



TOOLS AND CRITERIA OF COMPOSITION IN THE CREATIVE PROCESS OF FINE ARTS CLASSES OF UNIVERSITY SCHOOLS

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Yusupova Shoxista Alimjanovna

Teacher At The Department “Social Sciences And Art Studies” At Gulistan State Pedagogical Institute, Uzbekistan

ABSTRACT

The content and educational importance of fine arts classes in secondary schools. The opportunities given to young people today, the organization of art clubs in schools and the activities of the classes. Development of student's creative abilities and various forms of the law of composition are given as a basis. This article is intended for teachers of circle classes, which includes the goals and objectives of composition in visual arts, pedagogical skills of teaching visual arts, as well as the creative process in composition, as well as composition tools and criteria. reflected in the issues.

KEYWORDS

Purpose, fine art, circle, lesson, student, education, composition, image, typification, plot, psychologist, pedagogue, creativity, ability, perception, constructive, imagination, rhythm, symmetry, asymmetry.

INTRODUCTION

In the years of independence, special attention was paid to improving the quality of education for young people in fine and applied arts based on modern requirements, including the establishment of a training system for fine arts teachers based on international qualification requirements. As a result of extensive reforms in the field of education, a national system of training future teachers of fine arts based on advanced

foreign experiences was launched. One of them is the need to accelerate approaches to the formation of professional competencies in improving the quality of training of visual arts teachers.

Fine arts, especially pencil drawing, painting, and composition, play a special role in raising young people to be artistically competent and in the spirit of loyalty to the Motherland and national art. It requires that the



special subjects taught in general secondary schools are deep and grounded, and it assigns high tasks to young pedagogues and scientists. For this purpose, a number of documents of the government of our republic are aimed at the comprehensive development of our country based on world standards. In particular, great importance is attached to the wide use of our culture, values, and wonderful national art examples created by our ancestors and known to the whole world in the education of young people. In this process, extracurricular activities help us to improve the quality of education.

One of the important directions of pedagogical activities implemented in non-school educational institutions is visual art, which, along with the development of artistic and aesthetic qualities of students, arouses interest in art, as well as the qualities of creativity and creativity special importance was given to content creation. Fine art enriches the spiritual world of the members of the circle, develops their artistic taste, expands their worldview, encourages independent thinking, educates their spirit, all types of art to their students and listeners or it gives knowledge through its artistic and spiritual influence to the viewer and, most importantly, can educate him. At the same time, the qualities of visual arts are unique and cannot be replaced by anything else. Because each profession has its own and appropriate difficulties and secrets, the works created are considered to be an unrepeatable update. In this regard, it is necessary to implement the computer and the systems based on it in the educational process, to develop the psychological and pedagogical foundations of the activity of the teacher and the members of the circle. The possibility of modern technologies in the training process is very wide. The teacher's goal in any visual art class is to make students active, independent, creative and, of course, proactive.

LITERATURE ANALYSIS AND METHODS

Wide involvement of students in extracurricular activities, the role of art clubs is of great importance. The use of these circles in carrying out extracurricular education and training will certainly show good and high results. In the course of the lessons, students expand their knowledge of fine arts (sculpture, architecture, graphics, painting, decorative and applied arts) and practice some of them perfectly. The role of composition is important in adequately studying the above-mentioned types.

Composition is closely related to other specialized disciplines: drawing, painting, art history, perspective, sculpture, applied art, methods of teaching fine art.

The main tasks of composition science are for students:

- development of creative imagination;
- being able to see reality in life;
- education of artistic taste and culture;
- is to teach how to use acquired knowledge and skills in teaching activities.[1.5]

In fine art, it is a means of clearly expressing the idea of an artist (sculptor, etc.), in which the skill of the creator is clearly demonstrated. Through composition, the author arranges lines, shapes, colors and images, absorbs spatial breadth and creates an artistic atmosphere.

Composition (lat. compositio — structure, union, connection) is an arrangement of parts of an artistic work connected in terms of content, character and purpose. It shows the basis of the composition by establishing logic, clarity of form and their mutual harmony. At the base of every work created by the artist is a composition, which describes the imagination, thoughts, and feelings created in the process of perception of existence. Since the



Renaissance, there has been a desire to scientifically justify composition. Each type of fine art has its own compositional styles depending on the creative process. In literature, composition is the situation, interdependence of various parts that serve to form the work artistically, events, characters-images, lyrical digressions, description of details, etc. are subordinated to a certain purpose. The integrity of the composition of the work is its main condition. Since ancient times, the composition has been described as inextricably linked with the idea of the work. The composition is not just the structure of the work, but the purpose, function of this structure, the factor justifying what it is based on. Of course, the idea of the work is important in creating a composition. Whether the chosen image or event is relevant for inclusion in the work or not can be determined only by the work that the creator wants to portray. This is one of the important tasks of composition. In this aspect, the composition shows how meaningful the content is in the work.

DISCUSSION

There are basically four laws of composition: the law of unity, the law of typification, the law of opposite relations (contrast), the law of the dependence of all means of composition on the intellectual content. In order for the created work to be sufficiently perfect, these laws have their place and functions. During the training, the leaders of the club familiarize each member with these laws and help in the effective output of their creative work in the future.

The Law of Integrity. The first law of composition is the integrity of the work. The integrity of the composition determines that the created work of art is built on the basis of law. All elements of the composition are reflected by combining imagination and logical thoughts of the creator. When we observe the created

works, first of all, we pay attention to its general part, that is, its appearance. Following the work, we begin to compare the image with each other. So, in a word, the wholeness (integrity) of the work is understood as the interconnectedness of all the details and parts that make up the composition. The combination of elements of different appearance embodies the characteristics of the composition. The concept of integrity includes such concepts as the direct connection and subordination of the elements of the composition. The basic law of all types of artistic image is integrity. In the created work, the image, shape, color do not appear simply, but they appear in relation to the whole and as a common part. If there is no constructive thought and imagination in the picture, the pieces will look as if they were glued together. In this case, the viewer remembers only the appearance of individual figures. There is no wholeness in the work.

Creative artists use different methods to clearly find the constructive-ideal structure of the composition. Some artists describe the composition they are creating in an orderly manner, while others draw whatever comes to their imagination in an irregular manner, and then start looking for a constructive idea that will guide them. Creating a perfect composition has been considered a difficult path for an artist. Therefore, if we take out even one detail in a perfectly created composition, the integrity of the image can be damaged. Since the interrelationship of all the elements of the composition in this form is clear and meaningful, it cannot be added to or changed at all. The relationship of the composition is not only logical, but also has an emotional aesthetic quality that creates harmony. The problem of the integrity and interdependence of the composition is the non-repetition of the elements of the composition and the continuous connection with the various functions. In the creative process, nothing should be repeated when



creating a composition. In this case, the size, size, spot, type, gesture, intervals and movement sign should not be repeated. Their merging into a whole spot or silhouette can be seen in the portraits of Uzbek artists Malik Nabiyeu, Abdulhak Abdullayev, works of Russian artists Surikov, M. Grekov and Repin. Most of the artists have achieved that many figures and many details are not repeated in their creations.

In order to accurately describe the action in the work, it is necessary to find the climax of the story, that is, to feel and describe the events that will come before and after. Inability to give signs of the above-mentioned law in the work causes the composition to freeze. In this case, only the external appearance of the movement is depicted, even if it is in a dynamic state. Therefore, it is very important that the artist can build life in motion, in the process of new construction. According to the image of a multi-figure composition in the work, it is very difficult to give movement in a single-figure composition. For example, Repin's work "They did not expect" depicts several figures. The viewer who sees this work can easily imagine not only the time depicted, but also what the family was doing and how they were sitting before the person who returned from exile entered. The entry state of the main image is felt in the current state view. Because in the case of all the other characters in the image, traces of previous movement have been preserved. It shows an old mother pushing a chair towards her son, while his wife stops playing the piano and turns to look at him. And even if the next action is not described, it will be possible to feel children's cheerful noise, question-and-answer and tears of joy. The culminating point of the event is clearly visible here. Because time and effort have been given so successfully, the work has come out in a very lifelike form. Artist Yu.I. Pimenov can also see the modern city in action in his works "New Moscow and Yesterday's Street Wedding". The

viewer feels that the events are happening right in front of his eyes. The third characteristic of the law of typification is its novelty. Realistic art depicts life only in its true state. At the same time, it shows that the artist enjoys ordinary everyday life and feels it aesthetically. Aesthetic mastery of the depicted material is one of the specific features of art. Without these aesthetic views, it begins to contradict itself. Therefore, it is necessary for the artistic image to show aesthetic qualities and to create something new in the compositional solution. Indeed, in the works of Michelangelo, Rembrandt, Titian, A.A. Plastov, A.A. Deineka, Uzbek artists O. Tansikbayev and R. Ahmedov, we feel the beauty of the world.

The law of opposite relations (contrast). Another basic law of composition is the law of opposite relations (contrast). This law describes the impressive power of composition of opposite relations. From a long time ago, our artists clearly knew the importance of opposite relations, Leonardo da Vinci in his work entitled "Treatise on Painting" wrote proofs about the contrast of length, texture, character, contrast of materials. In the course of his work, Michelangelo paid great attention to the contrasts of volume and flatness in his works. The appearance of voluminous figures in his works is exaggerated by thin figures or flatness. A person can distinguish objects around him, first of all, based on their silhouette. This situation is important in fine art. A person can perceive the shape of the depicted object depending on the contrast of light and shadow in it. For example, since ancient times, artists have used the contrast of tones in portrait art. In their works, they depicted a bright figure on a dark background. By the 19th century, artists began to use bright backgrounds in portraits.

Monumental works are built on the basis of contrasts. In this case, the length contrast is of great importance. For example, monumentalist-sculptors put small



figures under the feet of large monuments. Ye.A. Kibrik says about the description of the idea in the composition and the psychological and situational contrasts in the construction of the plot: "In the construction of the plot of the composition, it is important to contrast the situations." For example, free pigeons flying on the platform can be a contrasting image to a farmer or a prisoner sitting in a prison car. A worker in dirty, tattered clothes and a well-dressed manufacturer can also show a contrast. Contrasts play a universal role in composition. They show their influence on the construction of the plot, starting from the constructive character of the idea in the composition.

The law of dependence of all laws and tools in the composition on its intellectual content. Based on this law, the artist creates a coherent, impressive, intellectually meaningful work of art. Because the structure of the composition does not have a formalistic scheme with all its parts and details. Therefore, the work should be based on its intellectual content. When a creative artist works on his work, he portrays himself through his composition and gives it the desired value spiritually and aesthetically. In this process, the artist's highest thought and idea comes into play. The work that the artist depicts his thoughts and ideas through composition becomes a work of art. Otherwise, this lens becomes a photographic transfer of real existence, or an image devoid of content and essence. In this law, it is necessary to take into account the relationship of volumes, light, tone and shape, as well as rhythm and plasticity, the state of movement or relative peace, color, symmetry and asymmetry. To create the appearance of unity in the work, the sizes of parts and elements should create a harmonious harmony of proportions. It is necessary to solve these tasks in accordance with the ideological content of the artist. Such works include M.B. We can take Grekov's

work "Tachanka" as an example. Rather than the content and essence of this law, the creator of the work should be a patriot, a strong mind, a burning heart and a sharp mind. For this reason, it is very important to have a big worldview for painting.

RESULTS

One of the main and most important tasks of fine art is to serve as a means of communication between people. The above-mentioned laws are very alien to abstractionism and naturalism. In the field of visual arts, theory equips the practical process with the necessary knowledge. The process of systematically returning the rich material and information collected by artists over the centuries to art begins. The theory of art is of great importance, as is the worldview formed by the artist from his youth. There are basic rules and tools that help an artist in the process of creating a work. If a person does not have any creative ability or interest, it cannot be filled by any laws, rules or tools. Talented creative artists can find a clear and correct compositional solution through their own feelings and intuition. Of course, in order to develop this ability, it is necessary to study and work more on theoretical information and be able to apply it in practice. The composition is built on the basis of certain laws, as mentioned above. Its rules and tools are used throughout the work process. This serves to increase the integrity and effectiveness of the work. The independent thought of the artist, the use of artistic tools that illuminate the impression, and finding an original compositional solution are the pictorial basis of the composition.

The rules of composition can be divided into the following: giving movement (dynamics), peace (statics, golden section 1/3). The principles of composition include rhythm, symmetry and



asymmetry, balance and plot - such as determining the compositional center.

The tools of composition are: format, distance, compositional center, rhythm, contrast, light and shade, color, decorativeness, dynamics and statics, symmetry and asymmetry, openness and closedness, integrity, etc. Thus, we can include composition tools, all the things, rules and principles necessary in the process of its creation. Sentences of this form are different. Above, only the most basic information is provided. Rhythm - everyone knows that rhythm is a universal characteristic of nature. For example, day and night, and the seasons of the year change differently, and the development process of animals, plants and materials has a clear sequence. However, the rhythm in life and art is not the same. There are such concepts in art that one can encounter interruptions, imbalances, and uncertainties in rhythm and rhythmic accents. In visual arts, as in music, it is divided into calm, flat, active, ringing, slowed down and accelerated rhythms. Rhythm is the achievement of placing elements in a certain sequence. In painting, graphics, sculpture, decorative arts, rhythm serves as an important visual tool of composition. Rhythm is important not only in viewing the image, but also in conveying a clear emotionality to the work. It can be given by spots, lines, light and shade, color and tone. The same elements are repeated in the composition, for example, the figures of people, hands, feet and hakozy. As a result, the rhythm is built on the basis of volume contrast. Rhythms play an important role in decorative and applied art. Many works cannot be described. It is built in a clear rhythmic sequence of compositional elements of different types of decorations. Rhythm is a means of describing movement on a plane. Why can rhythm show movement? It depends on our vision. As our gaze moves from one visual element to other similar

elements, it itself participates in the movement. As we focus our gaze on the wave of water, our gaze moves from one wave to the other, creating the illusion of their movement. Fine art, unlike music and literature, belongs to the group of spatial arts, the development of movement in time and distance is its basis. Artists need to know a lot of tools and techniques to create the illusion of the movement of objects in the picture, its character. The rule of knowing the action.

Under the following conditions, objects appear as if they are moving in the rendered image:

- if one or more diagonal lines are used in the direction of movement on the map;
- if there is an empty distance in front of the moving object;
- if the desired climax is chosen that reveals the action and character very clearly. The image appears to be moving, even if we give not only one view of the movement, but also step by step its movements. For example, in ancient Egyptian reliefs, each figure is frozen in a specific position, but if you look at the composition in a circle, you can see a sequence of movements. It appears to be moving in this image. If we watch the work as a whole, we can see this movement, but it is not noticeable in the fragmentary moments of the movement. An open distance in front of a moving object creates an opportunity to mentally continue the movement. If the object is drawn too close to the edges of the paper surface, the motion will appear as if it has stopped. Movement in the creative process can also be described by the direction of the lines in the picture. All lines are oriented according to the depth of the paper layer. In such an image, if we depict the hero in his most powerful moment, the effectiveness of the action will increase even more. At the same time, the smooth painted background of the object and the image of vague contours can show the



feeling of movement. Textured vertical and horizontal lines in the background stop the movement. Changing the direction of this movement speeds it up or slows it down.

The rule of giving statics. The composition is considered static in the following cases:

- if there are no diagonal directions in the depicted picture;
- if the objects are depicted in a still (static) pose, there will be no culmination of the movement;
- if the composition is symmetrical, balanced or based on simple geometric schemes (triangle, circle, oval, square, rectangle). A sense of peace can be seen in a work of art or in other circumstances. In K. Korovin's painting "Winter", despite the abundance of diagonal directions, the dusty horse stands still, the movement in it is not noticeable for the following reasons: the compositional and geometric center of the picture are consistent, the composition is balanced and the open level in front of the horse a tree is depicted. Plotting - determining the compositional center. While creating a composition, the artist should think about what will be the most important thing in the picture and how to highlight this main plot, i.e. the plot-composite center, which is called the "content center".

Of course, it is important that everything is the same in the plot, because the secondary parts are subordinate to the main plot. The center of the composition includes the main action and the main figures participating in it. The compositional center should draw attention to itself in the work. And the center is always created with different tools such as color, light, zoom, contrast, etc. The center of composition is distinguished not only in paintings, but also in graphics, sculpture, decorative art, and architecture. Renaissance painters depicted the center of the composition in the middle of the canvas and wanted it

to remain that way all the time. By depicting the main character in the work in the center of the canvas, the artists wanted to emphasize that he will play an important role in the plot. Without the above-mentioned rules of composition, the works created by the students who are creative in the circle training will not be successful. For this, the training leader must convey all the relevant information in an interesting way!

As a result of the research, the purpose of this article is to encourage the teacher to take a serious and responsible approach to the lesson in visual arts classes.

There are a number of ways to increase student interest in art classes:

- instilling the essence of art into the minds of students;
- holding conversations about the life and work of famous artists and artists, showing films and preparing albums;
- taking the norm, recording the achievements of students, encouraging them and showing exemplary works to all students;
- discussion, question-and-answer and debate about famous and interesting works of art, artists;
- organizing exhibitions of the works of successful students and recommending their works to city, district, regional and republican exhibitions;
- giving new knowledge, concepts and skills to students by the teacher in each session;
- organization of games, questions and answers, competitions (quizzes, crosswords, chainwords) in fine arts classes;
- taking the participants to large museums and exhibitions and organizing trips.



It should be noted that students should choose a specific goal and look from one side when improving their theoretical knowledge in the creative process. For this, it is necessary to pay attention to their interest in the tasks of composition tools and criteria, the compatibility of this material with the students' perception, ability, mental state, skill, and visual ability.

CONCLUSIONS

Nowadays, in modern education, a teacher has to perform a number of tasks in his work.

Firstly, to analyze one's own activity, to be creative, to search, to compare, to critically evaluate the methodological shortcomings and eliminate them, to work tirelessly on further improvement of one's own work, to determine its own form and style. must

Secondly, advanced and highly qualified colleagues should diligently study their work experience, implement and improve it based on their conditions and opportunities.

Thirdly, he should study foreign pedagogical experiences in a creative way. Fourthly, it is necessary to continuously monitor pedagogical technologies and methodical innovations published in our republic and in foreign countries.[10-462]

One of the most urgent problems is to develop a new scientifically based way, form, content, and methods of teaching specialized subjects, drawing, painting, and composition in the classes of visual arts in general education schools. .

Due to the fact that there is less time in the lesson schedule for teaching fine arts, students are more involved in these activities in the convenient form of group work. Pupils who have talent, ability and passion for the field of visual arts, who want to gain knowledge and skills in this field are admitted to the classes of these circles. The experience of the leader is of

particular importance in maintaining the composition of its members. Every student who participates in the club should be interested in the training, actively and regularly participate, fulfill the tasks given by the teacher on time, master the assigned tasks well, actively participate in the youth social movement, community, and school affairs. He will have to show his talent. For this purpose, in order to properly organize the training, it is necessary to conduct the lesson according to the schedule, on time, and to use technologies to prepare students for creative activities. If students have knowledge of composition under the imagination of creativity in training, it can be called the ability to achieve their goals and find a way out of a difficult situation with the help of information. This phrase is used a lot in our industry. In the course of training, it will be appropriate if various technologies are used to convey the teacher's information in the process of creation of composition laws and tools of students.

During the artist's work on the work of visual art, it is organized on the basis of several stages of composition tools. At the end of the creative period, meaning and content are brought to a single form. The analysis of this period of the creative process is an important task of art theory. For this purpose, it is necessary to divide the work of art into several parts and elements. One of the important aspects of the period of the creative process is, first of all, the birth of an idea, the gathering of an idea and the expression of an idea through an image. The above-mentioned definitions are necessarily found based on the means and criteria of composition.

Each created work is a continuous work of composition on the basis of a theme, consisting of several stages, that is, having a set of ideas available for the creative work process, choosing a theme, collecting information for the theme of the work, drafts and



performing sketches, the work is created using the working sketch prepared in the next steps. Therefore, it is useful to have compositional knowledge, to collect materials (data) and to have a full purpose. lib is one of the important components for creating memory-enriched compositions.

The conclusion is that the process of working on composition in the circle classes of secondary schools includes solving creative and technical problems based on skills and knowledge of art theory, composition laws, tools and criteria. In the process of creating a sketch of the first conditional draft, it is necessary not to forget the law of generality and contradiction (contrast) of the composition. Based on these laws, from the very first sketch, the artist has ideas about how to create a viable, perfect work of art.

B. Johanson says: "The first sign of the perfection of the composition is that the content of the picture should be read from a distance at a glance. On the contrary, the most important thing is that the decoration of the composition has not been found to be understandable to the viewer.

When Tomashabin looks at the work once, something stands out. Of course, what we see will be in conflict. It is clear that the law of compositional integrity plays an important role in our perception of a visual work. For a new approach to composition, the artist's personal worldview and ability to feel are of great importance.

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