

The Role Of Composition Laws In Developing Students' Artistic Thinking In Fine Art Education

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Abstract: This article provides a scientific analysis of the importance of composition laws in the development of students' artistic thinking within fine art education. The study is based on a pedagogical experiment conducted with first- and second-year students majoring in easel painting. The article examines the laws of composition, their pedagogical potential, and the mechanisms for developing students' creative and aesthetic competencies. The results of the research demonstrate effective methods for fostering artistic thinking, figurative thinking, and creative independence in students through the systematic teaching of composition laws.

Keywords: Composition, composition laws, artistic thinking, fine art education, creative competence, aesthetic perception, pedagogical methodology, figurative thinking.

“Composition is the intelligent foundation by means of which the visible parts are united and transformed into a coherent image.”

Leon Battista Alberti

Introduction: For students of fine arts, the study of composition laws plays a central role in the development of creative thinking and aesthetic taste. Composition is considered the fundamental means that unites the form and content of an artistic work and activates figurative thinking. In pedagogical science, the development of such abilities and the formation of creative competence in students are regarded as urgent scientific and educational tasks.

The theory of art pedagogy demonstrates that the systematic teaching of composition laws contributes to the development of essential competencies in students, including aesthetic perception, visual expression skills, creative independence, and figurative thinking. Modern pedagogical approaches emphasize that composition should be understood not only as a tool for developing technical skills, but also as an integrative process that stimulates students' creative thinking and artistic cognition.

The main objective of the research presented in this

article is to scientifically substantiate the pedagogical and methodological potential of composition laws in the development of students' artistic thinking.

LITERATURE REVIEW

Rudolf Arnheim interprets composition as a mechanism of visual thinking and emphasizes the development of figurative cognition through visual expression. Johannes Itten applied the theory of color and form to art pedagogy. Wassily Kandinsky practically implemented the principles of composition in abstract art. Leonardo da Vinci and other Renaissance artists studied composition on a scientific basis. In Eastern art, particularly in the Central Asian miniature school, the works of Kamoliddin Behzod and Mirak Naqqosh demonstrate that composition served as the central criterion of ideological and artistic expression (Figure 1. Kamoliddin Behzod. Miniature created for the poem “Layli and Majnun” from Khamsa by Nizomiy Ganjaviy, 16th century). In this work, all elements of composition are unified into a single artistic system. The harmony of figurative elements, color, and spatial organization

creates an integral composition. This work represents a classical example of the law of unity and serves as an

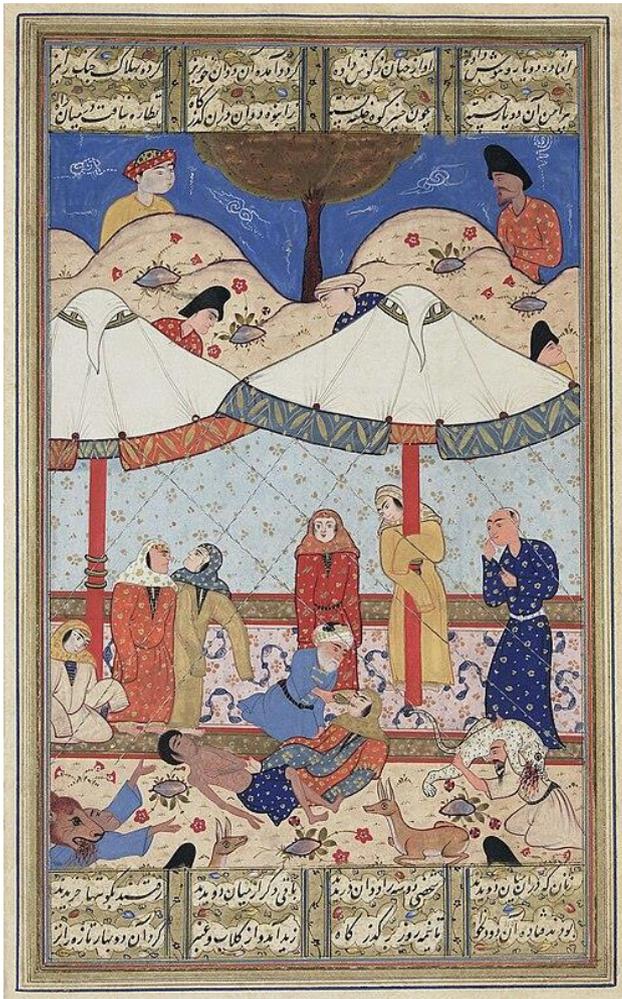


Fig. 1. Kamoliddin Behzod. Miniature for the poem “Layla and Majnun” from Nizami Ganjavi’s *Khamsa*. 16th century.

According to the textbook “Composition” by X. Xaitov, composition involves identifying the focal point of nature, determining light and form proportions, establishing a compositional center, and subordinating secondary elements to it. Based on the author’s views, it can be stated that composition profoundly reveals the essence of visual representation, organically connects visual forms, integrates all elements into a unified whole, and ensures their hierarchical organization.

According to the book “Fundamentals of Fine Arts” by V. M. Dubrovin, Sergey Ozhegov defines composition primarily as the “structure, relationships, and arrangement of parts.” Composition is a complex and multifaceted phenomenon in the fields of visual arts,

important methodological tool for developing students’ figurative thinking.

music, and literature.

Furthermore, contemporary scholars emphasize the importance of systematically and progressively teaching composition within the pedagogical process, integrating various compositional principles in practical training, encouraging creative freedom and individual approaches, and developing students’ figurative thinking through the analysis of visual artworks.

METHODOLOGY

Object: First- and second-year students in the Painting (easel) program.

Subject: Development of students’ artistic competencies related to composition.

This study employed the following methods to investigate the process of developing composition-related competencies in students:

Theoretical Analysis:

Through theoretical analysis, scientific articles, textbooks, monographs, and works of art were examined. The theoretical foundation of the study was strengthened by the works of E. Xaitov, R. Khudayberganov, S. Bulatov, Rudolf Arnheim, Johannes Itten, Wassily Kandinsky, Shorokhov, Volkov, and other local researchers. This method allowed the identification of pedagogical approaches that effectively foster creative thinking and aesthetic perception in students. During the theoretical analysis, the laws of composition — unity, contrast, novelty, typification, and subordination to the conceptual idea — were studied in detail.

Pedagogical Observation:

Pedagogical observation was employed to assess students’ creative activity and practical skills during classes. Each student’s practical works, sketches, and final artworks were collected and analyzed to evaluate their creative approaches, figurative thinking, and artistic reasoning. Observations tracked students’ individual development and measured how effectively they assimilated the laws of composition.

Experimental Classes:

The core of the study consisted of 10 weeks of practical

classes with first- and second-year students. In each session, the laws of composition were applied in practice:

Law of Unity: Students practiced arranging elements of artworks as a coherent whole, for example, harmonizing multiple shapes and colors to create an integrated artistic composition.

Law of Contrast: Exercises focused on creatively using contrasts in color, form, and volume. Students learned to generate visual effects through deliberate application of color and shape contrasts.

Law of Novelty: Students were encouraged to move beyond stereotypical approaches and create original artistic solutions, developing compositions through

individual approaches.

Law of Typification (Realism): Students ensured that images corresponded to real-life conditions, creating portraits and landscapes based on careful observation.

Subordination to the Conceptual Idea: Students developed creative thinking by harmonizing form and content to express the underlying conceptual message of their works (Figure 2. Chingiz Ahmarov).

This methodology allowed for a systematic assessment of both theoretical understanding and practical application of composition principles, facilitating the development of students' artistic thinking, creativity, and aesthetic perception.



Fig. 2. Chingiz Ahmarov. "Traditional Uzbek Dances: Khorezm, Fergana, and Bukhara Dances" Triptych.

Comparative Analysis

A comparative analysis was conducted between various historical and contemporary art practices, including ancient petroglyphs, Renaissance artists, and the Central Asian miniature school, alongside modern pedagogical methodologies. This comparison allowed for identifying connections between students' works, the outcomes of practical sessions, and historical as well as contemporary approaches, while also assessing the effectiveness of the applied pedagogical strategies.

Preparatory Phase of the Study:

Pedagogical interviews and diagnostic tests were administered to determine students' prior knowledge. Students were introduced to the concepts of

composition, fundamental laws, and relevant artistic terminology.

Practical Classes (10 Weeks):

Each week, students completed tasks focused on a specific law of composition:

Week 1 – Law of Unity: Creation of compositions integrating simple shapes into a coherent whole.

Week 2 – Law of Contrast: Expression through contrasts of color and form.

Week 3 – Law of Novelty: Development of individual and creative works based on the given theme.

Week 4 – Law of Typification: Observation-based works derived from real life.

Weeks 5–10: Integration of all composition laws through practical assignments, followed by comparison and analysis of results.

All practical exercises and final works created by students were collected to track development. Pedagogical observation and evaluation were carried out continuously, noting the influence of each composition law on students’ artistic growth.

Analysis of Results:

During the analytical phase, experimental outcomes

Law of Composition	Practical Implementation	Outcome
Unity	Designing the artwork as an integrated whole system	Students developed figurative thinking and began to comprehend the overall compositional structure
Contrast	Applying differences in color, form, and volume	Students’ skills in visual expression were enhanced
Novelty	Individual approach and experimentation	Students’ creative independence increased
Typification (Realism)	Aligning figures and elements with real-life situations	Realistic and lifelike representations were created
Subordination to Conceptual Idea	Harmonizing content and form	Students learned to generate original creative solutions

Sample Practical Exercises:

Law of Unity: Student A, in the artwork “Landscape of Nature”, directed all elements toward a central compositional point, creating a cohesive visual whole.

Law of Contrast: Student B, in “City Street”, applied color and shape contrasts to produce a dynamic visual effect.

Law of Novelty: Student C, in the “Abstract Portrait”, experimented with an individual combination of colors and forms.

According to the experimental results:

1. Law of Unity: Students began perceiving the artwork as an integrated system, demonstrating enhanced figurative thinking.
2. Law of Contrast: Conscious application of differences

from the practical exercises were compared with theoretical findings. Students’ creative competencies, artistic thinking, and aesthetic perception were systematically evaluated, providing insight into the effectiveness of the composition-based pedagogical approach.

RESULTS

The experimental results demonstrated significant improvements in students’ artistic thinking and compositional competencies.

in color, shape, and volume improved students’ mastery of visual expression tools.

3. Law of Novelty: Students’ individual approach and creative independence strengthened.
4. Law of Typification: Representations became more lifelike and connected to real-world contexts.
5. Subordination to Conceptual Idea: Students learned to achieve creative solutions by harmonizing content and form (Figure 3. “Autumn” by Feruza Ro’ziboyeva, 1st-year easel painting student).

This figure demonstrates how studying the laws of composition contributed to the development of the student’s artistic thinking. The harmony of color and form, spatial balance, and the unity of the image reflect the student’s ability to generate original creative solutions.

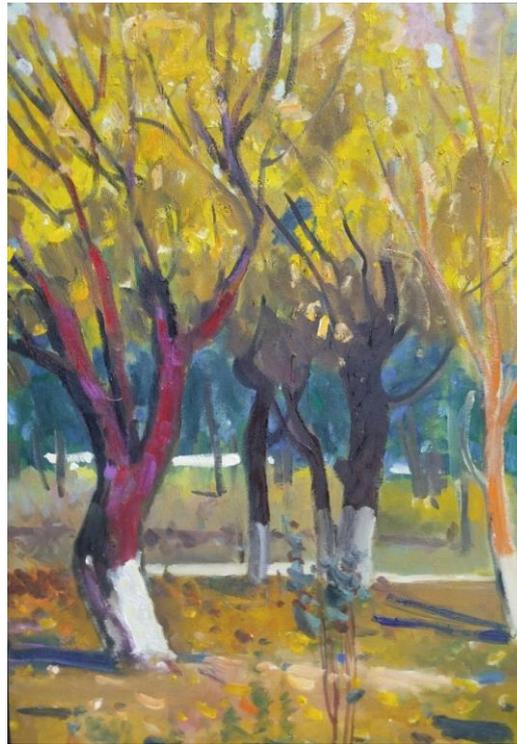


Fig. 3. "Autumn". Example of a student's independent work.

The results indicate that the pedagogical process, through systematic teaching of the laws of composition, proved to be an effective means of developing students' artistic thinking and creative competencies.

DISCUSSION

The findings show that integrating theoretical analysis with practical exercises contributes significantly to enhancing students' creative competencies. For example, through the Law of Unity, students' ability to understand and express the overall artistic system was strengthened, fully aligning with the theories of Arnheim and Shorokhov.

Comparative Analysis:

When comparing students' works with historical art pieces, similarities were observed between the laws of composition used by Renaissance artists and those in Central Asian miniature schools. This comparative analysis demonstrates the organic connection between modern pedagogical methods and historical compositional approaches.

Pedagogical Significance:

Systematic teaching of the laws of composition not only develops technical skills but also enhances students' artistic thinking and creative approaches. During the lessons, students' creative independence, ability to

generate new solutions, and aesthetic perception were effectively developed.

Practical Recommendations:

Composition lessons should be enriched with practical exercises. Separate tasks for each compositional law as well as integrated exercises should be applied. Additionally, students' individual development should be continuously monitored through pedagogical observation and comparative analysis.

CONCLUSION

The results of the study indicate that the systematic teaching of the laws of composition plays a central role in the development of students' artistic thinking, creative independence, aesthetic perception, and compositional skills. Through structured pedagogical sessions, students' creative competencies, aesthetic awareness, and figurative thinking are effectively enhanced. Moreover, the findings provide a scientific basis for improving the methodology of teaching composition in visual arts education.

Practical Recommendations:

1. Composition lessons should be enriched with practical exercises, with separate tasks assigned for each compositional law.
2. Students' individual development should be regularly monitored and evaluated through

comparative analysis.

3. Based on experimental results, pedagogical methods should be updated, and contemporary art approaches should be integrated into the teaching process.

4. Attention should be paid to the harmony of form and content as a key factor in developing artistic thinking and creative competencies.

In conclusion, this study provides a comprehensive methodological framework for developing students' competencies in composition and establishes a scientific foundation for strengthening artistic thinking, creative approaches, and aesthetic perception in the pedagogical process.

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