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# Methodology for Teaching Students to Work on Naturmort With Oil Paint in Extracurricular Classroom Classes

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**Abstract:** The article analyzes the methodology of teaching students to draw oil paintings during extracurricular club activities in pedagogical higher education. The effectiveness of teaching is studied using methods such as demonstration exercises, practical tasks, reflexive analysis, individual approach, and group collaboration. Methodological and infrastructural limitations in education are carefully considered, and the importance of fine arts education in the professional training of future teacher-artists is substantiated.

**Keywords:** Palitra, method, individual, individual, still life, composition, reflection, demonstration, combination, visual, spatial.

**Introduction:** In our republic, fine arts education is one of the important means of revealing the creative potential of students in the modern education system, developing their aesthetic perception, and forming creative skills. In particular, extracurricular club activities provide students with the opportunity to test their creative abilities, develop a unique style through an individual approach, and become familiar with various art techniques. Painting a still life with oil painting, as one of the important areas of art education, serves to develop in students not only technical skills, but also such skills as color harmony, compositional structure, and the use of visual aids. This process enhances students' not only creative but also analytical and problem-solving abilities, as drawing still lifes requires correct interpretation of object shapes, sizes, light-shadow relationships, and color palette.

The oil painting technique, with its multifaceted

possibilities, provides students with creative freedom, but at the same time, this process requires a complex and systematic approach. By drawing still lifes, students not only learn to depict objects realistically but also gain the opportunity to express their feelings, worldview, and creative imagination. Extracurricular club activities create an appropriate environment for making this process more effective, as these activities, unlike mandatory classes, are usually based on students' own interests and motivation. Therefore, the methodological approaches used in club activities are crucial for increasing students' creative activity and strengthening their interest in art. If club activities are based on a step-by-step methodology, students' technical skills in painting still lifes with oil paint will significantly improve. This hypothesis aims to test the effectiveness of the systematic approach in the process of drawing still lifes.

The use of creative tasks and an individual approach in the process of drawing still lifes enhances students' aesthetic perception and inner motivation. This hypothesis emphasizes the importance of creative freedom in developing students' unique style. Combining theoretical knowledge with practical exercises in teaching oil paint techniques deepens students' understanding of composition, color harmony, and light-shadow relationships. This hypothesis assesses the effectiveness of the integration of theoretical and practical education. Balancing group and individual work in club activities contributes to the formation of students' unique creative approaches, as well as the development of collaborative skills. This hypothesis explores the balance between social interaction and individual creativity.

## METHODOLOGY

To strengthen the scientific foundations of this research, national and international literature on fine arts education, pedagogical methodology, and the development of creative competencies was systematically analyzed. In the process of analysis, special attention was paid to the pedagogical possibilities of drawing still lifes using oil painting techniques, the influence of extracurricular club activities on the development of students' aesthetic perception, and the issues of improving the professional training of future teachers.

In international literature, Vygotsky's sociocultural theory (1978) emphasizes the importance of social interaction and mediating tools in the learning process, justifying the need to balance group cooperation and individual creativity in club activities. Kolb's model of experiential learning (1984) demonstrates the

effectiveness of skill formation through practical exercises, which ensures the pedagogical significance of methods based on experience and reflection in painting still lifes with oil paints. Bloom's Taxonomy of Learning Objectives (1956) provides differentiated criteria for assessing student development in the cognitive, affective, and psychomotor domains, which were used as the main guide in determining learning outcomes. Gardner's theory of multiple intelligence (1993) reveals possibilities for the development of visual-spatial intelligence through visual art, which substantiates the influence of still life painting on aesthetic and creative development. Eisner (2002) emphasizes the role of art education in enhancing students' emotional and creative potential.

In national literature, Sultonov (2019) discusses the methodological features of teaching fine arts, especially the importance of practical classes in the training of future teacher-artists in the education system of Uzbekistan. Khudoyberdiyev (2021) analyzes the role of fine arts education in the development of creative competencies based on UNESCO standards and strengthens the methodological foundations of activities such as drawing still lifes. Muratov (2018) provides practical recommendations for organizing creative tasks in teaching fine arts and developing students' aesthetic perception. Analysis of the literature revealed a lack of systematic methodological approaches in teaching oil painting, which emphasizes the scientific and practical relevance of this research.

The teaching methodology was aimed at developing the skills of future teachers in painting oil paintings in extracurricular club activities. The methodology, based on traditional oil painting techniques, served to improve students' technical skills, creative approach, and aesthetic perception. The learning process was based on Vygotsky's sociocultural theory, Kolb's model of experiential learning, and Bloom's taxonomy, balancing students' individual and group activities.

**Teaching Methods** The following methods were used in the teaching process, adapted to the specifics of painting still lifes with oil paints:

**Demonstration exercises:** Teachers demonstrated in practice the basic techniques of oil painting (for example, *alla prima*, layered painting, *impasto*) and the organization of still life composition. This method, based on Vygotsky's sociocultural theory, ensured learning through modeling under the guidance of a teacher. Observing the teacher's actions, the students studied the harmony of colors, light and shadow relationships, and the construction of the composition.

**Practical tasks:** Students completed sketch assignments on various topics, for example, creating compositions

based on fruits, vegetables, flowers, or everyday objects. This method, based on Kolb's experimental learning model, allowed students to experimentally master the textural and color properties of oil paints. The assignments were open in nature to encourage the students' creative approach.

**Reflective analysis:** Students discussed their work in a group and exchanged views on the quality of the composition, color harmony, and technical characteristics. The feedback provided by the teachers developed students' skills in critical analysis of their work. This method deepened assimilation through reflection, based on the levels of analysis and evaluation of Bloom's taxonomy.

**Individual approach:** Teachers provided personalized guidance based on students' creative style, technical level, and personal interests. For example, some students focused on color contrast, while others emphasized texture or light-shadow relationships. This method, based on Gardner's theory of multiple intelligence, developed the visual-spatial intelligence of students individually.

**Group collaboration:** Students worked in groups on common still life compositions, which improved their collaboration skills and the ability to solve creative problems together. This method, based on Vygotsky's principles of social interaction, stimulated group dynamics.

**Training materials,** The training process was based on traditional oil painting and the following materials were used:

- **Oil paints:** High-quality oil paints in a variety of color palette allowed students to test and blend color combinations.
- **Brush:** Brushes of various sizes and shapes (for round, flat, fine details) were used for applying various oil paint techniques.
- **Fabric and other surfaces:** Students mainly worked on fabric, in some cases wooden panels or special paper were used.
- **Molberts:** Used to organize the workplace and correctly arrange the still life.
- **Still life objects:** Real objects such as fruits, vegetables, flowers, dishes, and fabrics were used to create compositions, allowing students to observe light, shadow, and texture in real time.
- **Additional materials:** Paint scraper (terpentine or linseed oil), palette, and cleaning agents supported the learning process.

These methods and materials provided the following advantages for future teachers:

1. Strengthening professional training by improving skills in oil painting techniques.

2. Developing a creative approach through a deep understanding of the concepts of aesthetic perception, color harmony, and composition.

3. Formation of pedagogical competencies in organizing the educational process, motivating students, and assessing creative activity.

**Organization of the educational process:** Club sessions were held twice a week, each lasting 80 minutes. Each session consisted of the following stages:

- **Theoretical introduction (15 minutes):** The teacher gave a short lecture on the technique of oil painting or still life composition and demonstrated it.
- **Practical work (50 minutes):** Students completed individual or group assignments, the teacher gave personal advice.
- **Reflective discussion (15 minutes):** Work was discussed in groups, students shared their experiences and problems.

The educational process was organized flexibly and interactively to stimulate students' creative activity and develop their technical skills.

## RESULTS

Teaching methods (demonstration classes, practical assignments, reflexive analysis, individual approach, group cooperation) used in extracurricular club activities to teach future teachers to draw still lifes with oil paints have yielded significant results in the development of students' technical skills, creative potential, and aesthetic perception. The educational process was organized in pedagogical higher educational institutions of Uzbekistan in the form of two 90-minute sessions twice a week with the participation of 60 students (2nd and 3rd years, fine arts and drafting, aged 19-22, 36 women, 24 men). The results were analyzed based on systematic observations by teachers, analysis of student still life works, and reflective discussions.

### Practical results of the learning process

Teaching methods have shown high effectiveness in developing students' technical and creative skills in painting still lifes with oil paints. Student work (averaging 5-7 still lifes per student) was evaluated on a five-point scale using rubrics based on Bloom's taxonomy (1956), where color harmony, composition quality, and light-shadow relationships were taken as the main criteria. The results of the assessment conducted at the beginning and end of the educational process showed the following improvements. Dynamics of students' average grades for still life works ( $M \pm SD$ )

Table 1

Indicator	At the beginning of the learning process (M $\pm$ SD)	At the end of the learning process (M $\pm$ SD)	Growth rate (%)
Color harmony	3.0 $\pm$ 0.7	4.5 $\pm$ 0.4	50.0
Quality of creative work	2.9 $\pm$ 0.8	4.4 $\pm$ 0.5	51.7
Light-shadow relationships	2.8 $\pm$ 0.7	4.3 $\pm$ 0.5	53.6

**Note:** M - average, SD - standard deviation. Grades were calculated on a 5-point scale. The growth rate was determined based on the difference at the beginning and end of the educational process.

The results of Table 1 show that the teaching methods significantly improved students' technical skills. At the end of the educational process, 90% (54 students) achieved high-quality results in color harmony, 87% (52 students) presented balanced work as a composition, and 85% (51 students) accurately depicted the light-shadow relationship. These improvements confirm that demonstration exercises played an important role in helping students master the basic techniques of oil painting (for example, layered painting, impasto) and in developing the creative potential of practical tasks.

Systematic observations by teachers and reflective discussions among students further revealed the positive impact of the learning process. During reflective analysis sessions, 88% (53 students) noted that they corrected technical errors (for example, discrepancies in color mixtures, asymmetry of the composition) and improved the aesthetic quality by critically evaluating their work. According to the survey results, 80% (48 people) of students showed increased creative motivation and activity during the educational process, which indicates the use of unusual color combinations and compositional solutions in their still life works.

Each of the teaching methods made a unique contribution to the development of students' skills and creative potential. The practical results of each method are analyzed below:

**Demonstration exercises:** Demonstrations by teachers of oil painting techniques (alla prima, layered painting, working with texture) ensured the correct application of technical techniques by 92% (55 students). For example, students achieved balance in their color mix and improved their brush movements. This result aligns with Vygotsky's sociocultural theory (1978), since modeling through teacher guidance activated students' cognitive learning.

**Practical assignments:** Open assignments (drawing still lifes based on fruits, vegetables, flowers, or everyday objects) developed the personal creative styles of 85% (51 students). Students experimented with various compositional solutions (for example, diagonal placement, central balance) and color palettes, which increased their creative freedom.

**Reflective analysis:** Group discussions formed the skills of critical evaluation of their work and improvement of aesthetic quality in 80% of students (48 people). For example, students corrected errors in the light-shadow relationship through discussion and improved compositional balance. This is based on Kolb's model of experiential learning (1984), as reflection deepened the analysis of experimental results.

**Individual approach:** Personal advice from teachers helped 75% (45 students) correct technical errors and increase self-confidence. For example, some students received advice on improving color contrast, while others received advice on working with texture. This is consistent with Gardner's multiple intelligence theory (1993), since the individual approach developed visual-spatial intelligence.

**Group collaboration:** Group assignments (general still life compositions) improved collaborative skills in 70% (42 students) and the ability to solve creative problems together. For example, students developed collective creative solutions by arranging objects and coordinating the color palette.

### Scientific explanations and theoretical foundations

The results of teaching methods are based on a number of pedagogical and psychological theories. Vygotsky's sociocultural theory (1978) confirms the role of demonstrative activities and group collaboration in activating learning through social interaction. The teacher's guidance and group dynamics stimulated students' cognitive and creative processes, which manifested in the technical and aesthetic achievements

of the still life. Kolb's model of experiential learning (1984) emphasizes the importance of practical tasks and reflective analysis in reinforcing technical skills, as students master the oil painting technique through experience and analysis. Gardner's theory of multiple intelligence (1993) substantiates the importance of an individual approach in the development of visual-spatial intelligence, which was important in the formation of students' personal creative styles. Bloom's taxonomy (1956) provided differentiated criteria for evaluation rubrics, enabling objective and systematic evaluation of results. Eisner's (2002) opinion that art education serves to increase emotional and creative potential is confirmed by the growth of students' creative motivation and aesthetic perception.

In the national context, Sultonov (2019) emphasizes the importance of practical classes in teaching fine arts, which indicates the adequacy of methods in training future teacher-artists in the education system of Uzbekistan. Muratov (2018) provides practical recommendations for the development of aesthetic perception through creative tasks, which substantiates the pedagogical significance of still life painting. Khudoyberdiyev (2021) supports the importance of creative approaches based on UNESCO standards, which confirms the compliance of teaching methods with global educational standards.

These results confirm the pedagogical effectiveness of teaching oil painting and recommend wider application of these methods in extracurricular activities. The success of the educational process served to enhance not only the technical skills of future teachers but also their creative and aesthetic potential, which is of great importance in their future pedagogical activity.

### **Analysis of results**

Teaching methods (demonstration exercises, practical tasks, reflexive analysis, individual approach, group cooperation) were used to develop the skills of future teachers in painting still lifes with oil paint in extracurricular club activities. The analysis is based on the achievements of 60 students (2nd and 3rd year, fine arts and drafting) in the educational process, teacher observations, and reflective discussions. The results were evaluated using rubrics based on Bloom's taxonomy (1956), which allowed for a systematic assessment of technical skills (color harmony, composition quality, light and shadow relationships) and creative potential. The analysis thoroughly examines the effectiveness of teaching methods, their pedagogical impact, and relevance in the educational context of Uzbekistan. Development of technical skills:

The results of Table 1 (dynamics of grades at the beginning and end of the educational process) showed a significant improvement in students' technical skills: color harmony increased by 50.0%, composition quality by 51.7%, light and shadow ratio by 53.6%. These achievements depend on the systematic and integrative nature of teaching methods. Demonstration sessions allowed students to master the basic techniques of oil painting techniques (such as layered painting, *alla prima*) through visual and practical modeling, which is based on Vygotsky's sociocultural theory (1978). The teacher's guidance activated the cognitive processes of students, ensuring the correct application of technical methods by 92% of students (55 people). For example, students achieved balance in color mixing and improved brush movements, which was reflected in 90% of the high quality of color harmony in their still life works.

Practical assignments played an important role in strengthening the students' technical skills. Open assignments (drawing still lifes based on fruits, vegetables, flowers, or everyday objects) allowed students to experiment with various compositional solutions and color palettes, which developed the personal creative styles of 85% of students (51 students). Kolb's experimental learning model (1984) explains this process: through practical activity, students studied the textural and color properties of the oil paint, which led to a balanced composition quality of 87%. 85% of students (51 students) achieved clear images in light and shadow relationships, which indicates that practical assignments improved their skills in observing and depicting real objects.

### **Growth of creative potential and aesthetic perception**

Teaching methods had an important influence on the development of students' creative potential and aesthetic perception. Reflexive analysis formed the skills of critical evaluation of their work in 80% of students (48 people), which deepened their aesthetic understanding. During group discussions, students corrected errors in compositional balance, color contrast, and light-shadow relationships, which align with Bloom's taxonomy's levels of analysis and evaluation (1956). This influence of reflective analysis is reinforced by Kolb's model, as students improved their work by analyzing the knowledge gained from the experiment. As a result, 82% of the works received high-quality compositions, which confirms the growth of students' aesthetic perception.

The individual approach became an important factor in the development of students' creative potential. Personal advice from teachers helped to correct technical errors and increase self-confidence in 75% of students (45 people). For example, some students were instructed to improve color contrast, while others were



instructed to experiment with texture. This result is based on Gardner's theory of multiple intelligence (1993), since the individual approach developed students' visual-spatial intelligence in accordance with their personal needs. The survey results showed that 80% of students (48 people) used unusual color combinations and compositional solutions, which confirms an increase in their creative freedom.

Group collaboration developed the students' creative potential in a collective context. Group assignments increased the ability of 70% of students (42) to collaborate and solve creative problems together. For example, students developed collective creative solutions by placing objects and coordinating color palette in general still life compositions. This aligns with Vygotsky's sociocultural theory, as social interaction activates students' creative processes. As a result, the compositional balance and aesthetic harmony in group work have significantly improved.

### **Pedagogical influence and motivation**

Teaching methods played an important role in increasing students' learning motivation and self-confidence. Observations by teachers confirmed that 88% (53 people) of students actively participated in the educational process and showed creative activity. In reflective discussions, students expressed a positive attitude towards the educational process by discussing their work, which was reflected in the fact that 90% of students (54 people) assessed club activities as highly motivational. This result supports Eisner's (2002) view that art education enhances emotional and creative potential, as still life painting evoked aesthetic pleasure and inner motivation in students.

The individual approach and reflexive analysis strengthened the students' self-confidence. Personal consultations with teachers increased the ability of 75% of students (45 people) to critically approach their work and correct mistakes, which strengthened their readiness for pedagogical activity. Group collaboration developed communication and collective work skills in 70% (42 students), which is important for future teachers in managing group dynamics in the classroom.

Relevance in the context of education in Uzbekistan: These results are important from the point of view of the development of fine arts education in pedagogical higher educational institutions of Uzbekistan. Sultonov (2019) emphasizes the role of practical classes in teaching fine arts in the training of future teacher-artists, confirming the compatibility of teaching methods with the local education system. Muratov (2018) supports practical approaches to the development of aesthetic perception through creative

tasks, which substantiates the importance of drawing still lifes in enhancing students' creative competencies. Khudoyberdiyev (2021) emphasizes the compliance of creative education based on UNESCO standards with global standards, indicating that teaching methods can also be applied in an international context.

The results of the analysis showed the need to eliminate the lack of systematic methodological approaches in teaching oil painting in the education system of Uzbekistan. Demonstration exercises and practical assignments can be effectively used in local educational institutions due to the availability of resources (oil paint, canvas, still life objects). Reflective analysis and group collaboration stimulate active student participation, making the learning process interactive and motivational. The individual approach allows for personalization of the educational process, taking into account the different levels of student preparedness.

### **DISCUSSION**

The teaching methods (demonstration sessions, practical assignments, reflexive analysis, individual approach, group collaboration) used in teaching future teachers to draw oil painting still lifes during extracurricular club activities were partially successful, but the results clearly showed the infrastructural and methodological weaknesses of the Uzbekistan pedagogical education system, as well as serious failures in teaching such complex techniques as impasto. This discussion rigorously compares the results with international and domestic literature, sharply criticizes the pedagogical effectiveness of the methods, systemic problems in the education system, and realistically assesses future opportunities.

The results showed that the teaching methods increased students' technical skills (color harmony, composition quality, light and shadow relationships) by 50-53%, which in a superficial form corresponds to Vygotsky's sociocultural theory (1978). Demonstration classes ensured that 92% (55 students) mastered the basic oil painting techniques, but this achievement was limited to simplified methods (for example, Alla prima or single-layer painting). Complex techniques such as impasto were partially used by only 60% of students (36 people), which indicates a superficial organization of the educational process and insufficient qualifications of teachers. Although Vygotsky's principle of learning through social interaction is theoretically important, in practice, the level of teachers' demonstration of impasto and the short-term curriculum (two sessions per week) hindered the full implementation of this principle.

Practical assignments developed creative styles in 85% (51 students), which corresponds to Kolb's model of

experiential learning (1984). However, the open nature of the tasks and the lack of clear criteria led to a lack of creative orientation in 15% of students (9), which clearly shows the shortcomings of teachers in the pedagogical approach. Reflective analysis improved critical assessment skills in 80% (48 students), but group discussions were often general and level-based, not reaching deep aesthetic analysis. This means that the higher levels of Bloom's (1956) taxonomy (synthesis, creativity) were not achieved because teachers did not employ sufficient strategies to deepen discussions.

Although the individual approach increased the self-confidence of 75% of students (45 people), 25% of students (15 people) did not receive sufficient personal advice, which is due to the teacher-student ratio (6 teachers per 60 students) and time constraints. Although Gardner's theory of multiple intelligence (1993) emphasizes the importance of personalized learning, the practical application of this approach in the education system of Uzbekistan has been limited and ineffective. Group collaboration increased the collective creative abilities of 70% (42 students), but the passive participation of 30% of students showed an imbalance in group dynamics, which confirms that Vygotsky's principle of social interaction was implemented only partially.

## CONCLUSION

The teaching methods (demonstration classes, practical assignments, reflexive analysis, individual approach, group cooperation) used in teaching future teachers to draw oil paintings during extracurricular club activities were partially successful in developing students' technical skills, creative potential, and aesthetic perception. The results showed an increase in technical skills by 50-53%, development of creative styles (85% of students), and an increase in aesthetic analysis skills (80% of students), which partially corresponds to the theoretical principles of Vygotsky (1978), Kolb (1984), and Gardner (1993). However, the failure to teach complex techniques (only 60% of students used them), limited resources, and the short-term structure of the educational process clearly demonstrated the systemic problems of Uzbekistan's pedagogical education system.

Demonstration classes and practical assignments helped students master the basic techniques of oil painting, but the lack of sufficient experience and high-quality materials in teaching the techniques posed a serious obstacle. Reflective analysis and an individual approach increased aesthetic perception and self-confidence, but the level of group discussions and the limited use of personalized learning did not realize the

full potential of these methods. Group collaboration developed collective creative skills, but the imbalance in group dynamics (30% of students were passive) reduced effectiveness. These results are consistent with the creative education strategies of Sultanov (2019) and Muratov (2018), but the problems of the education system of Uzbekistan related to resources and infrastructure are based on international standards (UNESCO, 2019; Eisner, 2002) showed a significant lag.

For the development of fine arts teaching in pedagogical higher educational institutions of Uzbekistan, it is necessary to increase the effectiveness of these methods. Short-term curricula and lack of resources pose a serious threat to the professional training of future teachers. To increase the effectiveness of methods in the future, the following strict measures are recommended:

1. Expansion of the educational process into long-term programs (for example, three days a week during the semester), increasing the possibility of mastering complex techniques.
2. Quality resources in educational institutions require improved material and technical support and financial support.
3. Organization of advanced training courses for teachers, in particular, the introduction of special trainings on modern oil painting techniques.
4. Testing digital tools (oil paint simulators), careful planning to partially alleviate resource constraints.

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