

Innovative Pedagogical Approaches In Painting Classes

Khalilov Lenar Shevketovich

Shakhrisabz State Pedagogical Institute,
Lecturer at the Department of Art Studies

lenarkhalilov34@gmail.com

Abstract

This article examines the use of the granulation effect in watercolor painting as an innovative approach in painting classes. The aim of the study is to demonstrate the pedagogical potential of this technique in developing students' creative thinking and aesthetic perception. An experiment conducted among students of the Shakhrisabz State Pedagogical Institute confirmed that granulation enhances the emotional expressiveness of artworks, stimulates interest in independent exploration, and increases the effectiveness of the educational process.

Keywords: watercolor, granulation effect, painting, innovative method, creative thinking

Modern art education in Uzbekistan is currently undergoing an active stage of renewal, which is closely connected with the task of preparing a creatively thinking individual, capable of independent artistic exploration and innovative approaches in art. One of the promising directions in this process is the use of the unique expressive possibilities of watercolor, in particular the effect of granulation, which until now has remained little studied in pedagogical practice.

Granulation in watercolor represents a special visual phenomenon that arises from the interaction of pigments, water, and paper, resulting in uneven pigment deposition and the formation of unique textures and surfaces. This phenomenon has long been known to practicing artists; however, its purposeful application in the educational process holds significant methodological and pedagogical potential. Within the framework of traditional painting instruction, watercolor has often been perceived as a technique requiring precision and control over every brushstroke. The use of granulation, however, opens up a new dimension — it encourages students to work more freely, to experiment, to trust the artistic process, and to rely on their own imagination.

For a long time, pedagogical practice in Uzbekistan paid primary attention to classical methods of teaching painting: hatching, smooth color application, and the layered watercolor technique. These approaches are essential for developing professional skills, yet they do not always stimulate students' creative imagination. Meanwhile, in global practice, there is a stable interest in experimental techniques. In particular, in art education in European countries and the United States, granulation is increasingly considered not only as a decorative device but also as a means of developing students' creative thinking and emotional responsiveness. In domestic pedagogical literature, the topic of granulation as a teaching method is almost absent. Studies conducted in recent years have mainly addressed general issues of art education and watercolor methodology. Researchers have emphasized the importance of students' emotional involvement and the need to foster aesthetic taste; however, no specific methodological developments on the use of granulation have yet been proposed. This defines the relevance of the present study: to identify and describe the pedagogical potential of granulation and to demonstrate its possibilities in developing students' creative thinking and aesthetic perception. The use of granulation also has a broader cultural context. In the history of watercolor, many examples can be found where artists consciously turned to chance and texture effects. The works of English watercolorists of the 18th–19th centuries, French Impressionists, and contemporary artists demonstrate that unpredictability and spontaneity can become an important source of artistic expressiveness. Within the educational process, this acquires special significance: the student learns not only to control the material but also to accept its

natural properties, transforming them into a means of artistic language. Practice has shown that when using granulation in painting classes, students begin to work with color more boldly, pay attention to the structure of the paint spot, and search for unexpected solutions. This is directly related to the development of their creative competencies, which are considered key in modern pedagogy. Furthermore, the effect of granulation contributes to emotional engagement: students observe the process with interest, experience the joy of discovery, which positively influences their motivation for learning.

The study established that granulation can be regarded as an innovative method of teaching painting. Its innovativeness lies in the introduction of elements of experimentation, freedom, and unpredictability into the educational process. At the same time, the traditional objectives of training are preserved: the development of visual accuracy, a sense of color, and compositional thinking. To these is added a new aspect — the formation of readiness for creative risk and the ability to perceive and use the accidental as an artistic value. Thus, watercolor granulation becomes not merely a technical device but an important pedagogical tool that contributes to:

- *the development of creative thinking;*
- *the formation of aesthetic perception;*
- *the enhancement of emotional responsiveness;*
- *the stimulation of interest in independent work;*
- *the expansion of students' artistic vocabulary.*

In conclusion, the granulation effect in watercolor is not only an expressive artistic technique but also an effective innovative method in teaching painting. Its application fosters the formation of students' creative competencies, aesthetic perception, and emotional responsiveness, while also increasing their motivation for learning and independent artistic exploration. This experience opens up prospects for further research related to the integration of granulation into various areas of art education and the development of new methods for its teaching.

REFERENCES

- Базыма, Борис Алексеевич. "Цвет и психика." 2001,
- Полякова, Ю. А. "Методическое пособие для уроков живописи и декоративной композиции «Цвет и цветовые гармонии».
- Журикова, Татьяна Леонидовна. "Колористические способности учащихся и их развитие на занятиях по живописи." Омский научный вестник 4 (89) (2010): 192-195.
- Whitney, E. A. (2012). Complete guide to watercolor painting. Courier Corporation.
- Pollard, J. G. (2013). Watercolor Unleashed: New Directions for Traditional Painting Techniques. Penguin.
- Blake W. Acrylic watercolor painting. – Courier Corporation, 1997.
- Zhang, Li, and Yiqian Xiao. "The development and transformation of watercolor painting style from the perspective of psychology." Psychiatria Danubina 33.suppl 7 (2021): 234-236
- Johnson, Cathy. Watercolor Tricks & Techniques: 75 New and Classic Painting Secrets. Penguin, 2010.
- Abdirasilov, Sunatulla. "Akvarel rangtasvir texnologiyasi asosida psixologik portret tasvirlashning asoslari." Journal of Culture and Art 2.2 (2024): 28-37.
- Narziyev, Nuriddin. "Rang-tasvirda akvarel texnikasining bugungi kundagi ahamiyati." Евразийский журнал технологий и инноваций 1.5 Part 2 (2023): 104-105.
- Jonibekovich, Hayitboyev Diyorbek. "Akvarel bilan rangtasvir ishlash texnikasi." Лучшие интеллектуальные исследования 31.2 (2024): 81-86.
- Халилов, Л. (2024). Rangtasvir mashg'ulotlari orqali talabalarning ijodiy qobiliyatlarini oshirishning ilmiy nazariy asoslari. Общество и инновации, 5(9/S), 26-31.

- Халилов, Л. (2024). Talabalarning hissiyotlarini ranglar orqali boshqarish va ifoda etish metodi. Общество и инновации, 5(8/S), 279-284.
- Khalilov, I. (2024). Zamonaviy san'atda akvarel. klassik texnologiyaning rivojlanishi. Journal of Culture and Art, 2(3), 60-66.