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INTEGRATION OF PAINTING AND LITERATURE AS A MEANS OF DEVELOPING STUDENTS' SPEECH AND COMMUNICATIVE COMPETENCE

Xayrov Rasim Zolimkhon o'g'li
Associate Professor, Department of Art Studies,
Gulistan State Pedagogical Institute
E-mail: xayrov@mail.ru
ORCID: https://orcid.org/0000-0002-4150-3726
Azamova Munira Ismoilovna
Gulistan State Pedagogical Institute
2nd-Year Master's Student, "Fine Arts" Program
E-mail: azamovamunira@gmail.com
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Abstract: The article examines the pedagogical potential of integrating painting and literature into students' professional training. Particular attention is given to the development of speech and communicative competence through the analysis and interpretation of works of art, particularly Impressionist painting. The study demonstrates that combining visual and verbal materials contributes to expanding students' professional vocabulary, developing coherent speech, argumentation and interpretation skills, and enhancing their public speaking abilities.
Keywords: student competence, speech competence, communicative competence, painting, works of art, literature, speech development, higher education, arts integration, Impressionism.

INTRODUCTION

Modern higher education is focused not only on providing students with a system of professional knowledge but also on developing their ability to apply this knowledge in the process of communication. This objective is particularly important in the preparation of specialists in the field of art and art education. Future specialists in the visual arts should be able not only to perceive and analyze works of art but also to describe them accurately, explain artistic intentions, substantiate their viewpoints, and participate effectively in professional discussions [1; 4].

A painting possesses significant communicative potential. It can be regarded as a visual text that requires perception, analysis, and interpretation [2]. Literature, in turn, provides verbal means for describing images, events, emotional states, and authors' ideas. Therefore, the integration of painting and literature can be considered a pedagogical resource for developing students' speech and communicative competence [1; 6].

MATERIALS AND METHODS

The experimental work was conducted from February to May 2026 at Gulistan State Pedagogical Institute with third-year students majoring in Fine Arts and Engineering Graphics as part of the course History of Fine Arts.

The study was based on the integration of visual and verbal materials. When studying different art movements, students were encouraged not to limit themselves to acquiring theoretical knowledge but to actively engage with paintings. After being introduced to a particular artistic movement, students analyzed artworks, prepared oral descriptions, explained the specific features of the artistic language, formulated their own interpretations, and expressed their personal responses to the artwork [1; 2]. This approach connected visual perception with the development of verbal activity, expansion of professional vocabulary, and formation of skills for constructing well-reasoned statements [4; 6].

Particular attention was given to the study of Impressionism, an artistic movement whose representatives sought to convey immediate visual impressions of the surrounding world, as well as the changing qualities of light, color, and atmosphere. When analyzing Impressionist paintings, students focused on color combinations, the free brushwork, atmospheric effects, composition, the representation of movement, and changing states of nature [3]. During the discussions, they learned not only to identify the artistic features of an artwork but also to translate their visual impressions into a coherent verbal description [1; 2].

As a specific example, students analyzed Claude Monet's Impression, Sunrise (Impression, soleil levant, 1872). The painting was executed in oil on canvas and depicts the morning harbor of Le Havre enveloped in mist and haze. A bright orange sun dominates the center of the composition, reflected on the surface of the water; boats are depicted in the foreground, while the outlines of port structures, masts, and cranes dissolve into the atmospheric haze. According to the Musée Marmottan Monet, the painting was created by Monet in Le Havre and presented at the first exhibition of the independent artists in 1874; its title subsequently became associated with the emergence of the term "Impressionists."



Figure 1. Claude Monet. Impression, Sunrise. 1872.

Following the visual analysis of the painting, students answered questions concerning the dominant colors in the work, the ways in which the artist conveyed light and atmosphere, the impression created by the depicted space, and the influence of color and composition on the emotional perception of the painting. They then formulated their own statements, compared their responses, substantiated their interpretations, and presented the results of their analysis to the class [2; 4].

The main methods employed in the study were observation, analysis of artworks, discussion, description, comparison, dialogue, independent oral presentation, and reflection. This combination

of visual perception and verbal activity created conditions for the systematic development of students' speech and communicative competence [1; 4; 6].

RESULTS

At the diagnostic stage of the study, the initial distribution of students' academic performance was determined. Prior to the experimental intervention, 3 students (10.7%) received a grade of "5", 14 students (50.0%) received a grade of "4", and 11 students (39.3%) received a grade of "3".

During the formative stage of the experiment, an instructional approach integrating paintings with literary descriptions was implemented. Students analyzed works of art, identified their content and artistic features, interpreted the artist's intention, characterized artistic movements, particularly Impressionism, and compared visual images with literary descriptions. Particular attention was paid to developing professional vocabulary, coherent speech, the ability to substantiate one's viewpoint, and participation in discussion.

Table 1. Dynamics of students' academic performance before and after the experimental instruction

Academic performance level	Before the experiment (number of students)	Before the experiment (%)	After the experiment (number of students)	After the experiment (%)	Change
5 Grade "5" (excellent)	3	10.7	8	28.6	↑ +5
4 Grade "4" (good)	14	50.0	15	53.6	↑ +1
3 Grade "3" (satisfactory)	11	39.3	5	17.9	↓ −6
Total	28	100.0	28	100.0	—

Upon completion of the experimental work, a repeated assessment of students' academic performance was conducted. The number of students receiving a grade of "5" increased to **8 (28.6%)**, while **15 students (53.6%)** received a grade of "4". The number of students receiving a grade of "3" decreased to **5 (17.9%)**.

The obtained data indicate a positive change in students' academic performance. In particular, the proportion of students receiving a grade of "5" increased from 10.7% to 28.6%, representing an increase of 17.9 percentage points. The proportion of students receiving a grade of "4" increased from 50.0% to 53.6% (+3.6 percentage points), while the proportion of students receiving a grade of "3" decreased from 39.3% to 17.9%, representing a decrease of 21.4 percentage points.

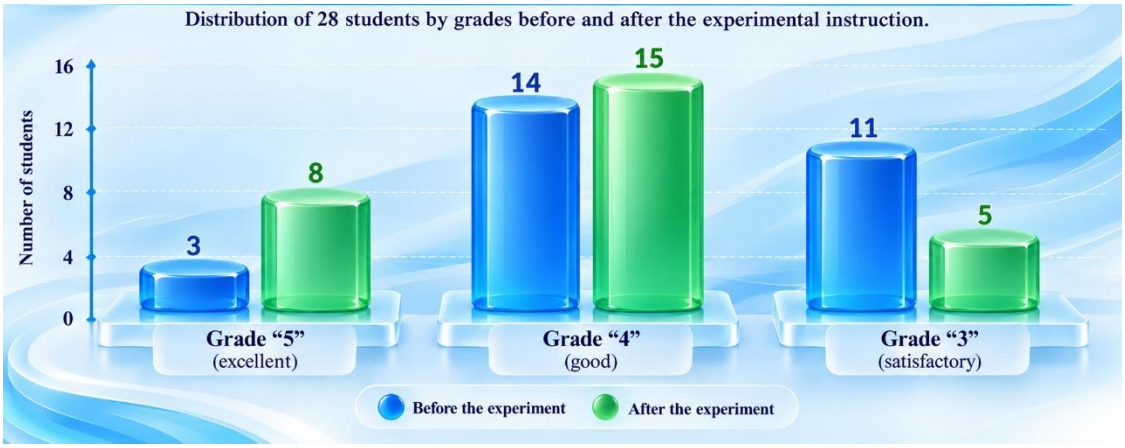


Figure 2. Dynamics of Students' Academic Performance

Overall, the number of students receiving grades of "4" and "5" increased from 17 students (60.7%) to 23 students (82.1%). At the same time, the number of students receiving a grade of "3" decreased from 11 to 5.

Thus, the results of the formative stage demonstrate a shift in the distribution of academic performance toward higher grades. Within the context of the present study, these findings suggest that the integration of painting and literature can serve as a pedagogical approach that creates conditions for enhancing students' academic, speech, and communicative activity [1; pp. 18; 4; p. 28; 6; p.].

DISCUSSION

The findings of the study indicate that the integration of paintings and literary materials creates a natural context for speech activity. In traditional approaches to the study of art history, students may limit themselves to reproducing established information about an artist or an artistic movement. In an integrated approach, however, they are required to formulate their own ideas, select appropriate vocabulary, present their observations coherently, and substantiate their interpretations [4; pp. 28].

The transition from visual perception to verbal description proved particularly effective. When examining a painting, students first identified its subject matter and then focused on color, light, composition, space, and the emotional expressiveness of the artwork. They subsequently moved to a verbal characterization of what they had observed. This sequence contributed to the development of their ability to translate visual information into verbal form [2; pp. 10].

When studying Impressionism, students described the specific features of the artistic method, analyzed the role of light and color, compared different works, and expressed their own judgments. The discussions required them to use professional art vocabulary while simultaneously constructing coherent statements that could be understood by other participants in the educational process.

Literary materials complemented visual perception. Descriptions of nature, people, emotional states, or events in literary works enabled students to identify correspondences between verbal and visual images. Such comparisons broadened the possibilities for interpreting artworks and stimulated students' speech activity.

An important outcome was the development of communicative competence. Students learned not only to speak about artworks but also to listen to their peers' presentations, ask questions, clarify statements, agree with others, or express disagreement in an evidence-based manner. Thus, the analysis of artworks was transformed into a form of professional dialogue.

The development of students' independence should also be noted. Gradually, greater emphasis was placed on students' own judgments: rather than reproducing a ready-made interpretation, students were encouraged to formulate their own understanding of an artwork and substantiate it through specific artistic features [1; pp. 75–78].

CONCLUSION

The integration of painting and literature into higher education has significant pedagogical potential. The work conducted from February to May 2026 with third-year students majoring in Fine Arts and Engineering Graphics demonstrated that the analysis of paintings combined with literary materials can be used not only to deepen students' knowledge of art history but also to develop their speech and communicative competence [1; pp. 15–18].

The sequence of "perception of the artwork - analysis - interpretation - verbal description - discussion - argumentation - reflection" is of particular value. This model contributes to students' ability to express their own ideas, use professional terminology, participate in discussions, and present the results of their intellectual activity [4; pp. 28].

Thus, in the educational process, a painting can be regarded not only as an object of artistic study but also as a kind of visual text that stimulates speech activity. Its interaction with literary material creates conditions for integrating artistic perception, thinking, speech, and communication. This is particularly important in the professional preparation of future specialists, as professional competence involves not only mastery of specialized knowledge but also the ability to present such knowledge clearly, coherently, and convincingly in professional communication.

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