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METHODOLOGY FOR DEVELOPING STUDENTS' OBSERVATION AND SPATIAL THINKING IN PENCIL DRAWING CLASSES

Soliyev Ozodbek Rahmatovich
Teacher of fine Arts' Chair of Fergana State University
ozod-s@mail.ru

Hokimjonova Hayitxon Aslidinzoda
A Student of Department of Fine Arts and
Engineering Graphics of Fergana State University

Abstract

This article discusses the methodology for developing students' observational skills and spatial thinking in the process of pencil drawing classes. Pencil drawing is one of the main practical areas of fine arts education, which forms the skills of students to correctly perceive the shape, size, proportions, constructive structure, light-shadow relationships and spatial location of objects. The article reveals the educational significance of drawing based on observation, analyzing nature, determining the ratio and distance between objects, following the laws of perspective, and compositional placement.

The article also analyzes the role of step-by-step teaching, constructive analysis, transition from simple geometric shapes to complex shapes, a system of practical exercises, and an individual approach in developing students' spatial imagination. It is argued that the use of effective methods in pencil drawing classes serves to develop not only students' technical performance skills, but also their creative thinking, visual memory, analytical approach, and professional competencies.

The article highlights the important factors in organizing pencil drawing classes: the teacher's methodological guidance, the gradual complication of tasks, and the strengthening of students' independent observation and analysis. According to the results of the study, methodological approaches aimed at developing observation and spatial thinking are of great importance in improving students' visual literacy,

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strengthening academic drawing skills, and preparing them for future professional activities.

Keywords: Pencil drawing, observation, spatial thinking, academic drawing, perspective, constructive analysis, composition, fine arts education, professional competence, methodology.

Introduction

Today, improving the professional training of students studying in the field of fine arts in the higher education system, developing their creative thinking, observation and spatial perception is one of the important pedagogical tasks. In particular, the science of pencil drawing, as the main basis of fine arts education, forms the skills of students to correctly see objects, understand their shape, size, proportions, structure and location in space. In this regard, pencil drawing classes serve not only to master the drawing technique, but also to develop the student's artistic and aesthetic outlook, analytical thinking and professional competencies. Observation is of particular importance in pencil drawing lessons. Because the process of drawing, first of all, begins with careful observation of nature, determining the proportions between objects, analyzing the state of light and shadow, and understanding the constructive structure of the form. The student should not be limited to a superficial view of the depicted object, but should perceive its general shape, internal structure, volumetric appearance and position in space. In this process, observation develops the student's visual culture, increases visual literacy and strengthens academic drawing skills.

Spatial thinking is one of the main structural aspects of the subject of pencil drawing, which determines the student's ability to accurately depict a three-dimensional object on a two-dimensional paper surface. The correct representation of the size, perspective reduction, foreground and background relationship, compositional arrangement and constructive construction of objects is directly related to spatial thinking. Therefore, in pencil drawing classes, step-by-step tasks from simple geometric shapes to complex still lifes, plaster patterns, depictions of human heads and figures serve as an effective tool for developing students' spatial perception skills.

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The issue of developing students' observation and spatial thinking in pencil drawing classes is one of the important scientific and pedagogical directions in the theory and practice of fine arts education. The existing scientific and methodological literature on this topic extensively covers the role of pencil drawing in fine arts education, such issues as observing nature, analyzing shape and volume, following the laws of perspective, understanding light-shadow relationships, and compositional placement in the process of academic drawing.

In the literature on fine arts education, pencil drawing is interpreted as the main theoretical and practical foundation for training an artist-pedagogue. Because through pencil drawing, the student acquires the skills to see, understand, analyze, and transform objects and phenomena in existence into an artistic image. In methodological sources created on academic drawing, the process of drawing is interpreted as not only copying the external appearance, but also as a process of understanding the constructive structure of the object, its internal logic, volumetric shape, and its position in space. This, along with the development of the student's observation, serves to form spatial thinking, an analytical approach and creative independence.

In pencil drawing manuals and textbooks, the stages of drawing from nature are separately indicated. They recommend initially setting up a general compositional arrangement, determining the large proportions of objects, determining the constructive device, then revealing the volume using light and shadow, and final processing. These stages form the student's visual culture and teach them to analyze the subject not superficially, but deeply. In particular, exercises that begin with simple geometric bodies - drawing shapes such as a cube, sphere, cylinder, prism - serve as an important methodological basis for moving on to complex still lifes, plaster casts, human heads and figures.

In pedagogical literature, observation is considered one of the main psychological components of the artistic education process. Observation allows the student to determine the form features of an object, its proportions, position in space, the effect of the light source, and the properties of the material. Regular observation exercises in drawing classes develop students' visual memory, attention stability, comparison and generalization skills. Therefore, in a number of methodological

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sources, special attention is paid to analyzing nature before drawing, observing it from different angles and determining the general shape.

The issue of spatial thinking also occupies an important place in drawing education. In the literature on perspective, proportion, constructive construction and volumetric depiction, spatial thinking is analyzed in connection with the ability to convincingly reflect a three-dimensional object on a two-dimensional plane. Only when the student can correctly understand the foreground and background of the subject, its reduction relative to the point of view, its distance in space and compositional balance, can he achieve truthfulness in academic drawing. In this process, linear perspective, aerial perspective, the laws of light and shadow and constructive analysis appear as the main methodological tools.

In scientific research on the methodology of fine arts, the principle of step-by-step teaching is of particular importance. According to this principle, the tasks given to students are developed from simple to complex, from easy to difficult, from observation to analysis, from constructive construction to creative interpretation. This approach forms not only the technical skills of students, but also their independent thinking, creative research and professional competencies. In particular, high efficiency is achieved when a system of exercises such as working from nature, drawing from memory, creating a composition through imagination, performing short-term sketches and long-term academic drawing are used in pencil drawing lessons. Modern pedagogical sources emphasize the need to use interactive methods, an individual approach, problem-based learning, analytical conversation, visual comparison and reflexive assessment in teaching pencil drawing. Such methods increase the activity of students in the lesson process, teach them to analyze their work, identify and correct errors. In particular, practical demonstration of the stages of drawing by the teacher, group discussion of students' work, and individual advice are among the important factors that increase the effectiveness of pencil drawing classes.

During the study, the process of developing students' observation and spatial thinking in pencil drawing classes was analyzed. Observations showed that students gradually develop the ability to correctly perceive the shape, size, proportions, location in space, and light-shadow relationships. In the initial

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classes, some students had difficulty in superficially copying nature, incorrectly determining proportions, and expressing spatial depth.

The classes were organized on the principle of moving from simple geometric shapes to complex objects. By drawing shapes such as cubes, spheres, cylinders, and prisms, students learned to apply the laws of constructive construction, volume, and perspective in practice. In the subsequent stages, working on still lifes, plaster figures, and complex objects further developed their observation and spatial imagination.

According to the results of the study, short-term sketches, analysis of nature, compositional placement, working with light and shadow, and group discussion methods served as effective methodological tools. These exercises formed the students' skills in general perception of the subject, distinguishing the main form, comparing proportions and independently correcting their mistakes.

Also, the individual approach increased the students' creative activity. Methodological instructions, practical recommendations and step-by-step tasks given by the teacher helped the students to consciously organize the drawing process. As a result, their skills in compositional placement, perspective construction, volume expression and academic drawing improved.

In general, the results of the study showed that the use of direct observation of nature, constructive analysis, step-by-step tasks, short sketches and collective analysis methods in pencil drawing lessons is effective in developing observation and spatial thinking. This approach serves to increase students' visual literacy and develop their professional competencies.

Developing students' observation and spatial thinking in drawing lessons is one of the important tasks of fine arts education. The results of the study showed that the quality of academic drawing work increases when students consciously analyze the shape, size, proportions, constructive structure and location of the subject in space.

Direct observation of nature in the lessons, a gradual transition from simple geometric shapes to complex objects, the application of the laws of perspective, the analysis of light-shadow relationships, and the use of short-term sketches give effective results. Such a methodological approach develops not only the drawing

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technique of students, but also the skills of independent thinking, analysis, comparison and error correction.

Also, the teacher's methodological guidance, individual approach and collective analysis processes are important in increasing the creative activity of students. Tasks aimed at developing observation and spatial thinking in drawing lessons strengthen students' visual literacy and prepare them for future professional activities.

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