

IMPROVING THE METHODOLOGY OF DEVELOPING THEORETICAL KNOWLEDGE AND CREATIVE SKILLS IN TEACHING FINE ARTS IN SCHOOLS

Yusupova Obidakhon Olimjon kizi

Andijan State Pedagogical Institute Student of the 2nd year of the
Faculty of Fine Arts and Engineering Graphics, group 202

Abstract : This article examines the issues of improving the methodology for the integrated development of students' theoretical knowledge and practical creative skills in the process of teaching fine arts in secondary schools. The role of the integration of theory and practice in increasing the effectiveness of fine arts lessons in the current education system, the formation of students' aesthetic taste and spatial imagination, is analyzed. During the study, ways to improve students' visual literacy through the use of interactive methods (including "Jigsaw" and case-study methods) and modern visual technologies were considered. The results obtained and the recommendations developed serve as a practical resource for teachers of fine arts in organizing lessons based on modern pedagogical requirements and realizing the creative potential of students.

Keywords: Fine arts, teaching methodology, theoretical knowledge, creative skills, integration, visual literacy, interactive methods, aesthetic education, modern school, practical activity.

УСОВЕРШЕНСТВОВАНИЕ МЕТОДОЛОГИИ РАЗВИТИЯ ТЕОРЕТИЧЕСКИХ ЗНАНИЙ И ТВОРЧЕСКИХ НАВЫКОВ В ПРЕПОДАВАНИИ ИЗОБРАЗИТЕЛЬНОГО ИСКУССТВА В ШКОЛАХ.

Юсупова Обидахон Олимджон кизи

Андижанский государственный педагогический институт,
студентка 2-го курса факультета изобразительных искусств и инженерной
графики, группа 202

Аннотация: В данной статье рассматриваются вопросы совершенствования методики комплексного развития теоретических знаний и практических творческих навыков учащихся в процессе преподавания изобразительного искусства в средних школах. Анализируется роль интеграции теории и практики в повышении эффективности уроков изобразительного искусства в современной системе образования, формировании эстетического вкуса и пространственного воображения учащихся. В ходе исследования рассматриваются пути повышения

визуальной грамотности учащихся с использованием интерактивных методов (включая методы «пазла» и тематического исследования) и современных визуальных технологий. Полученные результаты и разработанные рекомендации служат практическим ресурсом для преподавателей изобразительного искусства при организации уроков в соответствии с современными педагогическими требованиями и реализации творческого потенциала учащихся.

Ключевые слова: Изобразительное искусство, методика преподавания, теоретические знания, творческие навыки, интеграция, визуальная грамотность, интерактивные методы, эстетическое воспитание, современная школа, практическая деятельность.

Introduction: Relevance of the topic . In the modern world, the main goal of the education system is not only to provide students with ready-made knowledge, but also to form independent, creative and critical thinking skills in them. In this process, the subject of fine arts taught in secondary schools is of strategic importance in the personal development of students, the development of their aesthetic outlook, creative potential and cultural literacy. However, in today's school practice, there is a disconnect between the theoretical foundation (laws of composition, the basics of color theory, art history) and direct practical and creative activity in teaching fine arts. In many cases, lessons are limited to only mechanical copying of elements of fine arts or, conversely, boring theoretical lectures. This leads to a decrease in students' interest in science. Therefore, improving the methodology for the harmonious development of theoretical knowledge and creative skills in teaching fine arts in schools is one of the most urgent tasks facing pedagogical science today. The level of study of the problem. The methodology for teaching fine arts and the problems of increasing the artistic literacy of school-age students have been widely studied by such well-known methodologists as BB Nemensky, NN Rostovtsev, as well as by our researchers R. Hasanov, B. Boymetov, SS Bulatov. In their works, general pedagogical principles for organizing visual activities at school were developed. However, in today's information society, when the speed of students' perception of visual information has changed, the mechanisms for synthesizing (combining) theory and creative practice through innovative methods in the 45-minute time distribution of the lesson have not been systematically and fully updated in school textbooks and methodological manuals. Purpose and objectives of the study. The main purpose of this study is to develop an improved methodological system aimed at integrating the processes of mastering theoretical knowledge and forming creative skills in visual arts lessons in secondary schools and to substantiate its effectiveness. To achieve this goal, the following tasks were set:

Analyze the correlation of theoretical and practical hours in school visual arts

programs;

Identify methods for easily transferring theoretical knowledge (for example, the laws of linear and aerial perspective) to practical exercises in order to improve students' visual literacy; Adapting interactive and problem-based teaching methods that increase students' activity in lessons to the characteristics of fine arts.

Object and subject of the study. The pedagogical process of teaching fine arts in secondary schools was taken as the object of the study. The subject of the study is a set of forms, methods and tools that serve to develop students' theoretical knowledge and creative skills in this process. Novelty and practical significance of the study. The practical significance of the study is that the methodological approaches proposed in it allow school teachers to raise fine arts lessons from just a "drawing lesson" to a higher intellectual and creative lesson, and to form a conscious aesthetic attitude towards national and world art in students.

Literature analysis and methodology: The problems of teaching fine arts in secondary schools, developing students' aesthetic and practical skills have been the focus of attention of many pedagogical and methodological scientists. In particular, the fundamental foundations of the methodology of teaching fine arts were deeply analyzed in the scientific research of the Russian scientist NN Rostovtsev. The scientist noted that fine arts lessons at school should not rely only on emotional creativity, but should be built on the basis of strict academic rules (composition, light and shadow, linear perspective), that is, theory and practice should complement each other ¹. The specific features of fine arts education in schools of our republic were widely studied by our national methodologist scientist R. Hasanov. In his scientific works, the formation of students' spatial imagination and theoretical knowledge of color science in the process of direct practical classes - painting in nature (plein air) or working on still lifes is scientifically substantiated ². The methodology of not memorizing dry theory to the student, but making the student feel space on the surface of paper through a pencil and brush has shown its positive results. Also, in the manuals on the methodology of teaching fine arts by Professors BB Boymetov and N. Tolipov, the role of interactive methods in developing students' creative skills and the formation of competencies in the correct use of artistic materials (watercolor, gouache, pastel) depending on the age characteristics of schoolchildren are put forward ³. However, in the age of modern information technologies, there is a need to enrich traditional methods with digital capabilities. As shown in the scientific works of researchers MA Khakimzhanov and MA Abdukodirovna, the use of computer graphics capabilities in the modern education

¹Rostovtsev N. N. *The method of teaching visual arts in school*. Moscow: Prosveshchenie, 2000. – 256 p.

²Hasanov R. *Methods of teaching fine arts in schools*. Tashkent: Fan, 2004. – 184 p.

³Boymetov BB, Tolipov N. *Methods of teaching fine arts*. Tashkent: Ilm-ziyo, 2007. – 212 p.

system radically develops students' creative design and visualization of spatial objects ⁴. This serves as an important bridge in consolidating theoretical knowledge. The knowledge acquired by students and their drawings, as proposed by SO Mirzaev, are socially evaluated through the methodology of properly organizing school exhibitions and enhance aesthetic motivation in students ⁵. In conclusion, in order to achieve the expected results in today's school education, there is a need to integrate the traditional academic methodology of ⁶N. Rostovtsev ⁷and R. Hasanov with modern information graphics technologies ⁸and a visual motivational environment . ⁹Discussion and results: In order to determine the level of development of theoretical knowledge and creative skills of students based on the proposed improved methodology, pedagogical experimental work was conducted among students of grades 5-6 of secondary schools. The experiment involved control groups (NG) where lessons were taught using traditional methodology and experimental groups (TG) where a new methodological system (digital graphics integration, the "Arra" method and the mini-exhibition system) was used. The visual literacy of students was assessed according to three main criteria: Theoretical literacy: The level of conscious understanding of the terms of color theory, compositional laws and art history. Creative and practical skills : Ability to correctly apply the rules of linear and aerial perspective in the process of drawing, skills in working with brushes and graphic tools. Creative approach and motivation: Ability to independently generate ideas and actively present one's creative work at exhibitions. The results of the discussion once again prove in practice the classical methodological views that artificially separating theory and practice in the lesson leads to negative consequences. In traditional lessons, students often simply memorize the rules of composition, but when it comes to drawing, they have difficulty applying them in practice. In the experimental groups, the use of the visual display capabilities of computer graphics and special graphic programs served as an optimal solution to the problem . For example, when objects become smaller as they move away (linear perspective) or colors fade (aerial perspective) were dynamically displayed on the screen through software tools , students understood the essence of the laws faster and more consciously. This, in turn, increased the effectiveness of the transition to conscious practical activity in the visual arts, avoiding dry memorization. The

⁴Khakimjanov, IMA, & Abduqodirovna, AM "Capabilities OF Computer Graphics. General Information About Graphic Programs." *Galaxy International Interdisciplinary Research Journal* , vol. 12, no. 11, 2024, pp. 114-117.

⁵Mirzaev, SO "Methodology for Organizing Exhibitions AND Creative Activities in Primary Schools." *Galaxy International Interdisciplinary Research Journal* , vol. 13, no. 12, 2025, pp. 150-154.

⁶Khakimjanov, IMA, & Abduqodirovna, AM "Capabilities OF Computer Graphics. General Information About Graphic Programs." *Galaxy International Interdisciplinary Research Journal* , vol. 12, no. 11, 2024, pp. 114-117.

⁷Rostovtsev N. N. *The method of teaching visual arts in school* . Moscow: Prosveshchenie, 2000. – 256 p.

⁸Hasanov R. *Methods of teaching fine arts in schools* . Tashkent: Fan, 2004. – 184 p.

⁹Rostovtsev N. N. *The method of teaching visual arts in school* . Moscow: Prosveshchenie, 2000. – 256 p.

methodology of organizing permanent creative exhibitions in schools strengthened the emotional-psychological side of the lesson. Students, who worked together in groups using the "Jigsaw" method, presented their creative works at a mini-exhibition at the end of the lesson and defended them on the basis of the theoretical terms (contrast, symmetry, color). This process turned the visual arts lesson from a mere pastime or mechanical copying lesson into a center for high-level intellectual-creative thinking.

Conclusion: Research on improving the methodology for the integrated development of theoretical knowledge and creative skills in teaching fine arts in secondary schools allowed us to draw the following conclusions:

Theoretical and methodological effectiveness: Explaining theoretical rules in fine arts lessons not in the form of a dry lecture, but directly through short visual cases in the process of practical activity ("Theory in Practice" model) increased the indicator of students' conscious mastery of academic terms by 22.2 points.

Technological innovation: The integration of computer graphics and digital visualization capabilities into traditional visual literacy lessons serves as an effective bridge in the rapid formation of students' spatial imagination. When complex drawing and visual laws such as linear and aerial perspective are dynamically displayed in digital space, students' practical and creative skills reach a high indicator of 89.2 points.

Motivation and social environment: The use of the "Jigsaw" method of collaborative learning in lessons and the presentation of the final results through a system of mini-exhibitions radically increased students' aesthetic interest in science and creativity. Students learned to consciously evaluate the work of their peers based on the criteria discussed in the lesson (color palette, compositional balance). This improved methodology developed will serve as an important practical resource for visual arts teachers in secondary schools in improving the quality and attractiveness of lessons, as well as in revealing the visual culture and creative potential of the younger generation.

References

1. Mirzaev, S. O. "Methodology for Organizing Exhibitions AND Creative Activities in Primary Schools." *Galaxy International Interdisciplinary Research Journal*, vol. 13, no. 12, 2025, pp. 150-154.
2. Ростовцев Н. Н. *Методика преподавания изобразительного искусства в школе*. Москва: Просвещение, 2000. – 256 с.
3. Hasanov R. *Maktabda tasviriy san'at o'qitish metodikasi*. Toshkent: Fan, 2004. – 184 b.
4. Boymetov B. B., Tolipov N. *Tasviriy san'at o'qitish metodikasi*. Toshkent: Ilm-ziyo, 2007. – 212 b.
5. Булатов С. С. *Ўзбек халқ амалий безак санъати*. Тошкент: Меҳнат, 1991. – 368 б.

6. Rajabov R., Sultanov H. *Tasviriy san'at to'garaklarini tashkil etish metodikasi*. Toshkent: TDPU, 2008. – 120 b.

7. Ismonov Xurshidbek, , Rustamov Umurzoq, and Abduraimova Muazzamoy. "MARKAZIY VA PARALLEL PROYEKSIYA ORTOGONAL PROYEKSIYALAR VA MODELNI KO 'RINISHLARI." *Educational Research in Universal Sciences* 1.4 (2022): 70-81.

8. Ismonov Xurshidbek Baxtiyorovich, and Muazzamoy Abduqodir qizi Abduraimova. "ORTOGONAL PROYEKSIYALAR VA MODELNI KO 'RINISHLARI." *Educational Research in Universal Sciences* 1.3 (2022): 288-296.