- for the purpose of developing compositional thinking, creating problem situations for the study of various complex states of nature;
- visual demonstration of techniques in watercolor painting;
- assessment of emotionality in relation to painting, manifestation of creativity in the work, individually differentiated approach to the capabilities of each student.

Positive learning was facilitated by conducting theoretical and practical work with students, conducting master classes, using modern information and technical tools in teaching in the form of didactic manuals, conducting a large number of conversations on art, consulting on watercolor painting recommended by the authors (BARRINGTON, 2019; BARBER, 2018).

The method of conducting classes in the open air for the study of watercolors, as well as a model that promotes the development of artistic and creative abilities of students involved a series of classes on specific tasks with a specific statement of creative, compositional and educational tasks for students. The developed method used various methods of working in the open air, such as drawing, which includes a sketch, a long drawing. All the methods were performed by a la prime technique, that is: “as I saw it, I drew it”.

Students also performed pictorial studies, their types - a pictorial sketch, a short-term study and a long-term study, which is conducted sequentially. Short-term studies are written to convey rapidly changing States of nature, in order to preserve the feelings and impressions that arise from the motive. When performing a long-term painting study from nature, it is important to depict a natural motif in all the variety of color nuances and coloristic shades.

In order for students to fully master the entire volume of tasks in the open-air practice, work was carried out on the following topics recommended by the author Skorbach, (2016) and supplemented by own author of the research:

- image of the plant world;
- working on the landscape;
- urban landscape image;
• the picture of parks with compositions of architecture, sculpture;
• the background;
• still life in the open air;
• image of representatives of the animal world in the open air;
• image of a man in the open air.

The experimental side of our research is focused on the acquisition by students of artistic skills of mastering the aesthetic properties of watercolor painting and graphics, in accordance with the Program and guidelines for the passage of educational practice (plein air) for students of creative specialties using the technique a la prima.

RESULTS

To test the hypothesis of the study, we assessed the level of development of artistic and creative abilities of students of creative specialties before the experiment. The assessment took place in practical classes, the choice of students was random, regardless of success in other subjects studied.

According to the results of the evaluation of three tasks, before the introduction of the experimental method, the following results were revealed (table 1):

|                  | The experimental group | The control group |
|------------------|------------------------|-------------------|
| High level       | 7 %                    | 8 %               |
| Average level    | 40 %                   | 42 %              |
| Low level        | 53 %                   | 50 %              |

Source: Search data.

The results of the experimental work confirmed the effectiveness of the developed model for the formation and development of artistic and creative abilities of students, the author’s methodology for mastering the aesthetic techniques of watercolors. The assumption about the a - la prima method as the most effective in the formation of artistic and creative abilities was also confirmed, since the level of students’ abilities increased in the experimental group.

For example, it is difficult for a student to keep the lightness and freshness of watercolors until the end of the study, and he rubs it. As a result, the work is spoiled, but a timely pedagogical and creative attitude allows you to correct the situation. The teacher suggests including a mixed technique in the study, which helps to correct mistakes. Setting for a limited amount of time allows you to develop quick drawing and writing skills, the ability to quickly perceive the image, concentrate, activates the development of artistic and imaginative thinking and forms the creative abilities of the student’s personality.

The results of the implementation of the experimental method of control tasks demonstrate the following results: 0.5-1 point higher than the estimates of student’s work in experimental groups, as opposed to the estimates of the results of control groups. This strongly indicates the effectiveness of the developed method of mastering techniques of watercolor painting, as well as its positive impact on the development of artistic and imaginative thinking and creative abilities of students.

As a result of the experiment, in the experimental groups, the high level of development of artistic and creative abilities made up 60% of the total number of students, the average level - 32%, the low level - 8%. In the control groups: the high level of development of artistic and creative abilities was - 29% of the total number of students, the average level -47%, the low level -24% the highlighted levels are given below.
This data can be viewed in Table 2. The results showed that the average results of the experimental group after conducting the pedagogical experiment increases by 0.5-1 points to the final grade average of the control group (SD= EGO/3 KG/3), where UR is the level of development, EG - experimental group, CG - control group.

Table 2. The level of development of artistic and creative abilities of students at the control stage for the 2017-2019 academic year

| n / a | List of the level of development of artistic and creative abilities of students | Percentage of the level of development of artistic and creative abilities of the total number of students |
|-------|--------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------|
|       | The experimental group                                                          | The control group                                                                                  |
| 1     | High level                                                                       | 60 %                                                                                             | 29 %         |
| 2     | Average level                                                                    | 32 %                                                                                             | 47 %         |
| 3     | Low level                                                                        | 10 %                                                                                             | 24 %         |

Source: Search data.

The results of the experimental work confirmed the effectiveness of the developed methodology for the development of artistic and creative abilities of student’s specialties in the process of conducting plein-air practice, including the technique of mastering techniques of watercolor in the plein-air.

DISCUSSION OF THE RESEARCH RESULTS: PRACTICAL RECOMMENDATIONS.
When performing a set of specially designed tasks for the development of artistic and creative abilities, composition, color perception, students significantly improved their knowledge and skills in the image of various objects of nature, learned to work expressively and figuratively on the composition. The execution of watercolor sketches began to be creative, the work became meaningful, motivated, some students began to think in series of works and accordingly create them, which corresponded to a good level of development of artistic and imaginative thinking. The study and use of various artistic materials in the work, the use of mixed techniques, the search for compatibility of artistic materials, contributed to the development of students' creative potential. Students showed a great interest in watercolors, paintings and graphic materials, and were able to learn how to apply and combine them in their works.

The theoretical result of the search stage of the experimental work was the developed program and methodological recommendations for plein-air practice (SHOKOROVA et al., 2016; GREGORY, 2013; ZINCHENKO, 2013), which contains practical tasks that contribute to the development of artistic and imaginative thinking of students. Individual topics of study were corrected, modified and supplemented with creative tasks. Also, developed special tasks for the development of imaginative thinking, imagination, visual memory, which contributed to the enrichment of the visual experience of their work, the development of creative activity. This training helped to develop compositional thinking, spatial representations of nature, and the ability to think and reason in art.

As a result of the research, the researchers’ data was confirmed and new data was obtained. It is confirmed that working in nature allows students to consolidate and deepen their knowledge and skills in the field of drawing, painting and composition obtained in the educational workshops of the Institute (SARAKOVSKAYA, 2018; SKORBACH, 2016);

- performing sketches and etudes in a variety of lighting conditions, with different distances of plans contributes to the development of color perception, the ability to transmit color, transmitting various States of nature, students practice in the correct determining color relations, which is of great importance in the imaginative solution of a particular landscape;
- during the practice period, students acquire the ability to observe and analyze the structure of natural forms, their color appearance, which is largely due to the illumination and the nature of the light-air environment;
- it is important to learn how to skillfully use the materials of painting, depending on the nature of the depicted motif and the creative task that the student -artist faces;
practice in open-air conditions improves the professional training of students, forms their worldview, ideological beliefs, increases the overall culture;

practice provides rich opportunities for mastering the techniques of performing short-term sketches and sketches, which helps to develop observation, visual acuity in the transfer of the most important in the depicted motif;

develops students 'love for nature and encourages them to "explain" it by means of painting and drawing;

along with the image of nature, great opportunities are presented by working on the industrial landscape, where the atmosphere of large construction projects conveys the dynamics of production, transport, using the intensity of color combinations, the comparison of various forms and plans.

At the formative stage of the experiment, the change in the teaching method in the experimental group consisted in the study of specific artistic and expressive possibilities of watercolors, including the a la prima method. It involves the use of certain artistic tasks in the work, the need for a short-term, holistic perception of nature (Basics of drawing and painting, trans. by A. STEPANOV, 2017; Draw a human head and figure, trans.by A. STEPANOV, 2016).

In order to achieve certain tasks in watercolor painting, students learned to use it in synthesis with other artistic materials to achieve an artistic-figurative, compositional, holistic solution of the work, correct errors, increase artistic expression, taking into account the compatibility and incompatibility of materials.

Creating a creative environment during the open-air practice is an important factor in the professional training of future specialists. And la prima, as a method, contributes to the most effective formation of artistic and creative abilities and methods of mastering techniques of watercolor painting, in the conditions of plein air practices, as evidenced by the results of research (NAHULYAK, 2019; SHOKOROVA et al., 2016; WYLIE, WEBSTER, 2019). As a result of the experiment, the assumption about the a la prima method as the most effective in the formation of artistic and imaginative thinking of students was confirmed, which is consistent with a number of authors (BARRINGTON, 2019; OMELYANENKO, 2010; NAHULYAK, 2019; RUDNIEV, 2019).

CONCLUSION

When studying the methods of performing watercolor studies, students of experimental groups increased their level of knowledge of watercolors, the level of artistic and imaginative thinking, creative abilities in comparison with the students of control groups.

The most effective forms and methods of aesthetic knowledge and development of watercolor painting that contribute to the development of artistic and imaginative thinking of students are scientifically substantiated and experimentally tested. It should be emphasized that mastering the techniques and capabilities of watercolors helps students solve a number of artistic and creative tasks in creating a picturesque composition, such as:

- compositional solution of watercolor work;
- ability to quickly grasp the plot;
- ability to technically quickly close the sheet plane with large color ratios;
- disclosure of your creative abilities;
- development of artistic and imaginative thinking;
- development of a certain artistic writing in the work with watercolors.
When defining the topics of tasks, take into account their specifics, which effectively affect the development of artistic and imaginative thinking, the performance of painting from nature, from memory and imagination:

- exercises to study the aesthetics of watercolors;
- educational full-scale productions of still lifes in the open air and in the audience;
- study of the theory of watercolors, techniques and methods of working with watercolors;
- creative thematic tasks aimed at independent search for an imaginative solution to the composition, work on a series of paintings;
- tasks for studying the symbolism of color, compositional search for a color image, for transmitting the emotional state of nature, human feelings;
- short-term compositional studies from nature.

In the learning process, it is advisable to use a variety of pedagogical conditions for the organization of the creative environment, the development of abilities, and the spiritual world of the individual:

- creation of training manuals;
- master classes in watercolor painting;
- creating a creative environment in the classroom;
- individual approach to training;
- pedagogical setting for mandatory completion of the task;
- pedagogical forecast of positive results in work;
- pedagogical control in the process of viewing and analyzing tasks;
- conducting student exhibitions of educational creative works;
- education of artistic and creative activity;
- familiarization with the traditions and innovations in the art of masters of both domestic and foreign watercolors.

The results of the analysis of the experimental work showed that the students who used the a la prima method in the learning process have a higher quality of watercolor drawings. The level of development of artistic and imaginative thinking and creative abilities of students in this group became significantly higher than similar indicators in the studied control group. It is also worth noting the improvement in the quality of possession of the properties of watercolors in students, which indicates the effectiveness of the model used for teaching watercolor painting. The hypothesis about the technique of mastering techniques of watercolors and using techniques a la prima in the conditions of the open-air art space, and the positive impact of the development of artistic and creative abilities on the practical skills of students of creative specialties is confirmed.

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Resumo
O artigo estuda o impacto do uso do método a la prime na prática aérea plein no desenvolvimento das habilidades criativas dos alunos. Foram utilizados métodos complementares e mutuamente verificados como: análise da literatura teórica sobre pedagogia e psicologia, programas de pintura, prática pleinair; métodos de pesquisa e diagnóstico; análise teórica; processamento quantitativo e qualitativo de dados; experiência pedagógica; observação pedagógica do nível de criatividade e qualidade dos esboços dos alunos nas aquarelas na plateia e na prática pleinair. O método a la prime contribui para o desenvolvimento da criatividade e tem muitas vantagens no processo de trabalhar com aquarelas do que outros métodos e tem uma influência positiva no desenvolvimento da criatividade e na capacidade de desenhar sem esboços preliminares dos alunos. As habilidades para ver o desenho futuro, refleti-lo e tomar decisões sobre como desenhar rapidamente são muito importantes para os futuros artistas. A técnica a la prime contribui para o desenvolvimento abrangente dessas habilidades necessárias.

Palavras-chave: A la prime. Gênero. Composição. Criatividade. Método.

Abstract
The article studies the impact of using the a la prime method in plein air practice on the development of students’ creative abilities. There were used a complementary and mutually verifying methods such as: analysis of theoretical literature on pedagogy and psychology, programs on painting, plein-air practice; survey and diagnostic methods; theoretical analysis; quantitative and qualitative data processing; pedagogical experiment; pedagogical observation of students’ level of creativity and quality of sketches in watercolors in the audience and in plein-air practice. The a la prime method contributes to the development of creativity and has many advantages in the process of working with watercolors than other methods and has a positive influence on the development of creativity and on the ability to draw without preliminary sketches of students. The abilities to see the future drawing, reflect it, and make decisions about how to draw quickly are very important for future artists. A la prime technique contributes to the comprehensive development of these necessary abilities.

Keywords: A la prime. Genre. Composition. Creativity. Method.

Resumen
El artículo estudia el impacto del uso del método a la prime en la práctica plein air en el desarrollo de las habilidades creativas de los estudiantes. Se utilizaron métodos complementarios y de verificación mutua tales como: análisis de la literatura teórica sobre pedagogía y psicología, programas sobre pintura, práctica plein-air; métodos de encuesta y diagnóstico; análisis teórico; procesamiento de datos cuantitativos y cualitativos; experimento pedagógico; observación pedagógica del nivel de creatividad de los estudiantes y la calidad de los bocetos en aquarelas en la audiencia y en la práctica plein-air. El método a la prime contribuye al desarrollo de la creatividad y tiene muchas ventajas en el proceso de trabajo con aquarelas que otros métodos y tiene una influencia positiva en el desarrollo de la creatividad y en la capacidad de dibujar sin bocetos preliminares de los estudiantes. Las habilidades para ver el dibujo futuro, reflejarlo y tomar decisiones sobre cómo dibujar rápidamente son muy importantes para los futuros artistas. A la técnica principal contribuye al desarrollo integral de estas habilidades necesarias.

Palabras-clave: A la prime. Género. Composición. Creatividad. Método.