

STAGES OF LEARNING TO WORK IN THE LANDSCAPE GENRE IN MUSIC AND ART SCHOOLS

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Abstract: This article presents general concepts about the landscape genre. It also discusses the step-by-step process of teaching students to work with landscapes in fine arts lessons at music and art schools, and the influence this has on students.

Keywords: composition, landscape, lighting, colors, focal point, art.

Fine art is an integral part of human cultural life and has not lost its significance from ancient times to the present day. Through art, a person expresses their inner feelings, worldview, attitude towards nature, and aesthetic taste. In particular, in the education system, fine art plays a role in shaping students' creative thinking, developing a sense of beauty, and fostering their need to create. Today, through teaching fine art in preschools and schools, children's observation, memory, thinking, reflection, and creative approaches are developed. Especially through studying the landscape genre, students acquire the ability to understand and depict nature, capture its beauty, develop compositional thinking, and master visual skills.

Fine art is one of the main subjects in education and has been studied for centuries. Initially, drawing skills were of little importance to humans, mainly serving as a means of communication. Since ancient times, people have been developing the ability to draw. In schools, students should be introduced to types of fine art such as painting, graphics, sculpture, and decorative art in more depth. In preschools and schools, fine art helps develop children's thinking, reveal their abilities, express opinions independently, prepare them for continuous education, improve their speech, foster love for the environment, uplift their spirit, and promote harmony with nature. In schools, preparing children in visual arts is very important. Gaining knowledge and skills in materials like drawing and modeling helps develop major competencies in children's minds. The landscape genre is one of the most famous and widespread directions in fine art, reflecting the beauty of nature and natural views. It also includes images of urban architecture, seascapes, and more. Studying the landscape genre in music and art schools not only helps students create fine art but also offers deeper understanding and perception of the natural world. This genre began to form in ancient Eastern countries such as Babylon, Assyria, and Egypt in the 15th-16th centuries BC. Murals and bas-reliefs depicted landscapes in scenes of battles, hunting, and other activities. In the Muslim East, special attention was paid to landscapes in book miniatures from the 13th-14th centuries, characterized by pure colors, balanced composition, and magical garden depictions. In Western European art, landscapes were seen as an important part of the spiritual world. Landscape painters brought revolutionary changes with new styles and techniques. Artists like Claude Monet, Vincent Van Gogh, Joseph Turner, and Edvard Munch played a crucial role in the development of this genre. In the 19th-century Russian landscape genre, romantic traditions were leading, while in the second half of the 19th century, the realist movement led by the Peredvizhniki (Wanderers) flourished.

In Central Asia, especially Uzbekistan, medieval art, like in other Eastern Muslim countries, mainly focused on decorative ornaments, with plant motifs frequently used. In Herat and Central Asian miniature art, landscapes were highly developed. Examples include the nature scenes created by Kamoliddin Bekhzod. His followers — Abdulla Musavvir, Mahmud Muzahhib, Muhammad Nadir Samarkandi, Muhammad Murad Samarkandi, and others — also played significant roles. The real

development of the Uzbek landscape genre began in the 20th century, with P. Benkov, U. Tansiqboyev, A. Mirsoatov, N. Qoziboyev, R. Ahmedov, R. Temurov, N. Karakhan, and others making great contributions. The landscape genre has two main types. The first is an independent type featuring only landscapes. The second type includes a landscape as the background for another image. For example, a portrait with a city or natural scenery in the background. The first step in creating a landscape is to gain inspiration — by going out into nature, studying it, or observing fine art works. The ever-changing nature, lighting, and colors are essential factors in the composition. Composition is crucial as it directs attention to specific points. It involves selecting the main object, perspective, lighting and shadows, and focal points. Work begins with the general composition and then moves to small details. According to the rule of moving from the general to the particular, relationships between landscape objects are established first, making it easier to arrange colors and details later. Accurately depicting small details — the shape of leaves, the smooth or jagged surfaces of mountains, or the forms of clouds — ensures the work is convincing and appealing. Once the landscape is completed, final adjustments are made. Viewing the work after several hours or days provides a fresh perspective and allows changes. If an artist paints an imagined environment without careful study and analysis, the result will lack authenticity and fail to attract viewers. Constant practice trains the artist to perceive subtle changes and to accurately convey nature's color and tonal features.

The landscape genre is a widely spread and fascinating category in fine art, and it involves a complex, creative process of understanding and transforming nature through art. In music and art schools, learning the stages of working in this genre helps students gradually build their fine art knowledge and skills. This process includes theoretical knowledge, observation, practical exercises, and creative thinking. Before starting a topic, students receive general information about the landscape genre — its historical development, famous landscape painters, their works, and types of landscapes (urban, seascape, etc.). Students observe nature or their surroundings directly and select suitable subjects or objects. Sketches are made with simple pencils, charcoal, or pens, the horizon line is marked, the main composition center is identified, and concepts of linear and atmospheric perspective are introduced, including distance, volume, and placement.

Landscapes are divided into three planes: foreground, middle ground, and background. Details in each plane are refined, with their clarity and brightness adjusted to create a sense of distance through aerial perspective. Work with color involves selecting hues, achieving color harmony, practicing with watercolor, gouache, pastels, or other materials, balancing warm and cool colors, and animating the composition through light and shadow.

Finally, students analyze, correct, and evaluate their work, present it to the group, exchange opinions, and receive feedback from the teacher, who points out strengths and weaknesses. In music and art schools, outdoor practice (plein air) sessions are organized as part of fine art classes. During these sessions, students learn to observe and perceive the environment. First, they go out to view the surrounding scenery. Children choose a proper viewpoint and adjust the paper size accordingly. They sketch the desired subjects or objects using simple tools. Before completing the landscape, sketches of trees and plants are made, the horizon line and perspective rules are explained. The teacher uses examples like roads or canals in the landscape to clarify linear perspective. Younger children might be tasked with drawing a single tree, while older students may be asked to compose a scene involving a tree, nearby plants, houses, and other objects. Once the sketch is reviewed and its flaws corrected, it is divided into three planes. The concept of aerial perspective is explained. The importance of color harmony and tonality is emphasized. At each stage, techniques are learned and applied in practice, helping students develop their creative potential. Students are taught to properly arrange compositional elements, maintain proportions between primary and secondary objects, and consider

how the theme, time of day (morning, afternoon, evening), and season (spring, summer, autumn, winter) should be reflected in their work. This fosters observation and visual thinking.

Next, students begin working with color materials such as watercolor, gouache, pastel, or colored pencils, bringing the landscape to life. Lessons are conducted on the interrelation of colors, light and shadow, balancing cool and warm hues, and tonal values. This helps not only to improve visual skills but also to develop students' aesthetic sense.

At the final stage, students present their work, share opinions in groups, and receive feedback from the teacher, who assesses their efforts, highlights achievements, and points out shortcomings. This method teaches students not just how to draw, but also how to think creatively and critically evaluate their work. Working in the landscape genre means not only drawing but also feeling nature, understanding it, and expressing it through art. Therefore, engaging with this genre enriches children's aesthetic worldview and plays an important role in shaping them as creative individuals.

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