UDC: 372.874

THE ROLE OF DRAWING AND PAINTING IN THE PROFESSIONAL PREPARATION OF FUTURE ART TEACHERS

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doi:https://doi.org/10.5281/zenodo.22810972

Abstract. This article examines the professional preparation of future art teachers through the acquisition of knowledge and practical skills in drawing and painting. It analyzes effective instructional methods, including problem-based and inquiry-based learning, the heuristic approach, and the use of modern educational technologies. Particular attention is given to the role of master classes and creative projects in developing students' professional competencies. The proposed instructional approaches contribute to the development of artistic analysis, creative thinking, and pedagogical competence among future art teachers.
Keywords: visual arts, drawing, painting, teaching methodology, professional preparation, creative thinking.

INTRODUCTION

Drawing and painting occupy a central place in art education and constitute an integral component of the professional preparation of future art teachers. These disciplines not only develop essential artistic skills, such as technical proficiency and the ability to perceive and represent form and color, but also contribute to the development of the methodological competencies required to effectively communicate artistic knowledge and skills to students. In the context of contemporary education, where increasing emphasis is placed on the development of creative thinking and individual expression, the ability of future teachers to effectively teach drawing and painting has become particularly relevant.

In Uzbekistan, considerable attention is being devoted to the reform and modernization of the education system. Decree No. UP-158 of the President of the Republic of Uzbekistan, dated October 16, 2024, is aimed at modernizing the educational process, introducing contemporary teaching methods, and improving the quality of teacher training, including in the field of visual arts education [1, p. 1].

The purpose of this article is to examine the role of drawing and painting in the professional and methodological preparation of future art teachers and to demonstrate their practical significance through specific examples.

MATERIALS AND METHODS

To establish the theoretical framework of the study, an analysis of contemporary literature on teacher training and art education was conducted. The works of both national and international scholars addressing methods of teaching visual arts, the role of drawing and painting in developing teachers' professional competencies, and the importance of practical training were reviewed. Particular attention was paid to the works of B. Boymetov [2], S. Abdirasilov [3], N. Tolipov [3], and N. Nurtaev [5], who emphasizes the importance of drawing and painting in the preparation of

future art teachers. The study also examined the research of R. Khudoyberganov [9], which highlights the significance of color theory in composition. In turn, A. Golub [8] considers drawing as a means of developing perception and analytical thinking among future visual arts teachers. The studies of Nickelsen Alyona [10] emphasize the influence of painting on the educational process. University-level textbooks, including Qalamtasvir by B. Boymetov and Painting by R. Sh. Khalilov [4], discuss methods of using drawing and painting to develop students' creative thinking and professional skills, as well as methodological approaches to teaching these disciplines in schools.

Contemporary educational standards emphasize the need to develop in future teachers not only professional skills in visual arts activities but also well-developed methodological, analytical, and creative competencies. In this context, drawing and painting play a key role in the system of art teacher preparation, as these forms of artistic activity provide the foundation for visual thinking, professional mastery, and artistic taste.

Traditionally, drawing and painting have been regarded as disciplines primarily aimed at developing technical skills and representational abilities. However, in the context of the modernization of teacher education, there is an increasing need to integrate new methodological approaches that contribute not only to the development of artistic skills but also to the cultivation of creativity, critical thinking, reflective abilities, and individual artistic expression. We propose an expanded methodological model incorporating a range of relevant approaches aimed at providing comprehensive and in-depth preparation of future teachers. To further analyze the role of drawing and painting in the preparation of future art teachers, we expanded existing approaches and introduced the following methods:

1. **Problem-Based Exercises** - The problem-based exercise method is aimed at developing analytical and creative thinking through the independent solution of artistic tasks. In this context, students are presented with tasks that do not have a single predetermined solution and require interpretation and the development of an individual artistic approach. For example, the task of "conveying an emotional state through composition and color" encourages students to make a deliberate choice of artistic means. This method stimulates exploratory activity, promotes the development of skills in analyzing and synthesizing visual information, and fosters independent thinking.

2. **Research Method** - The research approach expands the boundaries of traditional instruction by integrating elements of scientific inquiry into the process of artistic activity. It involves the active study of visual and lighting phenomena, as well as artistic materials and techniques. For example, students may observe and experiment with color under different lighting conditions (natural, artificial, and directional), while analyzing changes in form and tonal relationships. This approach develops not only practical skills but also competencies related to empirical inquiry, the interpretation of visual phenomena, and the justification of artistic decisions.

3. **Heuristic Method** - The heuristic method is focused on developing imagination, associative thinking, and the ability to engage in abstraction. It is implemented through tasks involving drawing from memory or imagination, as well as transforming real objects into stylized images. Particular importance is given to exercises involving transformation, metamorphosis of forms, and the search for metaphorical solutions. Such exercises develop students' "artistic imagination," which is an essential component of creative pedagogy. The heuristic method enables future teachers to effectively teach children non-standard and imaginative forms of thinking, which is particularly relevant to fostering artistic giftedness among schoolchildren.

4. **Volumetric-Constructive and Tonal-Pictorial Methods** - These methods are aimed at developing students' spatial thinking, their ability to analyze form, and their capacity to convey

light-and-shadow relationships. The volumetric-constructive method involves studying the form of objects through their structural organization and internal construction rather than focusing solely on their external appearance. This is particularly important when teaching students to depict complex objects and figures. The tonal-pictorial method focuses on mastering tonal gradations and revealing form through light and shadow, thereby developing sensitivity to subtle nuances and delicate color transitions. Together, these methods deepen students' understanding of pictorial form and prepare future teachers to explain the principles of image construction on a scientific and artistic basis.

5. **Demonstration and Visual Modeling Method** - One of the key methods in teaching visual arts is demonstration, which enables the effective transmission of technical techniques, work sequences, and procedures for creating an image. By observing the teacher's drawing process, students can not only master specific technical skills but also analyze the logic underlying artistic actions. This subsequently contributes to their ability to demonstrate and explain artistic processes in their own teaching practice.

6. **Method for Developing Artistic Perception** - The development of artistic perception is an essential condition for cultivating the aesthetic culture of future teachers. Familiarization with works of visual art from different historical periods, cultures, and artistic styles broadens students' horizons, develops their understanding of the historical and cultural context of artworks, and enhances their ability to interpret artistic imagery. This method includes the analysis of reproductions, museum-based learning activities, interpretive discussions, visual reflection, and the integration of interdisciplinary knowledge. As a result, students develop a more conscious approach to the selection of artistic means, while their aesthetic thinking and ability to engage in artistic and pedagogical interpretation are enhanced.

The integration of diverse teaching methods aimed at developing both artistic and practical skills and pedagogical competencies plays a key role in shaping the professional readiness of future visual arts teachers. Each method incorporated into the educational process-whether problem-based learning, research activities, heuristic techniques, volumetric-constructive and tonal-pictorial approaches, demonstration, or the development of artistic perception-makes a significant contribution to the development of specialists who possess not only technical proficiency but also methodological flexibility, creative initiative, and broad cultural and pedagogical perspectives [11].

The combined application of these methods ensures comprehensive and holistic preparation, in which the mastery of drawing and painting techniques is not limited to reproducing academic procedures but becomes a process of deeper understanding of artistic thinking, emotional and figurative expression, and the pedagogical transmission of visual experience. In this context, students not only acquire professional skills in working with graphic and painting materials but also learn to analyze artistic form, interpret it within different cultural and semantic contexts, and, most importantly, communicate this knowledge and these skills to learners while taking into account their age-related and individual characteristics.

Such an approach enables future teachers to develop a broad range of professionally significant qualities, including observation skills, the ability to conduct artistic and methodological analysis, communicative competence, flexibility of thinking, the ability to adapt educational materials, and the capacity to apply varied forms and means of art instruction. The methodological richness of the educational process contributes to the development of pedagogical intuition, an understanding of the dynamics of learners' artistic development, and sustained motivation for continuous professional self-improvement.

Consequently, the systematic integration of the above-mentioned methods into the structure of professional teacher preparation makes it possible to speak not merely of effective mastery of the

fundamentals of visual literacy, but of the formation of comprehensive pedagogical competencies. These competencies include the planning and delivery of lessons, the assessment of students' artistic development, and the creation of an educational environment conducive to the realization of their creative potential. Thus, the aim is not to prepare a mere practitioner, but rather a teacher-artist capable of thinking figuratively, acting flexibly, and teaching consciously on the basis of solid professional foundations [12, p. 147].

RESULTS AND DISCUSSION

The study was conducted in February 2025. It involved 360 second- and third-year undergraduate students majoring in "Visual Arts and Engineering Graphics" at Tashkent State Pedagogical University (TSPU), Andijan State Pedagogical Institute (ASPI), and Gulistan State Pedagogical Institute (GSPI). Second-year students focused on mastering basic skills in drawing, painting, and the fundamentals of composition, with particular emphasis on watercolor techniques. They studied glazing, gradient transitions, wet-on-wet painting, and dry-brush techniques. Third-year students completed more complex tasks, including the development of educational projects, the creation of series of thematic watercolor works, and methodological materials for teaching oil painting. This approach made it possible to assess the effectiveness of the teaching methods at different stages of professional preparation and their influence on the development of professional competencies [1, p. 16].

As a result, the students demonstrated significant improvement in their professional skills, including the critical analysis of artworks, effective lesson planning, and proficiency in various drawing and painting techniques. In particular, third-year students demonstrated a high level of competence in developing original projects and preparing methodological recommendations for the use of oil painting in art education [3, p. 12]. Their progress was reflected not only in the quality of their finished artworks but also in their ability to justify artistic decisions, select appropriate techniques, and organize the stages of practical instruction. Students increasingly demonstrated an understanding of how theoretical principles of composition, color, perspective, and tonal relationships could be applied in both artistic practice and classroom teaching.

The final student projects presented in their portfolios further confirmed the effectiveness of this approach. Second-year students successfully mastered the basic techniques of drawing and painting, including compositional arrangement, form construction, tonal modeling, color mixing, and the representation of light and shadow. Third-year students, having acquired these fundamental skills, applied them to the implementation of more complex creative ideas and the development of educational materials. Their projects demonstrated greater independence, originality, and methodological awareness. In addition, students became more confident in explaining artistic techniques and adapting practical assignments to different levels of learner preparedness. These results indicate that the systematic integration of practical artistic activities with methodological training contributes significantly to the professional development of future art teachers and strengthens their readiness for independent pedagogical practice.

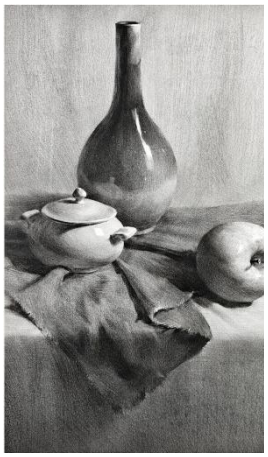
Drawing as the Foundation of Professional Preparation

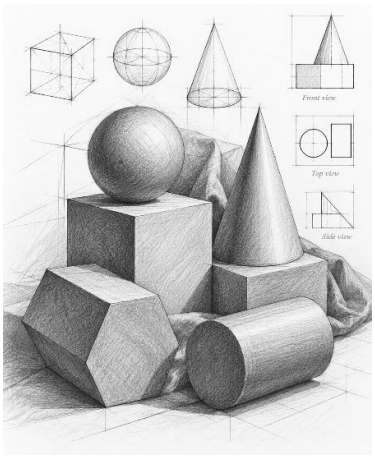
Drawing provides the foundation for artistic mastery and pedagogical skills. Its mastery produces the following outcomes:

1. Development of Observation Skills. For example, when completing the task "Still Life with Drapery," students learn to analyze the folds of fabric and accurately represent light and shadow and proportions. Teachers can subsequently apply these skills when teaching schoolchildren the basic principles of drawing (Figure 1).

2. Analytical Thinking. The task "Decomposing Form into Geometric Shapes" (for example, representing a jug as a combination of a cylinder and a sphere) helps students understand the structural organization of objects, which is essential for explaining perspective and volume to schoolchildren (Figure 2).

3. Practical Application. Having mastered drawing, future teachers can design lessons in which students begin by drawing simple objects, such as an apple or a cube, and gradually progress toward more complex compositional tasks (Figure 3).





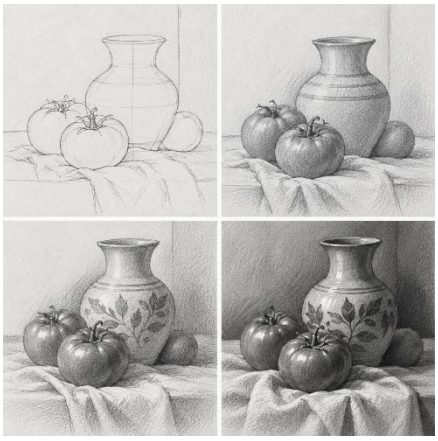


Figure 1. Development of Observation Skills.

Figure 2. Analytical Thinking.

Figure 3. Practical Application.

Painting as a Means of Methodological Preparation

Painting develops more advanced skills related to color and artistic expressiveness:

1. Color Perception. The exercise "Color Study of a National Still Life" teaches students to mix paints to achieve transitions from warm to cool tones. This helps future teachers explain to schoolchildren how color influences the mood and emotional impact of an artwork (Figure 4).

2. Technical Mastery. Working in watercolor, for example, on the still life "Jug with Fruit," requires an understanding of glazing techniques and the use of light and shadow. Students subsequently adapt these skills for school lessons, teaching children the fundamentals of painting (Figure 5).

3. Methodological Competence. Developing a lesson entitled "Creating Color Harmony" using a palette of 3 - 4 colors enables future teachers to teach schoolchildren how to select appropriate shades and construct a harmonious composition (Figure 6).

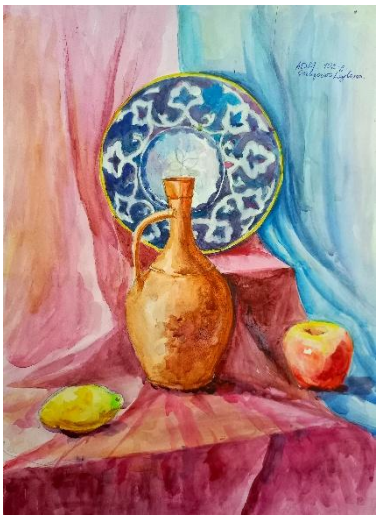


Figure 4. Color Perception.



Figure 5. Technical Mastery.



Figure 6. Methodological Competence.

As part of the experiment, two groups of second- and third-year students majoring in "Visual Arts and Engineering Graphics" from the aforementioned higher education institutions participated in the study. The total number of participants was 360 students (Table 1). The participants represented different stages of professional preparation, which made it possible to examine the effectiveness of the proposed teaching methods in relation to students' academic experience and level of artistic development. The study focused on the development of practical skills in drawing and painting, as well as methodological, analytical, and creative competencies. Particular attention was paid to students' ability to apply acquired artistic knowledge in the preparation and implementation of educational activities. The participants were divided into control and experimental groups to compare the outcomes of traditional and innovative approaches to art education.

The first group - the control group - consisted of 178 students. The group's mean score was 70 before the experiment and increased to 75 after its completion.

The second group - the experimental group - consisted of 182 students. The group's mean score was 72 before the experiment and increased to 85 following the implementation of the experimental activities.

Table 1.

Groups	Number of Students	Mean Score Before the Experiment	Mean Score After the Experiment
Control Group (2nd and 3rd year)	178	70	75
Experimental Group (2nd and 3rd year)	182	72	85

The analysis of the results shows that the mean score of the students in the experimental group was **10 points higher** than that of the control group, indicating a more substantial improvement in

academic performance as a result of applying innovative methods and technologies in the educational process. This result confirms the effectiveness of the selected teaching approaches.

Analysis and Discussion. Drawing and painting develop a comprehensive set of competencies among future teachers. Drawing, as a more structured discipline, teaches precision and analytical thinking, which are essential for explaining the fundamentals of art to schoolchildren. Painting, in turn, adds an emotional and creative dimension, enabling teachers to inspire and motivate their students. Methodological examples such as "Still Life with Drapery" and "Color Study of a National Still Life" demonstrate how theoretical knowledge can be transformed into practical classroom activities [6, p. 152].

A comparison of the two artistic techniques confirms their complementary nature: drawing provides structure, while painting provides expressiveness. Drawing develops students' ability to observe, analyze, construct, and accurately represent the proportions, spatial relationships, and structural features of objects. These skills form an essential foundation for understanding visual form and enable future teachers to explain the principles of representation in a clear and consistent manner. Painting, in contrast, expands these abilities by introducing color, tonal relationships, atmosphere, emotional expression, and individual artistic interpretation. The integration of both disciplines therefore allows students to develop a more comprehensive understanding of visual language and artistic communication. This complementarity enables teachers to remain flexible and adapt instructional materials to different levels of student preparedness, learning objectives, and individual abilities. It also creates opportunities for combining traditional academic exercises with creative and practice-oriented assignments. However, insufficient attention to drawing and painting in educational curricula may weaken professional preparation and reduce future teachers' ability to teach visual arts effectively [8]. Therefore, these disciplines should receive adequate theoretical and practical time within teacher-training programs, ensuring continuity between artistic skill development and methodological preparation. A balanced combination of drawing and painting can ultimately strengthen students' confidence, creativity, professional independence, and readiness for effective pedagogical practice.

CONCLUSION

Drawing and painting are not merely disciplines within the visual arts curriculum but fundamental means of developing the professional identity of future art teachers. They ensure the comprehensive development of the teacher's personality by combining technical mastery, methodological awareness, and creative initiative. Through the systematic acquisition of fundamental drawing and painting skills, students develop qualities such as spatial and visual thinking, keen observation, the ability to conduct artistic analysis, and aesthetic sensitivity.

Through drawing, students acquire skills in accurately constructing forms, understanding structural principles, and applying perspective. Painting, in turn, develops perceptual sensitivity, a nuanced understanding of color relationships, and the ability to convey atmospheric conditions and emotional states through artistic means. Together, these disciplines foster in future teachers the ability to interpret the visual world deeply and express themselves professionally through artistic practice.

Particular importance should be given to practice-oriented forms of instruction, such as master classes, educational and creative projects, observational studies, interpretive assignments, and teaching practice exercises. These forms not only improve students' practical artistic skills but also contribute to the development of their individual methodological styles. Through participation in such activities, students become familiar with a variety of techniques and artistic approaches, which

expands their pedagogical repertoire and enhances their ability to respond flexibly to the educational needs of schoolchildren.

The integration of digital and multimedia technologies is becoming an equally important component of contemporary teacher preparation. The use of graphic tablets, digital painting software, virtual exhibitions, online courses, and digital archives of artworks makes it possible to integrate traditional artistic knowledge with contemporary formats of visual culture. This provides future teachers with opportunities to engage effectively with the digital generation of learners and to use technology as a means of art instruction, visualization, and communication.

Thus, the inclusion of drawing and painting in the professional preparation of future art teachers should be regarded not only as a necessary condition for meeting academic standards but also as a strategically important direction in the development of a new generation of educators. Mastery of artistic and practical skills enables future teachers to combine technical precision and professional culture with creative freedom and individual artistic thinking. Such teachers are capable of creating an emotionally engaging, aesthetically organized, and educationally meaningful visual environment, effectively using artistic means in the learning process, and purposefully developing artistic taste, imagination, visual thinking, and creative activity among the younger generation.

The preparation of such specialists requires a systematic, scientifically grounded, and methodologically diverse approach to teaching drawing and painting. Only under these conditions can art education fulfill not merely the function of training practitioners but also its broader mission of developing cultural mediators - educators capable of inspiring, teaching, and fostering children's artistic development in accordance with humanistic values and creative freedom.

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