

ENSURING ACTIVE PARTICIPATION OF STUDENTS IN THE CREATION OF LANDSCAPE WORKS OF ART BASED ON THE RULES OF PERSPECTIVE

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Abstract

This article discusses the issues of ensuring active participation of students in Fine Arts lessons in grades 6–7. In particular, it analyzes the pedagogical significance of using interactive methods, group work, problem-based situations, and practical activities while teaching the topic “Creating a Landscape Based on the Rules of Perspective”. The paper provides methodological recommendations aimed at developing students’ creative activity, improving their spatial thinking, and fostering aesthetic taste.

Keywords

fine arts, perspective, landscape, active learning, interactive methods, creativity, spatial thinking, composition, aesthetic education, student participation.

As emphasized by the President of the Republic of Uzbekistan, Shavkat Mirziyoyev, “Education and upbringing are our future, a matter of life and death.” This statement shows that the development of the education system, the comprehensive upbringing of the younger generation, and the formation of modern knowledge and skills in them are among the priority directions of state policy. From this perspective, the effective teaching of visual arts in general secondary schools, increasing students' creative activity, and actively involving them in the learning process are considered urgent tasks.³⁸

The reforms being carried out in the education system of our country are aimed at improving the quality and effectiveness of the educational process, as well as developing students' independent thinking, creative approaches, and practical skills. In fulfilling these tasks, the subject of visual arts taught in general secondary schools plays an important role. This subject provides students with the

³⁸ Mirziyoyev Sh.M. “Education and upbringing are our future, a matter of life and death.” Speech at the video conference meeting dedicated to issues of developing school education, January 28, 2022.

opportunity to develop their aesthetic taste, cultivate artistic thinking, understand the beauty of the surrounding environment, and express it through visual means.

The effectiveness of visual arts lessons largely depends on the students' activity during the lesson. Only when a student actively participates in the lesson do they thoroughly assimilate new knowledge, demonstrate their creative abilities, and develop skills for independent work. For this reason, using modern pedagogical technologies and interactive methods is one of the urgent issues of today.

The topic "Working on Landscapes Based on the Rules of Perspective," studied in grades 6–7, serves to develop students' spatial imagination, observational skills, and compositional thinking. Ensuring students' active participation in teaching this topic is an important factor in achieving the educational, instructional, and developmental goals of the lesson.

Theoretical foundations of ensuring active participation of students

In the science of pedagogy, active participation of students refers to their independent thinking, problem-solving, engaging in practical activities, and direct involvement in the process of acquiring knowledge during the educational process. The main goal of active learning technologies is to transform the student from a passive listener into an active participant.³⁹

According to psychologists, a person retains knowledge in long-term memory through the activities they have seen and performed. For this reason, in visual arts lessons, integrating theoretical knowledge with practical activities is of great importance.

The main principles of active learning are as follows:

- a student-centered approach;
- developing independent thinking;
- working collaboratively;
- creating problem situations;
- prioritizing practical activities;
- reflection and self-assessment.

Applying these principles in visual arts lessons serves to increase students' creative activity.

The importance of working on landscapes based on the rules of perspective.

Perspective is one of the important principles of visual art, allowing for an accurate depiction of the placement and appearance of objects in space. With the help of perspective, an artist creates the impression of three-dimensional space on a flat paper surface.

³⁹ Tolipov O., Usmonboyeva M. Practical Foundations of Pedagogical Technologies. – Tashkent: Fan, 2006.

For students in grades 6–7, the concept of perspective develops the following knowledge and skills:

- Develops spatial thinking;
- Helps to understand the change in the size of objects as they recede;
- Increases observation skills;
- Teaches how to correctly choose compositional solutions;
- Develops the ability to depict natural landscapes realistically.

During the study of this topic, students will master concepts such as the horizon line, vanishing point, near and far plan through practical activities.

The information about perspective for students is as follows.



Law of perspective. The objects being depicted appear differently to the drawer regardless of which side of the object they are viewing from (from afar, up close, from above, from below, straight on, or from the edge). For example, we observe a cube by turning it this way or that and see its sides

appear differently to the drawer. Basic concepts about linear and aerial perspective.

In teaching how to draw objects from observation, memory, and imagination, knowing the theoretical foundations of the rules of realistic visual art is of great importance.

To depict a body accurately on a plane, we must imagine the part of it that is visible to us, as well as all the following characteristic aspects and features inherent in it:

1. Its structural composition; 2. Proportion; 3. Size; 4. Material properties; 5. Spatial placement.

When accurately depicting objects on a plane, the artist directly refers to the laws of perspective. This situation can be defined as follows: 'No matter what shape objects in nature have, they obey the laws and rules of perspective.'

By perfectly studying the laws of perspective, it is possible to accurately depict both the visible and invisible sides of any object. The main characteristics of the laws of perspective are that no matter the size of the objects, they appear foreshortened as they move away from the artist, depending on their placement on the plane. In turn, the law of perspective is closely related to the principles which are like the “alphabet” of accurate depiction, such as “picture plane,” “object

plane," "field of vision," "vanishing point," and "horizon line." The picture plane refers to the space between the artist and the still life, landscape, portrait, etc. being depicted.

From a physiological point of view, light falls on the object being drawn, and the artist perceives the shape of this or that object. Only then does the artist begin to perceive and depict it. The plane of the drawing serves as a medium between the artist and nature.

The plane of an object refers to the plane on which the object is located. A plane of an object can serve as a table, floor, ground, or other device used for drawing purposes.

The field of view is the area that a draftsman covers while observing the object being depicted. As the artist moves further away from the object being depicted, the field of view also expands, which allows all parts of the object to be seen and depicted clearly. However, it is quite difficult to depict all parts and volumes fully when standing at a very large distance from the object. Conversely, even while standing close to the object being depicted, it is difficult to grasp all its parts with the eye. Therefore, when creating any depiction, being able to choose the right distance by estimation and correctly defining the field of view requires skill from the artist. In many cases, artists depict objects from a distance approximately three times the size of the object. For instance, in order to depict a human figure fully, the artist should stand about 5–5.5 meters away from the model.

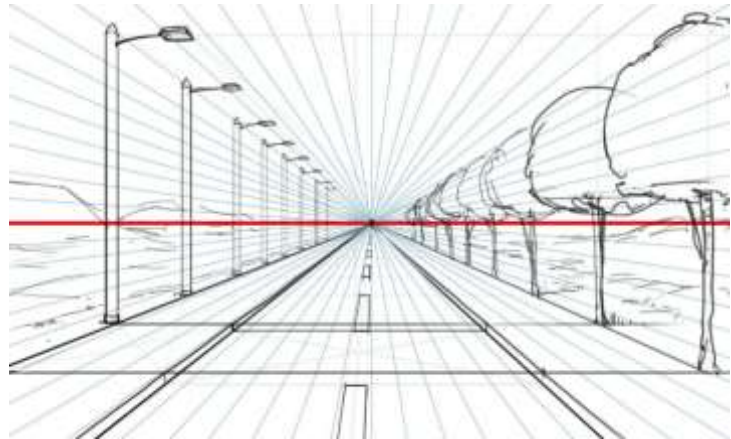
The horizon line is called the light that passes at the height of our eyes. To determine this, we can take a piece of paper and hold it horizontally at the level of our eyes to identify the horizon line. An object can appear to the drawer in three positions: 1. Above the horizon line. 2. Below the horizon line. 3. At the height of our eyes (at the height of the horizon line). The horizon line always passes at the height of our eyes. If we go up, it rises with us; if we go down, the horizon line is observed lower as well.

Spatial perspective refers to the appearance of objects changing (shortening) under the influence of space (void). Space is a clear medium. However, its clarity can change under the influence of various natural phenomena. For example: air humidity, changes in atmospheric pressure, the effect of dust and dirt in the air, and others. Therefore, the depth at which the depicted object is located in the spatial void sharply affects the color, proportion, hue, and the appearance of its individual parts (whether distinct or faint).

The spatial perspective also changes depending on the time of day the object is depicted (morning, noon, evening), the seasons (spring, summer, autumn), and atmospheric changes (sun or cloud).

There are several basic rules in the spatial perspective, which are as follows:

1. Objects that are close to the artist appear clear, while those far away appear general. To convey space in the image, objects located nearby should be depicted clearly, and those far away in a general manner.



2. Objects located in the spatial void (width) appear faint the farther they are from the viewer. To correctly show spatial perspective in the image, objects located far away should be depicted lighter, and objects in the foreground more clearly.

3. Objects located nearby appear volumetric and distinct in space, while those far away appear hazier. It is necessary to follow this order when depicting as well.

4. Objects located farther from the viewer appear bluish, sky-colored, and light in tone due to the effect of atmospheric pressure. To show spatial perspective more strongly, it is possible to depict objects at a close distance with clearer lines, while those far away can be represented in lighter tones.

5. Objects in the front row are seen in their true color, while distant ones appear the same. This rule of spatial perspective requires the artist to depict objects located at a closer distance clearly, while those farther away should be portrayed more generally and paler.

Methods to Ensure Active Participation in the Lesson.

Using the Brainstorming Method

At the beginning of the lesson, the brainstorming method can be used to engage students' attention to the topic.

For example, the following questions can be asked:

Why do distant houses appear small?

Why do railway tracks seem to converge in the distance?

How does the size of trees and mountains change as they get farther away?

Based on students' answers, the concept of perspective is formed. This method enhances students' thinking activity and prepares them to absorb new knowledge.

Using the demonstration method.

Demonstration is of particular importance in visual arts lessons. When explaining the topic of perspective:

- landscape works of famous painters;
- photographs;

- slides and video materials;
- images of geometric shapes can be used.

Students practically understand the topic by identifying the horizon line and vanishing points in the pictures.

Technology of working in groups.

Students are divided into groups of 4-5 people and are given various landscape pictures. Each group performs the following tasks:

- identify elements of perspective;
- determine near and distant plans;
- find the compositional center;
- present the group's conclusions.

Such activities develop students' skills in communication, cooperation, and teamwork.

Creating a problematic situation.

The teacher deliberately shows a picture in which the rules of perspective are violated and asks the following question:

“What mistake is present in the picture?”

The students analyze the picture, identify the mistakes, and suggest ways to correct them. As a result, the topic is learned more deeply.

Organizing practical lessons.

The main part of the visual arts class should consist of practical activities. A practical work on the topic of landscape drawing based on perspective is organized in the following stages:

Stage 1. Choosing a composition

Students choose a composition for a village or city landscape. At this stage, their skills in making independent decisions are developed.

Stage 2. Marking the horizon line

The horizon line is marked on the surface of the drawing. The teacher gives individual recommendations to each student.

Stage 3. Determining the vanishing point

The vanishing point is determined through the direction of roads, houses, or rows of trees. Students begin to understand the practical significance of the rules of perspective.

Step 4. Placing the main forms.

Objects in the composition are placed according to near and far plans. Students learn to change the sizes of objects depending on the distance.

Step 5. Color painting works.

In the process of color selection and painting, attention is also paid to elements of aerial perspective. Distant objects are depicted in lighter and more blurred colors, while nearby objects are portrayed in brighter colors.

Assessing students' activities.

In an active learning process, assessment should cover not only the result but also the student's activity.

Assessment criteria:

- adherence to perspective rules;
- correct composition structure;
- creative approach;
- color harmony;
- activity in class;
- participation in group work.

In addition, using peer assessment and self-assessment methods enhances students' sense of responsibility.

The teacher's pedagogical skill.

The pedagogical skill of a visual arts teacher is one of the main factors determining the effectiveness of a lesson. The teacher must:

- plan the lesson thoroughly;
- appropriately use interactive methods;
- create a creative environment;
- take into account the abilities of each student;
- use methods of encouragement.

In particular, positively evaluating students' creative work in visual arts lessons increases their self-confidence.



Ensuring active participation of students in visual arts lessons is one of the important factors in improving the quality of education. When teaching the topic "Creating Landscapes Based on the Rules of Perspective," the use of interactive methods, group activities, problem situations, and practical exercises helps students deeply grasp the topic.



As a result, students develop spatial thinking, aesthetic taste, creative approach, independent thinking, and skills in visual activities. This, in turn, plays an important role in achieving the main goals of modern education.

When explaining the topic of working on landscapes based on the rules of perspective, it is very effective to show students the works of Uzbek landscape painters as examples. In particular, it is possible to analyze the horizon line in the works, the near and distant plans, aerial perspective, and color perspective.

O'rol Tansiqboyev's works "Spring in the Mountains" and "Motherland" are considered the best examples for explaining perspective, aerial perspective, color perspective, and landscape composition. In these works, students can easily observe the laws of perspective with their eyes.


Illustrated question cards for studying perspective.

1.	Artist Urol Tansiqboyev.	Recommended works:	In explaining perspective:
2.	One of the prominent landscape painters of Uzbek visual art.	"Evening in Issyk-Kul" "Spring in the Mountains" "Motherland" "Qayroqqum Hydroelectric Power Station"	Clear distinction between near and far distances; Mountains becoming hazier as they recede; Atmospheric perspective; Change of colors depending on the distance.
3.			

1.	Nikolay Karakhan	Recommended works:	In explaining perspective:
2.	A famous painter known for depicting the nature of Uzbekistan.	"Pink mountains" "Chilonzor" "Mountain view"	The roads narrowing towards the horizon; The trees and buildings appearing smaller with distance.
3.			

Practical questions given in the lesson for assessment.

Look at the picture and write answers to the given questions.			
	Questions	Answers	Grade

Picture			
1.	Where is the horizon line located?		
2.	Which objects are depicted in close-up?		
3.	Which objects are in the long shot?		
4.	Why do distant mountains appear in a lighter color?		
5.	Where is the road or river narrowing towards?		
6.	Why do distant mountains appear in a lighter color?		
		Total score:	


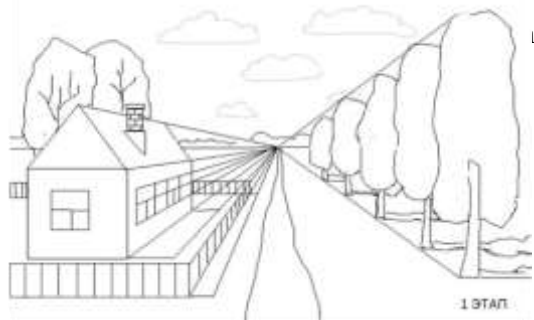

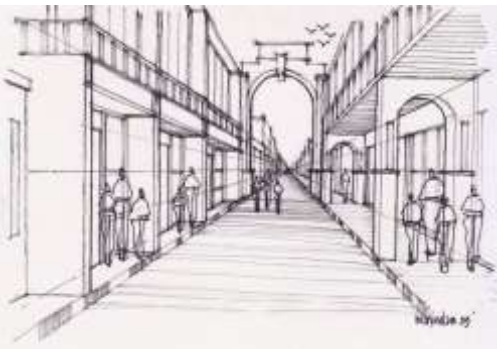
The works of famous landscape painters are considered the best examples for explaining perspective, aerial perspective, color perspective, and landscape composition. In these works, students can easily observe the laws of perspective with their eyes. When explaining the topic of perspective, the works of Russian landscape painters are also very convenient and illustrative. In particular, their works are highly effective for explaining spatial depth in nature, the horizon line, aerial perspective, and color perspective.

The following table can be used in lessons to utilize landscape painters and their works.

	Artist	Works:	In explaining perspective:
1.	Isaak Levitan One of the most famous representatives of Russian landscape art.	“Golden Autumn” (Золотая осень) “March” (Март) “On Eternal Peace” (Над вечным покоем)	Trees getting smaller as they recede; Road and river lines narrowing towards the horizon; Color perspective.
2.	Ivan Shishkin A master at depicting forest landscapes.	“Pine Forest Morning” (Morning in a Pine Forest) “Rye” (Rye) “Ship Pines” (Ship Grove)	Clear view of short-term, medium-term, and long-term plans; Spatial arrangement of trees; Sense of depth.
3.	Vasiliy Polenov Russian landscape painter	Московский дворик) “Moscow courtyard”	Russian landscape painter
4.	Arxip Kuindji Russian landscape painter	“Moonlit Night on the Dnieper” (Лунная ночь на Днепре)	The relationship between light and distance; Aerial perspective;

		“Birch Grove” (Березовая роща)	The change of colors as they recede.
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Students will have the opportunity to compare and analyze the perspective solutions in Russian and Uzbek landscape art.

Recommendations for using the demonstration method		
1.		Works of famous artists
2.		Pictures showing drawing methods, taking account the age and ability of the students.
3.		Paintings depicting cityscapes done in color
4.		Illustrative pictures to explain the rules of perspective

In conclusion, ensuring students' active participation in Fine Arts lessons is one of the key factors in improving the effectiveness and quality of education. The topic "Creating a Landscape Based on the Rules of Perspective" provides valuable opportunities for developing students' spatial imagination, observation skills, artistic thinking, and creativity. The use of interactive teaching methods, collaborative activities, problem-based learning, and practical exercises encourages students to become active participants in the learning process rather than passive recipients of information.

Furthermore, active involvement in Fine Arts classes helps students strengthen their independent thinking, self-expression, and aesthetic appreciation. As a result, students not only acquire knowledge of perspective rules and landscape composition but also develop important life skills such as creativity, critical thinking, cooperation, and self-assessment. Therefore, the effective application of modern pedagogical approaches in teaching perspective-based landscape drawing is essential for fostering well-rounded, creative, and intellectually active learners.

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