



METHODOLOGICAL ANALYSIS AND PRACTICAL NECESSITY OF DEVELOPING CREATIVE COMPETENCIES THROUGH THE LANDSCAPE GENRE IN HIGHER EDUCATION

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Abstract

This article examines the methodological foundations and practical necessity of developing students' creative competencies through the landscape genre in higher education. In fine arts and design education, the landscape genre serves not only as a means of representing nature, space, light, and color, but also as an effective pedagogical tool for strengthening observation, compositional thinking, artistic imagination, visual analysis, emotional perception, and independent creative decision-making. The study emphasizes that work with landscape compositions enables students to connect academic drawing, painting, plein-air practice, national artistic traditions, and contemporary visual approaches. Special attention is paid to the role of landscape-based tasks in forming professional competencies of future teachers of fine arts and design. The article analyzes methodological principles, practical exercises, and pedagogical conditions that support the development of creative abilities in the higher education environment.

Keywords: Landscape genre, creative competencies, fine arts education, visual thinking, composition, painting, plein-air practice, artistic perception, professional training.



**OLIV TA'LIMDA MANZARA JANRI ORQALI IJODIY
KOMPETENSIYALARNI RIVOJLANTIRISHNING METODIK
TAHLILI VA AMALIY ZARURATI**

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Tasviriy san'at va dizayn kafedrası katta o'qituvchisi

Annotatsiya.

Mazkur maqolada oliy ta'lim jarayonida manzara janri orqali talabalarning ijodiy kompetensiyalarini rivojlantirishning metodik asoslari va amaliy zarurati tahlil qilinadi. Tasviriy san'at va dizayn ta'limida manzara janri faqat tabiat, makon, yorug'lik va rangni tasvirlash vositasi emas, balki kuzatuvchanlik, kompozitsion tafakkur, badiiy tasavvur, vizual tahlil, emotsional idrok va mustaqil ijodiy qaror qabul qilish ko'nikmalarini shakllantiruvchi samarali pedagogik vosita sifatida namoyon bo'ladi. Tadqiqotda manzara kompozitsiyasi bilan ishlash akademik qalamtasvir, rangtasvir, plener amaliyoti, milliy badiiy an'analar va zamonaviy vizual yondashuvlarni o'zaro bog'lash imkonini berishi ta'kidlanadi. Shuningdek, maqolada bo'lajak tasviriy san'at va dizayn o'qituvchilarining kasbiy kompetensiyasini rivojlantirishda manzara asosidagi ijodiy topshiriqlarning ahamiyati yoritiladi.

Kalit so'zlar: manzara janri, ijodiy kompetensiyalar, tasviriy san'at ta'limi, vizual tafakkur, kompozitsiya, rangtasvir, plener amaliyoti, badiiy idrok, kasbiy tayyorgarlik.

Introduction

In contemporary higher education, the preparation of future specialists in fine arts and design requires not only technical mastery of drawing, painting, and composition, but also the formation of creative competencies that enable students to think independently, interpret visual reality, and transform artistic impressions into meaningful images. Creative competence in the field of visual arts includes the ability to observe, analyze, compare, generalize, imagine, experiment, and



make individual artistic decisions. For pedagogical universities, this issue is especially important because students are trained not only as future artists or designers, but also as future teachers who must be able to organize artistic learning, guide pupils' visual perception, and develop their creative potential.

The landscape genre has a significant place in this process. Since ancient times, the representation of nature, space, architectural environment, and atmospheric conditions has been one of the most expressive forms of artistic activity. In fine arts education, landscape is not limited to the mechanical depiction of mountains, trees, rivers, fields, streets, or buildings. It requires the student to understand spatial relationships, color harmony, light and shadow, aerial perspective, rhythm, compositional balance, emotional mood, and the relationship between nature and human perception. Therefore, the landscape genre functions as a complex methodological field in which theoretical knowledge and practical skills are closely integrated.

In the context of higher pedagogical education, landscape-based learning contributes to the development of several important competencies. First, it strengthens students' observational abilities because they must carefully study natural forms, proportions, tonal changes, and the influence of light on color. Second, it develops compositional thinking because every landscape work requires the selection of a viewpoint, the arrangement of visual elements, the determination of the main compositional center, and the creation of visual unity. Third, it encourages emotional and imaginative interpretation, since a successful landscape should express not only external reality but also the artist's attitude, mood, and creative concept.

The practical necessity of using the landscape genre in higher education is also connected with the professional training of future teachers of fine arts and design. A teacher who has mastered landscape composition can effectively explain to learners how to observe nature, simplify complex forms, build space, select color relations, and create artistic integrity. Moreover, landscape tasks can be adapted to different educational levels, from simple plein-air sketches to complex thematic compositions. This makes the genre methodologically flexible and pedagogically valuable.



For Uzbekistan, the landscape genre has additional cultural and educational significance. The country's diverse natural environment, historical cities, architectural monuments, rural spaces, mountains, valleys, deserts, and seasonal color changes provide rich visual material for artistic interpretation. When students work with these materials, they develop not only technical skills but also aesthetic sensitivity, cultural awareness, and respect for national artistic heritage. At the same time, modern fine arts education requires the integration of international methodological experience, digital tools, project-based learning, museum pedagogy, and portfolio assessment. Therefore, the methodological analysis of developing creative competencies through the landscape genre is both theoretically relevant and practically necessary for improving the quality of fine arts and design education in pedagogical universities.

Methods

The methodological basis of this study is formed by theoretical analysis, pedagogical observation, comparative study, and practice-oriented interpretation of the educational possibilities of the landscape genre in higher fine arts and design education. Since the main purpose of the research is to determine how the landscape genre contributes to the development of students' creative competencies, the study relies on an integrated methodological approach that connects art-pedagogical theory with practical studio and plein-air activities. The research considers creative competence as a complex professional quality that includes visual perception, compositional thinking, artistic imagination, independent decision-making, aesthetic evaluation, and the ability to transform natural impressions into expressive artistic images.

The theoretical stage of the study involved the analysis of scientific, pedagogical, methodological, and art-historical literature related to fine arts education, landscape painting, composition theory, creative competence, and teacher training. Special attention was given to the role of landscape in academic drawing and painting, the historical development of landscape composition, the importance of plein-air practice, and modern approaches to developing students' visual and creative thinking. Through this analysis, the landscape genre was



examined not only as an artistic form, but also as a methodological instrument that can be used to organize students' creative activity in higher education.

The comparative method was used to examine different pedagogical approaches to teaching landscape composition. Traditional academic methods, based on observation, sketching, tonal analysis, perspective, color relations, and compositional balance, were compared with contemporary methods such as project-based learning, portfolio work, digital visualization, visual research, museum pedagogy, and reflective analysis. This comparison made it possible to identify the advantages and limitations of each approach. Traditional methods provide students with technical accuracy and discipline, while contemporary methods expand creative independence, experimentation, and personal interpretation. Therefore, the study emphasizes the need to combine both directions in the educational process.

Pedagogical observation was considered an important empirical method. During fine arts and design lessons, students' work with landscape-related tasks may be observed in several stages: initial visual perception of nature or environment, preparation of quick sketches, selection of compositional variants, work with color and tone, development of a final creative composition, and verbal reflection on the completed work. Observation allows the teacher to determine how students understand spatial structure, choose the main visual center, use color harmony, express mood, and solve artistic problems independently. It also helps reveal common difficulties, such as mechanical copying of nature, weak compositional organization, insufficient understanding of aerial perspective, and limited emotional expressiveness.

The practical component of the methodology includes studio exercises, plein-air studies, color sketches, thematic landscape compositions, and independent creative assignments. In studio conditions, students can analyze examples of landscape works, study compositional schemes, practice perspective construction, and work on color relationships. In plein-air practice, they observe natural light, atmospheric changes, spatial depth, and the changing state of the environment. Such tasks develop quick visual reaction, flexible thinking, and the ability to generalize complex natural forms. Independent assignments encourage



students to create original landscape compositions based on personal impressions, local visual materials, and national artistic traditions.

Assessment within this methodological approach is based not only on the final artistic product, but also on the process of creative development. Students' sketches, studies, compositional searches, color experiments, portfolio materials, and reflective comments are taken into account. This makes it possible to evaluate the dynamics of creative competence more objectively. As a result, the methodology allows the landscape genre to be used as a practical, theoretical, and diagnostic tool for improving the professional training of future teachers of fine arts and design.

Results

The analysis shows that the landscape genre has strong methodological potential for developing creative competencies in higher fine arts and design education. Work with landscape composition activates several interconnected abilities at the same time: visual observation, spatial thinking, color perception, compositional organization, emotional interpretation, and independent artistic decision-making. Unlike isolated technical exercises, landscape-based tasks require students to perceive nature and the surrounding environment as a complex visual system. They must distinguish the main and secondary elements, determine the general structure of space, understand tonal and color relations, and transform direct observation into an expressive artistic image.

One of the main results of the study is that the landscape genre helps students move from passive copying to conscious artistic interpretation. At the initial stage, many students tend to reproduce natural objects mechanically, paying attention only to visible details such as trees, mountains, buildings, roads, or clouds. However, systematic work with landscape composition gradually teaches them to analyze the whole visual field, select the most important elements, simplify unnecessary details, and build a unified composition. This process develops creative thinking because the student learns to make choices, compare variants, and justify artistic decisions.

Another important result is connected with the development of compositional competence. Landscape tasks require students to work with viewpoint, horizon



line, perspective, rhythm, balance, contrast, scale, and visual center. Through repeated exercises, students begin to understand that a successful landscape is not only a beautiful depiction of nature, but also a carefully organized artistic structure. They learn to place objects in space, create depth, connect foreground, middle ground, and background, and use color and light to strengthen the main idea of the work. As a result, compositional thinking becomes more flexible and conscious.

The study also indicates that plein-air practice plays a decisive role in the development of creative competencies. In outdoor conditions, students encounter changing light, unstable weather, different atmospheric effects, and complex spatial relations. These conditions encourage quick visual reaction, concentration, and the ability to generalize. Plein-air studies help students understand that color in nature is not fixed, but depends on light, distance, season, time of day, and surrounding objects. This experience strengthens their color sensitivity and prepares them for more independent creative work in the studio.

Landscape-based learning also has a positive effect on emotional and aesthetic perception. When students work with natural and architectural environments, they begin to perceive landscape not only as an object of depiction, but also as a source of mood, memory, cultural meaning, and personal attitude. This is especially important for future teachers of fine arts and design, because they must be able to guide learners toward deeper aesthetic perception. The ability to explain why a landscape creates a certain emotional impression is an important part of professional pedagogical competence.

The results further show that the integration of national visual material with international methodological experience increases the educational value of landscape tasks. Local natural views, historical monuments, rural spaces, mountains, valleys, and urban environments provide students with rich artistic material. When these materials are studied through modern methods such as visual analysis, portfolio assessment, digital sketching, project work, and reflection, students develop both professional skills and cultural awareness. Therefore, the landscape genre becomes an effective means of connecting academic training, national artistic identity, and contemporary creative education.



Overall, the results confirm that the landscape genre can serve as a practical methodological tool for developing creative competencies in higher education. Its effectiveness depends on the systematic organization of theoretical explanation, visual analysis, plein-air observation, studio practice, independent assignments, and reflective assessment. This approach allows future teachers of fine arts and design to develop not only artistic skills, but also pedagogical readiness to teach creative visual activity in a meaningful and methodically grounded way.

Discussion

The development of creative competencies through the landscape genre in higher education should be understood as a complex pedagogical process that combines artistic practice, methodological guidance, cultural interpretation, and reflective analysis. The results of the study show that landscape-based learning is effective because it creates a natural connection between perception, imagination, technical skill, and creative decision-making. In this sense, the landscape genre is not only a traditional component of fine arts education, but also a flexible methodological resource for preparing future teachers of fine arts and design.

One of the most important aspects of this issue is the relationship between academic discipline and creative freedom. In landscape composition, students must master perspective, proportion, tonal relations, color harmony, spatial depth, and compositional balance. Without these foundations, creative expression often remains accidental and technically weak. At the same time, excessive dependence on rules may limit personal interpretation and reduce the emotional expressiveness of the work. Therefore, the teacher's methodological task is to create a balance between academic accuracy and individual artistic vision. Students should first learn to observe and analyze nature correctly, and then transform their observations into a personal creative image.

The landscape genre is also valuable because it teaches students to work with visual complexity. Nature and the surrounding environment contain many details, colors, textures, and spatial relationships. A beginning student may try to include everything seen in the landscape, which often leads to fragmentation and compositional weakness. Through systematic methodological guidance, students



learn to select, generalize, emphasize, and subordinate visual elements. This ability is directly related to creative competence, because creativity in visual art is not only the production of something new, but also the conscious organization of visual material according to an artistic idea.

Another important discussion point is the role of plein-air practice. Studio work provides stable conditions for learning form, tone, and color, but plein-air work exposes students to real visual situations. Natural light changes quickly, colors are influenced by atmosphere, and spatial depth becomes more complex than in classroom exercises. These conditions develop students' visual mobility, concentration, and ability to make quick artistic decisions. For future teachers, this experience is especially useful because they later need to organize practical lessons, explain natural observation, and adapt artistic tasks to learners' abilities. The integration of national artistic material into landscape education is also methodologically significant. In the context of Uzbekistan, students have access to diverse landscapes, historical architectural environments, rural spaces, mountain regions, urban views, and seasonal color contrasts. These visual resources allow students to connect artistic learning with cultural memory and aesthetic identity. When students depict familiar environments, they do not simply reproduce external forms; they begin to understand the emotional, historical, and cultural meaning of place. This strengthens their artistic motivation and helps them form a deeper relationship with national visual heritage.

At the same time, international experience shows that modern landscape education should not be limited to traditional painting techniques. Digital sketching, photo analysis, visual diaries, museum-based learning, project work, and portfolio assessment can enrich the learning process. However, these tools should not replace direct observation and manual artistic practice. Their value lies in expanding students' possibilities for research, comparison, correction, and presentation. The most effective approach is an integrated model in which traditional academic training, plein-air practice, digital tools, and reflective evaluation complement one another.

Thus, the practical necessity of developing creative competencies through the landscape genre is determined by the professional needs of future teachers. They must be able not only to create landscape compositions themselves, but also to



teach others how to observe, analyze, compose, and express visual impressions. For this reason, landscape education should be organized as a gradual process that includes theoretical knowledge, practical exercises, independent creative work, and pedagogical reflection. Such an approach increases the quality of fine arts and design education and prepares students for meaningful creative and teaching activity.

Conclusion

The methodological analysis of developing creative competencies through the landscape genre in higher education shows that this direction has both theoretical importance and practical necessity for the professional training of future teachers of fine arts and design. The landscape genre is one of the most effective means of connecting observation, imagination, technical skill, emotional perception, and independent artistic thinking. It allows students to work with real visual material, analyze natural and architectural environments, understand spatial relations, and transform personal impressions into complete artistic compositions. Therefore, landscape-based learning should be regarded not as a secondary practical exercise, but as a significant pedagogical tool in the system of artistic and professional education.

The development of creative competencies through landscape composition requires a systematic and gradual methodology. At the initial stage, students must acquire basic knowledge of perspective, proportion, tonal relations, color harmony, rhythm, balance, and compositional center. At the next stage, they need to apply this knowledge in sketches, studies, plein-air works, and thematic compositions. In the final stage, students should be able to create independent landscape works that express not only external reality, but also artistic idea, mood, cultural meaning, and personal interpretation. Such a sequence helps students move from simple visual reproduction to conscious creative generalization.

The practical necessity of this approach is especially clear in pedagogical universities, where students are prepared not only as performers of artistic tasks, but also as future teachers. A future teacher of fine arts and design must understand how to organize the process of visual perception, how to explain the structure of space, how to teach learners to observe nature, how to develop their



sense of color, and how to guide them toward independent creative expression. For this reason, the landscape genre becomes a methodological bridge between artistic practice and pedagogical competence.

Plein-air practice has particular importance in this process. It develops students' ability to observe nature directly, perceive changing light and color, generalize complex forms, and make quick artistic decisions. Studio exercises strengthen academic discipline, while plein-air work forms flexibility, sensitivity, and creative responsiveness. When these two forms of learning are combined with visual analysis, independent assignments, digital tools, portfolio assessment, and reflective discussion, the educational process becomes more effective and professionally oriented.

The landscape genre also has cultural and aesthetic value. In the conditions of Uzbekistan, students can work with rich natural and architectural material, including mountains, valleys, deserts, historical cities, rural spaces, and urban environments. These visual resources help students understand the relationship between nature, culture, memory, and artistic image. As a result, landscape education contributes not only to the development of technical and compositional skills, but also to the formation of aesthetic worldview, cultural awareness, and respect for national artistic heritage.

Thus, the use of the landscape genre in higher education is methodologically justified and practically necessary. It develops creative competencies, strengthens professional readiness, and prepares future teachers for meaningful artistic and pedagogical activity. The effectiveness of this process depends on the integration of academic traditions, national visual experience, international methodological approaches, and modern educational technologies. Such an integrated model can significantly improve the quality of fine arts and design education and support the formation of creative, reflective, and professionally competent specialists.

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