

ORGANIZATION OF VISUAL ACTIVITY EDUCATION IN “ART” DEVELOPMENT CENTERS IN PRESCHOOL EDUCATIONAL ORGANIZATIONS

Associate Professor of the department of Preschool education methods,

Tashkent University of Applied sciences

Makhmudova Durdona Mirkarimovna

Annotatsiya: Mazkur ilmiy maqolada tasviriy san’at ta’limida shakl hosil qilish jarayonida yorug‘ va soyaning pedagogik hamda badiiy ahamiyati keng yoritilgan. Tadqiqotda yorug‘-soya munosabatlari orqali o‘quvchilarda fazoviy tafakkur, kuzatuvchanlik va tasviriy kompetensiyalarni rivojlantirish masalalari tahlil qilinadi. Shuningdek, zamonaviy pedagogik yondashuvlar asosida yorug‘ va soya bilan ishlash metodikasini takomillashtirish zarurati asoslab beriladi. Tadqiqot natijalari tasviriy san’atni o‘qitish samaradorligini oshirishda yorug‘-soya mashqlarining muhim o‘rin tutishini ko‘rsatadi.

Kalit so‘zlar: yorug‘ va soya, shakl, tasviriy san’at ta’limi, fazoviy tafakkur, hajm, pedagogik metodika, badiiy ifoda, realizm

Annotation: This scientific article comprehensively examines the pedagogical and artistic significance of light and shadow in the process of form creation within visual arts education. The study analyzes the role of light–shadow relationships in developing students’ spatial thinking, observational skills, and visual competencies. Furthermore, the necessity of improving methodologies for working with light and shadow based on modern pedagogical approaches is substantiated. The research findings demonstrate that light–shadow exercises play a crucial role in enhancing the effectiveness of teaching visual arts.

Keywords: light and shadow, form, visual arts education, spatial thinking, volume, pedagogical methodology, artistic expression, realism

АННОТАЦИЯ В данной научной статье всесторонне рассматривается педагогическое и художественное значение света и тени в процессе формирования формы в обучении изобразительному искусству. В исследовании анализируется роль светотеневых отношений в развитии у учащихся пространственного мышления, наблюдательности и изобразительных компетенций. Также обосновывается необходимость совершенствования методики работы со светом и тенью на основе современных педагогических подходов. Результаты исследования показывают, что упражнения со светом и тенью занимают важное место в повышении эффективности обучения изобразительному искусству.

Ключевые слова: свет и тень, форма, обучение изобразительному искусству, пространственное мышление, объём, педагогическая методика, художественная выразительность, реализм

INTRODUCTION In the modern education system, the comprehensive development of the individual, his creative production and independent thinking process are one of the sustainable pedagogical management. In this process, the role of art education, the science of fine arts is incomparable. Fine arts educate natural aesthetic taste, but also serve to develop spatial thinking, observation, analytical thinking and creative potential in students. Therefore, practical views and practical aspects of studying fine arts are one of the issues facing pedagogy today. The problem of creating a form in fine arts occupies a central place. A reliable and high-quality complete depiction of the form is the main indicator of the student's literacy. Practical experience shows that typical students, focusing on maintaining the organizational contour of the subject, cannot

adequately convey its volume, spatial and internal structure. Beautiful images become superficial, flat and far from lifelike. This situation is directly related to the insufficient mastery of light and shadow in the process of creating a form. Light and shadow are one of the most important manifestations of fine art, through which the volume, depth and spatial structure of the object are revealed. Light determines which part is shadow. It is precisely these relationships that make it possible to depict a form in a three-dimensional, realistic and reliable way. Therefore, the issue of light and shadow cannot be separated from fine art education. Today, some methodological problems remain in the process of teaching fine art in general education schools, specialized art schools and higher education institutions. In particular, the connection between theoretical knowledge and practical exercises in the issue of creating a form is not sufficiently ensured. In many cases, the topic of light and shadow is explained superficially, and the deep essence and practical significance of these concepts are not fully formed in students. As a result, students face difficulties in depicting complex forms.

1 Gombrich, E. H. ¹(2002). The Story of Art. London: Phaidon Press. From this perspective, the scientific study of the pedagogical significance of light and shadow in the formation of form, the systematic and gradual teaching of this topic in the educational process are one of the urgent tasks of today. Especially in the current era of developing digital technologies, new requirements are being placed on fine arts education. Although graphic programs, digital drawing and design tools are widely used, they are all based on the traditional laws of light and shadow. Therefore, even in modern conditions, fundamental knowledge of light and shadow does not lose its importance, but on the contrary, is becoming more important. From a pedagogical point of view, working with light and shadow develops not only visual skills in students, but also logical and spatial thinking. The student performs complex thinking processes by identifying the source of light, analyzing the fall of shadows, and imagining the form in space. This has a positive effect on his overall intellectual development. Therefore, a pedagogically in-depth study of the topic of light and shadow serves to increase educational effectiveness. Practical observations show that in groups where sufficient attention is paid to light and shadow exercises, the quality of students' images, ability to work independently, and artistic expression are much higher. On the contrary, when these exercises are limited or carried out unsystematically, serious shortcomings arise in the perception and depiction of form. This once again confirms the high pedagogical importance of light and shadow in the formation of form. In this study, the role of light and shadow in the formation of form is analyzed from a pedagogical point of view. The relevance of the study is that it is a visual art offers scientifically based approaches aimed at identifying and eliminating practical problems encountered in fine arts education. It is also expected that the results of the study will be of important methodological importance in the process of training future teachers of fine arts, as well as in organizing practical classes. Thus, the study of the importance of light and shadow in creating a form is an important scientific and practical issue not only for the theory of fine arts, but also for the science of pedagogy. The relevance of this topic is determined by the requirements of modern education, the need to form a creative personality, and the need to improve the quality of fine arts education. This article is aimed at highlighting and scientifically substantiating these problems.

RESEARCH METHODOLOGY This study is aimed at studying the pedagogical importance of light and shadow in creating a form on a scientific basis, and a combination of qualitative and quantitative approaches was used in the research process. The methodological approach was aimed at a systematic analysis of the theoretical foundations of fine arts education, pedagogical experience, and the results of practical classes. In the research process, the main task was to determine the effectiveness of light and shadow exercises in developing students' form perception and depiction skills. Pedagogical systematics, activity-oriented education, and

¹ Gombrich, E. H. ¹(2002). The Story of Art. London: Phaidon Press. From this perspective

competency-based approaches were adopted as the methodological basis of the research. Through these approaches, students' theoretical knowledge was combined with practical activities and attention was paid to the development of their creative and analytical thinking skills. In the research process, the issue of form formation was approached not only from an artistic perspective, but also as an important component of the pedagogical process. The method of theoretical analysis was widely used in the research. With the help of this method, scientific sources, pedagogical studies, teaching and methodological manuals, and scientific articles related to the theory of fine arts were studied.² Through theoretical analysis, the role of the concepts of light and shadow in form formation, their didactic capabilities, and pedagogical significance were determined. Also, existing methodological approaches were analyzed and their advantages and disadvantages were summarized. The method of pedagogical observation played an important role in the research process. Observations were conducted during visual arts classes held in secondary schools and higher education institutions. During the observation process, students activity in working with light and shadow, the level of perception of form, the ability to work independently, and the creative approach were analyzed. Based on the results of the observation, it was possible to identify typical errors that students make and their causes. The pedagogical experimental method was also used in the study. During the experiment, students were divided into two groups - experimental and control groups. In the experimental group, light-shadow exercises were systematically and step-by-step organized in creating a form. During the sessions, special exercises were performed to identify the light source, distinguish between one's own shadow and the shadow cast by the subject, and observe and describe light-shadow transitions. In the control group, traditional teaching methods were used. In order to determine the results of the experiment, the comparison method was used. Using this method, the level of students' ability to depict form, volume, and space were compared in the experimental and control groups. In the comparison process, the correct or incorrect use of light-shadow relationships in students' work was taken as the main criterion.

The results showed that significant positive changes occurred in the experimental group.

2 Nurmonov, A². (2018). Methodology of teaching fine arts. Tashkent: Science and Technology. The method of analyzing practical work was also used in the study. Pencil drawings, color drawings and graphic works performed by students were analyzed, and their artistic quality, volumetric expression of form and the accuracy of light and shadow transitions were assessed. Through this analysis, the direct impact of the level of work with light and shadow on the quality of the image was determined. Generalization and systematization methods were used to summarize the results obtained and draw scientific conclusions. The theoretical and practical information collected during the study was put into a single system, and pedagogically important conclusions were developed. These conclusions made it possible to develop recommendations for the effective introduction of the issue of light and shadow in the educational process when creating a form. The set of methods selected in this way corresponded to the goals and objectives of the study and served to reveal the pedagogical significance of light and shadow in creating a form on a scientific basis. Research methodology ensures the reliability and practical significance of the results. is focused and can serve as a methodological basis for future scientific research on this topic.

RESEARCH RESULTS The results of this study showed that systematic work with light and shadow in creating a form is an important factor in developing students' visual skills. During the pedagogical experiment, significant positive changes were noted in the development of students' perception of form, expression of volume and spatial imagination. In particular, classes organized on the basis of light and shadow exercises served to increase the quality of the image

² Nurmonov, A². (2018). Methodology of teaching fine arts. Tashkent: Science and Technology

and artistic expressiveness of students. At the beginning of the experiment, no significant difference was detected between the visual skills of students in the experimental and control groups. In both groups, there was a tendency to express the form mainly through contours, difficulties in giving volume and depth. It was found that the skills of determining the light source and correctly depicting the fall of shadows were not sufficiently formed in most students. This situation showed that the laws of light and shadow in the formation of forms were not sufficiently mastered. In the process of pedagogical experiment, light-shadow exercises were gradually introduced in the experimental group.

During the sessions, students first studied the relationship of light and shadow in simple geometric shapes, and then moved on to depicting complex objects and compositions. This approach allowed students to consistently and consciously form the process of perceiving form. At the end of the experiment, the volumetric expression of the form, the clarity of light-shadow transitions, and spatial depth in the works of students in the experimental group significantly improved. Students began to depict not only the external appearance of the object, but also its internal structure. This led to the images taking on a realistic and believable appearance. In the control group, however, due to the continuation of traditional teaching methods, no sharp changes were observed in the students' visual skills. Their work retained an excessive reliance on contour, simplified shading, and flat depiction of form. This The situation clearly confirmed the effectiveness of the light and shadow exercises used in the experimental group. During the study, positive changes were also noted in the creative activity and ability of students to work independently. Students in the experimental group learned to independently determine the light source, analyze the direction of the shadow, and make conscious decisions in the process of drawing. This had a positive effect on the development of their artistic thinking and aesthetic taste. The results of the analysis of practical work showed that the development of skills in working with light and shadow increases the general visual literacy of students. In particular, a significant increase was observed in the skills of expressing volume, feeling space, and maintaining compositional balance. These results confirm the need to systematically introduce light and shadow exercises into the educational process when creating a form. The results of the study also had important practical significance for teachers. During the experiment, teachers had the opportunity to observe in practice the effectiveness of the methodology for working with light and shadow. This laid the foundation for the development of new methodological approaches for a more meaningful and effective organization of fine arts classes. In conclusion, the results of the study scientifically confirmed that light and shadow in the formation of forms are an important pedagogical tool for developing students' visual skills. The results obtained will be analyzed in more depth in the next section - the discussion section.

DISCUSSION The results of this study once again confirmed the high pedagogical importance of light and shadow in the formation of forms in fine arts education. The results obtained, in accordance with the views presented in theoretical sources, showed that light-shadow relationships are an important tool for developing students' spatial perception of form and realistic depiction skills. The positive changes identified during the study justify the need for wider application of this methodological approach in pedagogical practice. The effectiveness of the light-shadow exercises used in the experimental group was primarily manifested in the attitude of students to visual activity. Students sought to depict form not only through external contours, but also in relation to volume and space. This led to the development of observation and analytical thinking in students. These results are significant for the development of fine arts. confirms the effectiveness of an activity-oriented approach in pedagogy. The results of the comparison with the control group further demonstrated the importance of systematic work with light and shadow. While in traditional teaching methods, the formation of form is based more on lines and contours, light and shadow exercises allowed students to perceive form in a three-

dimensional way. This creates the need to reconsider methodological approaches in fine arts education. The results of the study also showed that working with light and shadow increases students' creative independence. Students learned to independently determine the source of light and make conscious decisions in the process of drawing. This had a positive effect on the formation of their aesthetic taste and artistic thinking.

3 In this regard, light and shadow exercises serve to develop not only technical skills, but also personal qualities. However, some limitations were also identified during the research process. In particular, due to the relatively short duration of the experiment, the possibility of fully assessing long-term results is limited. Also, the study was conducted mainly with students of a certain age group, which requires caution in generalizing the results. In the future, it is advisable to conduct extensive research on this topic at different age levels and in different educational institutions. In conclusion, it can be said that the importance of light and shadow in the formation of form is not only theoretically, but also practically and pedagogically justified. This approach serves to improve the quality of fine arts education and plays an important role in developing students' spatial thinking and creative potential.

CONCLUSION This scientific study scientifically substantiated the important pedagogical importance of light and shadow in the formation of form in fine arts education. The results obtained during the study showed that a conscious and systematic study of light-shadow relationships significantly develops students' spatial perception of form, volume expression, and realistic depiction skills. This confirms the need for a new approach to the formation of form in fine arts education. The results of the study showed that the gradual introduction of light and shadow exercises into the educational process not only improved students' technical skills, but also It also develops their observation, analytical thinking, and creative independence. Students perform complex thinking processes by identifying the source of light, analyzing the fall of shadows, and imagining the form in space. This has a positive effect on their overall intellectual development. The results of the pedagogical experiment confirmed the effectiveness of light-shadow exercises in practice and made it possible to organize fine arts classes more meaningful and effective. In particular, the volumetric expression of form, spatial depth, and increased artistic expression in the works of students in the experimental group demonstrated the superiority of this methodology. Comparison with the results in the control group once again confirmed the importance of working systematically with light and shadow. In conclusion, light and shadow are an integral part of fine arts education in creating form. Therefore, in-depth and systematic teaching of the laws of light and shadow in teaching fine arts should be one of the priority areas of the pedagogical process. This approach will serve to train high-level artists and qualified teachers in the future.

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