

Of Future Fine Arts Teachers Regarding Composition

Munisa KHasanova

Nizami National Pedagogical University of Uzbekistan, Department of Fine Arts and Engineering Graphics, acting associate professor, PhD., Uzbekistan

Received: 22 February 2026; **Accepted:** 18 March 2026; **Published:** 08 April 2026

Abstract: Any field has its own requirements, laws that are applied in a broad sense, and procedures in a narrow sense. The field of education is no exception. After all, for each stage and type of the continuous education system of our country, there are State requirements and State educational standards, and the main goal of education is related to the fulfillment of the requirements of the standards. At the same time, it should be separately recognized that as society continues to develop, its sectors also develop in a harmonious way in all areas. This factor is especially relevant in education. In our example, in improving the content of the subject "Composition" in higher pedagogical education, there are general didactic and pedagogical requirements specifically for fine arts, in particular, composition, and these requirements must be strictly observed in this process.

Keywords: Composition, transformation, innovative technologies, education, method, tool, educational system, creator, educational practice.

Introduction: The first direction is line variation. In this type of exercise, it is recommended to use lines that are different in character (thick, thin, wavy, looped, etc.), direction (horizontal, vertical, diagonal, etc.). The question may arise as to how this type of exercise can affect the formation and development of compositional competencies in students. Exercises of this type, which may seem simple at first glance, teach the correct use of nuances such as the fact that various elements of the composition have a certain load depending on their symmetry and asymmetry, dynamics and statics, rhythm, location and size of details, and the law of conditionality applies in this. In this sense, it is recommended that the above-mentioned details be used as structural components of didactic opportunities for the development of compositional competencies in students in higher art and pedagogical education .

The second direction is variation of forms. These operations should be considered as an important didactic tool and opportunity in the formation and development of students' competences related to finding the optimal composition solution by means of

changing forms. After all, the variation of forms in many ways ensures the effectiveness of the composition in terms of content.

Such variations can also be realized through colors. In this case, mastering concepts such as color saturation parameters, contrast, conditionality, and color is an important didactic opportunity to develop students' compositional competencies. In this regard, the use of materials on the approaches of famous artists to determining the color solutions of the composition is also effective.

Balance in composition. Usually, balance is understood as the uniformity of all aspects of a situation, object, including an image. However, the balance used in the composition of a work of art differs from mechanical balance. These differences are observed in various elements of the composition: in color contrast, its brightness or dullness, the location of the elements of the image (composition) in terms of importance, their significance in terms of the idea of the work (composition), etc. It follows from this that the balance of the composition should not be understood as the

uniform arrangement of its elements on the plane of the picture. The shortcomings observed in students in this regard are recognized in higher art pedagogical education as one of the important factors in increasing the didactic potential of the educational process in this regard. Operations of variation of elements of the composition, like other features of the composition, serve as an important didactic factor in finding its logical center.

Compositional dimensions. The analysis of the results of the observations revealed that in the system of compositional competencies of some students there are shortcomings related to the concepts of content and size proportionality, that is, there are cases when students incorrectly choose the type of dimension for the composition (horizontal or vertical). Therefore, as a unique didactic opportunity, the issue of students choosing a dimension according to the idea and content of the composition of the work should be in the center of attention as an important didactic factor for the development of compositional competencies in them.

The golden ratio rule of fine arts. This concept means choosing the optimal dimensions of a painting based on its idea and content. It has been used by famous artists for centuries in fine arts, and the rule of the "golden ratio" is often followed when determining the dimensions of a painting. Although it is considered the optimal size for the composition of works of fine arts, depending on the content and essence of the composition, its nature and compositional structure, its dimensions are chosen with a horizontal or vertical predominance. This factor is especially clearly manifested in the composition of works in the landscape genre.

While researching the history of the golden section, artist and educational scientist N.V. Gilmanova proved that the golden section rule was introduced into scientific circulation by the ancient Greek mathematician and philosopher Pythagoras in the sixth century BC, and that ancient pyramids, tombstones, and other decorations were created mainly based on the laws of the golden section. It is also stated in scientific sources that the French architect Le Corbusier analyzed many objects and items created from ancient sources using the golden section rule. Plato, continuing Pythagoras' views and ideas on mathematical and aesthetic concepts, gave many analytical examples of

relief images created on the basis of the golden section law of sculpture. In the second half of the 19th century, Professor Zeising absolutized the golden section rule and substantiated the theory in his work "Aesthetic Research" that the golden section rule is a universal rule for all phenomena in nature and art. Historical materials on this issue serve as an important source of motivation for the formation and development of compositional competencies in students. After all, the practical application of the golden section law can be seen in the works of artists such as Leonardo da Vinci and Albrecht Dürer.

The third dimension. The system of exercises aimed at forming concepts of this regularity in students is one of the complex components in the system of didactic opportunities for the development of compositional competencies in students in higher artistic and pedagogical education. After all, in a two-dimensional painting, due to such parameters as linear and aerial perspective, planarity, a unique feeling of "depth" is depicted in the painting. This parameter, undoubtedly, deserves special attention in the visual arts, especially in its painting genre. Therefore, in the formation and development of compositional competencies in students in higher artistic and pedagogical education, the educational process aimed at the formation and development of skills in expressing the third dimension of the painting - depth - is of great importance.

Symmetry and asymmetry. Although these laws are not directly applied to works of visual art, including compositions, its elements are used to reveal the content of the composition and ensure expressiveness of the logic of the work. Providing students with materials on mastering the rules of symmetry and asymmetry in the system of special exercises for creating a composition will undoubtedly expand the didactic possibilities of the educational process in this direction.

Dynamics in composition. At first glance, the concept of dynamics seems to have nothing to do with fine art, including compositions created in some of its types and genres. However, in all examples of works of fine art, elements of dynamics are undoubtedly observed. The opposite element of dynamics - statics - also has elements of dynamics to a certain extent. The widespread use of examples and models in explaining these factors to students is widely used in the formation

and development of their concepts of composition. For example, in a still life consisting of household items, the movement observed when pouring tea from a teapot into a cup should be imagined in the subconscious. This factor plays a fundamental role in the logically correct placement of each element in a still life composition. Or in a work in the landscape genre, the change in the position and shape of distant clouds, the swaying of trees, the flow of water in a stream, a passenger on a sidewalk - all this is related to movement, that is, dynamics.

How dynamics are expressed in visual art compositions: There are techniques used by famous artists historically. However, this approach is not considered a classical method for the solution of all compositions. However, in general, a line from the bottom left to the top right of the elements in the image represents dynamics. In fine art compositions, this element is used conditionally, diagonally placed elements, noticeable color strokes do not always mean dynamics. In the arsenal of the artist creating a composition, it is possible to use many of the approaches presented above in the example of the genre of still life and landscape. It follows from this that in the system of didactic opportunities for the development of compositional competences in students in higher artistic and pedagogical education, the provision of educational materials on the dynamics of the work is one of the important factors of increasing the quality and effectiveness of teaching composition.

REFERENCES

1. Bragina D.V. Razvitie myshleniya u studentov hudujestvenno-graficheskogo fakulteta na zanayatiyakh kompozitsiey (na materiale natyurmorta): Dissertatsiya na soiskanie uchenoy stepi kandida pedagogicheskikh nauk. - M.: Pro Soft, 2005.
2. Vetrova I.B. Informal composition: word image k tvorchestvu. - M.: Ijitsa, 2002. - 183 p.
3. Volkov N.N. Composition and answer. - M.: "Iskusstvo", 1977. - 320 p.
4. Gilmanova N.V. Composition and visual arts. - Tashkent: Light of Independence, 2014. - 288 p.
5. Golubeva O.L. Basic composition. Uchebnoe posobie. 2-e izdanie. - M.: "Art", 2004. - 120 s. year
6. Gruzdev V.V. Method of teaching some conceptual compositions: Prepodavanie spetsdistiplin na khudojestvenno-graficheskikh fakultetov pedinstitutov. - Kursk: KPI, 1978. - 168 p.
7. Dagldian K.T. Razvitie obraznogo mishleniya sredstami dekorativnosti pri osvoenii discipliny "Composition" studentami khudojestvenno-graficheskikh fakultetov. – Rostov -on-Don: 2010.