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Research Article

METHODS OF MAKING SKETCHES IN THE PROCESS OF PROFESSIONAL TRAINING OF FUTURE TEACHERS OF FINE ARTS IN HIGHER PEDAGOGICAL EDUCATION

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ABSTRACT

The article is devoted to the formation of visual techniques and skills in the preparation of highly qualified teachers in the field of fine arts in higher education. It also discusses ways to improve students' skills by working with nature and imagination in the process of working with pencils and sketches, one of the most basic types of fine art.

KEYWORDS

Fine arts, methodology, fine arts, technical skills, academic task, composition, line, construction.

INTRODUCTION

In the process of professional training of future teachers of fine arts in higher pedagogical education, the implementation of sketches is carried out in stages, as in the drawing of

continuing education by the method of depiction "From general to specific and from specific to general", which is the basis of fine arts.

The final stage in the generalization of the shape of the object being depicted is to assemble the paper into a single unit, to clarify the whole picture, and to bring the nursoya ratios into a single whole, that is, to connect the depicted shape and the width of that shape. Drawing a short sketch from nature with its distinctive features is mainly intended to develop the ability to see and comprehend quickly.

Observation, perception, and sketch playback often occur simultaneously. Therefore, it is not necessary to talk about generalization as a final stage of work on the sketch.

The sketches allow us to identify six types of differentiation of the methods used in drawing.

- Sketches that are performed directly from beginning to end, observing nature.
- Sketches depicted in combination (first by nature, then by nature - by memory).
- Sketches made only from memory, that is, after some time after observation, when the ability to see in the mind is strengthened.
- Sketches of perceptions related to the ability to revive perceptions of certain objects, living objects, and surrounding phenomena previously perceived in the human mind.
- Sketches made by a complex method, ie using all the above methods of work, including imaginary methods.
- Imagination - drawing generalized sketches of an image based on any creative idea or artistic image, theme, plot, etc., reviving their ideas about objects and events.

The second, third, and fifth types of sketches are united by a single common feature, namely: a more superficial and rapid observation of nature that occurs simultaneously with sketching or shortly before sketching (the end of which is now unnatural, memorable, or imaginary) with an obligatory sign coming.

If the execution time is not limited, then a sketch drawn from such nature can become a drawing line.

When performing sketches, the condition, number and complexity of the object being depicted simultaneously (at rest or in motion), in other words, from the content of the sketch, as well as the objective conditions encountered in practice.

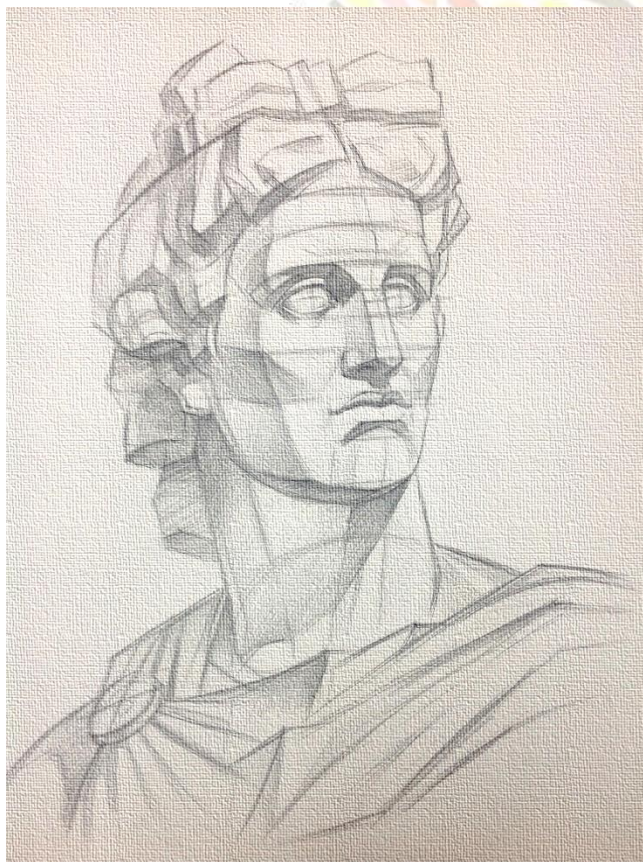
THE MAIN FINDINGS AND RESULTS

One of these conditions is whether or not time is limited for nature observation and sketch execution. This in turn depends on the immobility of nature or the degree of excitation (speed of movement). In other words, the method of sketching is primarily influenced by two factors: time and the state of nature.

In addition to these interrelated factors, the performer and his performance (hence the character and quality of the image in the sketch) are also affected by external objective conditions to which the painter must adapt (class, room or street, production or transport, community space, sports field, sidewalk, park, etc.).

Sketching of nature can be done from beginning to end only under one condition, that is, when nature is completely motionless.

Such nature is primarily an inanimate object (e.g., works of art, sculptures, architectural structures, ornaments, vegetables, fruits, flowers, trees, mountain rocks and some types of landscaping, as well as a model standing for a special appearance, a bird standing in different positions in the zoo and animals can also be.



Since the purpose of the sketch is to depict an incompletely generalized view of nature, the student works relatively calmly. If the goal has been achieved and nature has not yet moved, then

it is possible to move from the sketch to the line (plate). In addition to the edge of the paper, it is possible to make more detailed drawings of some pieces.

If the immobility of nature is conditional and accidental, in some cases it is temporary, that is, at any time, at a time unknown to the artist, it changes its position, facial expressions, gestures, and even disappears completely from view, then work on sketching nature the character changes drastically. This can happen when you accidentally draw a sketch of a living model (sitting in a park bench or getting up, or suddenly lying down quietly, etc.).

When doing a landscape sketch (or drawing) - no need to make sure that the weather or lighting conditions do not change, the wind can stop, the flat water surface can be shaken by waves, the sky can suddenly be covered with black clouds.

In nature, living nature does not stand in the same rhythm as in the artist's workshop or as a classroom attribute. It goes on in his life, and his natural, temporary immobility can be immediate, and sometimes unexpected, the opposite.

It should be noted that such immobile conditions of the living model, that is, a calm, serene appearance, are most valuable to the observant eyes of the student. On the contrary, a living model that stands specifically in the same state always loses its expressiveness, because in any case there is artificiality. Plus, the look on your

face will eventually get tired, which will affect your character.

Therefore, the student must always be ready to accurately depict a living model in a sketch.

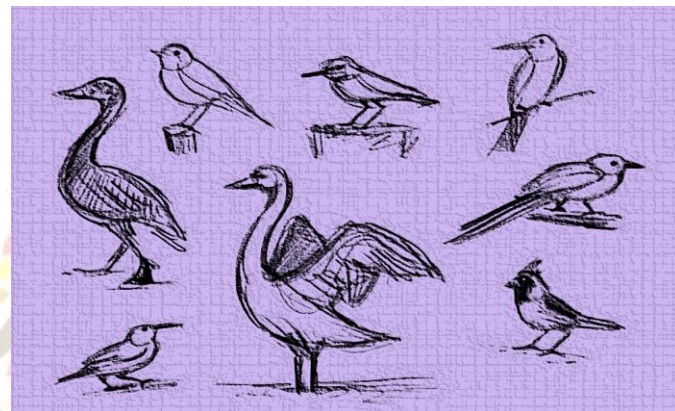
During the time available for processing, it will be necessary to make efficient use of every minute, even every second, to observe and complete the sketch. That is why the word “sketch” has such meanings as “short”, “very fast”, “at a glance”, “lightning speed”, “instantaneous”.

The specific purpose of drawing a sketch is to instantly display the result of the observation on paper. Of course, if there is enough time, then it is not even a sketch.

In the classroom, especially in the early stages of sketching, students will always have enough time for both observation and drawing.

But working on a sketch outside the classroom, i.e., both observing and drawing at the same time, can be abruptly interrupted. Sometimes the student tries to achieve a goal faster, to immediately reflect the typical and characteristic features of nature. The tracking time coincides with the execution time. In such a case, with the perception of seeing nature, the execution is sharpened. That is, without distraction, without giving in to small, secondary trifles, one immediately tries to grasp the essential aspects of the subject, to use the simplest means to a minimum.

First of all, with a few reliable lines, it is necessary



to determine the location and size of the future image - its outline (construction). That is why it is necessary to take down the whole mass of nature, taking into account the main parts, and their movements.

When you start drawing a sketch, it seems as if you have stopped for a while, but if you follow the logical sequence in the work, everything will fall into place. If nature maintains its immovable state, it is necessary to immediately begin to detail the points identified, to quickly grasp the most basic, characteristic features.

Drawing combined (first in nature, then in memory) sketches. As nature begins to move, as it changes its position, it has to use its ability to see from memory to complete this sketch.

Advanced vision (memory ability) is a great help in filling in the details of what was previously observed. Starting with nature and then finishing in memory without his participation, the sketch is considered “Combined”.

The reduction in observation time also complicates the work on the sketch and requires a great deal of memory. Such cases are very common in practice.

It is much more difficult to instantly reflect a state of nature that is in constant, constant motion. At such a time, it is important to grasp it all at once and immediately, without delay, write down what is sealed in your memory. That's when the memory-sealed look doesn't lose its "novelty." An



example of this is a boy running fast in front of you or an athlete jumping over obstacles. Achieving such a task is possible in practice. To do this, you need to quickly perceive the expression in motion at a glance (for example, the body of a running athlete, the movement of the legs, head and arms). But at this point it is important not to forget to bring together the roughly executed

lines, that is, to coordinate them in terms of composition.

If the ability to see is strong, it is possible to achieve a very short and sometimes generalized description of the shapes that are sealed in memory in a second. A sketch executed in this way is like a memory stamped on paper.

Corrections and additions to such sketches are made only by repeating the action of the current athlete (almost the same action), by memorizing it again.

The need to work on a sketch based solely on visual memory arises only in situations where external conditions allow observation. For example, a portrait of a passenger sitting in front of you on the subway looks like the character of the picture you are imagining, and the image you have been looking for for a long time comes out in front of you. It is impossible to draw it from nature, because it can take away its gaze, turn its head, or change its appearance, and so on.

You have to choose a way to solve the tasks set before you, using your visual abilities: you observe and study your nature without noticing it, you try to remember the peculiarities of the character (especially its distinctive features). The passenger fell at his station. Then immediately, without delay, take your pocket album (otherwise it may fade from your memory) and draw a sketch from memory, just as you remembered the state of that passenger.

There are many such examples. But in order for a future teacher of fine arts to develop visual memory, a moving person needs to draw sketches, especially looking at a group of people with different characters and speeds of movement. For example, drawing sketches based on athletes involved in sports such as handball, football, athletics, gymnastics, volleyball will be an excellent factor in the development of such skills as plastic anatomy, linear constructive drawing.

CONCLUSION

In short, it should be noted that many events and situations affect the quality of the image that is remembered as a result of observation and its imprint in memory. Especially in a particular case, what is carefully observed in a schematic representation of a line drawn from life to paper, and assimilated in the process of direct representation, is well remembered. What is mechanically copied without image analysis is usually not stored in memory for a long time.

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