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METHODS OF MASTERING THE SKILLS OF VISUAL EXPRESSION OF STUDENTS IN THE PROCESS OF WORKING ON STILL LIFE

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Abstract

The purpose of this article is to introduce students to the genre of still life, to define concepts such as “method”, “painting”, “still life painting”, “painting”, “painting technique”, “technique of working with painting materials” and based on them, the technique of working with painting materials dedicated to clarifying the important methods and ways to master in the example of still life painting.

Keywords Painting, still life, composition, form, color, proportion, method.

INTRODUCTION

Still life (derived from the French word “nature morte”, which means “inanimate nature”) - unlike the portrait, historical and landscape genres of fine art, depicts inanimate objects.

Still life is a genre of fine art that represents objects used in everyday life, fruits, vegetables, flowers, etc. The task of the still-life artist is to convey the objects surrounding the person, their voluminous and material essence with the help of colors, as well as to express his attitude to the depicted things. The role of still life drawing in the formation and polishing of painting skills during the education period is incomparable, because with its help, the novice artist learns the laws of color harmony, figurative and symbolic content, and acquires skills and abilities in modeling forms.

Still life as an independent genre appeared in the Netherlands and Flanders at the turn of the XVI-XVII centuries and is still used by many modern artists as a means of expressing the relationship

between art and people's lives. P. Klas, V. Kheda, A. Beyeren, W. Calf, F. It was the glory days of Snejders and others.

Still life is the favorite genre of modern artists. A still life is born in the open air (en plein air), in the heart of nature, in an artist's workshop, in the interior of buildings, it follows the path of simple and complex staging, the arrangement and placement of elements of the work use traditional and the most modern things, a collection of human household items.

The Main Findings and Results

There are several types of still lifes: plot-thematic, educational, educational-creative, creative.

Still lifes: color (warm, cold); color (close, contrast); lighting method (direct lighting, side lighting, counter lighting); location (interior, nature); completed time (short-term – “draft” and long-term - many hours of activity); divided according to the given educational task (realistic, decorative, etc.).

Still life in nature can be of two types: the first one is in accordance with the chosen subject, the second one is natural, "accidental". It appears as an independent work or as a component of a specific genre image or landscape. Often, a landscape or a genre scene simply complements the still life.

Still life in the interior requires the placement of objects covered by a large space in a certain order, and the objects of the still life are subordinated to the interior based on the requirements of the plot.

Plot-thematic still life involves connecting objects with a theme and a system of events.

Study still life (academic). In it, as in the plot-thematic still life, it is necessary to coordinate objects according to size, tone, color and structure, to reveal the constructive features of things, to study their mutual proportionality, and to determine the laws specific to various forms. Educational still life differs from creativity in the clear and strict definition of the goal: It teaches students the basics of visual literacy, activates their thinking, reading-learning abilities, and encourages independent creative activity.

Decorative still life is not an exact representation of nature, but an expression of thoughts about this nature:

- sorting and sealing of features unique to this object;
- know how to abandon random and unimportant elements;
- is the art of subordinating the still-life device of the artist to a specific task.

The creative solution of the decorative still life is based on the principle of transforming the essence of the image in the bosom of spatial depth into the content of space expressed on a conditional flat surface. At the same time, several views placed in a shallow space can be used. Students working on a decorative still life are tasked with "acquiring a

distinctive, vivid expressive quality and enhancing it through decorative treatment".

The term "method" means a set of actions and methods required to achieve something, to realize a specific goal. In pedagogy, a method is traditionally understood as a set of systematic efforts aimed at achieving educational goals. In addition, it is emphasized that the methods of the teacher's teaching activities and the set of actions of the students are inextricably linked with each other and that they constantly enter into relationships.

The teaching method is characterized by three features. It expresses the purpose of teaching, the methods of mastering and the nature of the interaction of the subjects of the educational process. The concept of the teaching method reflects the following: the set of actions of the teacher related to teaching and the methods of educational work of students and their interrelationship; characteristics of their activities to achieve different educational goals. The conclusion is that teaching methods are ways of cooperative activities of a teacher and a student aimed at solving didactic and educational tasks [7, 22p].

In didactics, aspects obtained separately through teaching methods, components of the method are described. For example, in order to clarify the students' perceptions of the shape, size, color and other qualities of the object during the description process, it is possible to include an illustration or show the object itself (if the students are struggling with something). There is a dialectical unity between the methods and ways of teaching, and their interchange is a common situation.

The way is a technical method typical of an artist or art school of solving a particular task; a relatively formed element of educational technology noted in general or personal pedagogical culture; a method element, its component, and a specific step in the implementation of the method.

The observational method forms the basis of the visual arts teaching system. The development of the student's creative ability, as well as his success in mastering the technique of working with painting materials, depends on how well he has developed the ability to observe the environment, understand the connection between events in reality, distinguish between the general and the specific.

Various methods and ways are used in visual art classes at school and they can be conditionally divided into visual and oral types. Game methods are a unique group of learning methods that are of particular importance to students. They incorporate both visual and verbal learning.

The teaching method, according to the definition adopted in pedagogy, is expressed by a comprehensive approach to solving the task and determines the nature of the overall activity of the student and the teacher in this training.

The educational path is a relatively private, auxiliary direction of a set of activities, which cannot fully define the content of activities in training and serves a narrow range of goals [16, 7p].

Demonstration methods and ways of teaching include: use of nature, pedagogical painting, reproduction of paintings; samples, visual aids, examination of specific subjects, demonstration of the methods of expression by the teacher, display of student work at the end of the lesson, during their assessment.

When it comes to the principles of image construction, it is necessary to supplement the verbal description with the help of a pedagogical picture on the classroom board, to show the correct way of expressing the main shape of the subject. It helps children to solve the most difficult tasks for them.

Pedagogical painting is one of the most important

tools for teaching the technique of working with painting materials. Sometimes, as an example, it is necessary to simplify the pedagogical picture, to demonstrate its components clearly. It helps students to understand the structure of the form, its construction, plastic properties in depth and correctly.

Working with nature requires depicting the subject from a certain point of view, based on its location in relation to the eyes of the person drawing. This feature of nature imaging represents the uniqueness of perception in the training process. In this place, visual perception prevails, and the object depicted on the surface is perceived only one-sidedly.

Students have the ability to perceive the subject by summarizing its qualities. But expressing the subject according to nature requires the ability to analyze its location in space and the ratio of its components.

According to psychologists, students are capable of such analytical-synthetic perception in situations properly directed by the pedagogue.

Let's comment on some features of the use of nature in fine arts classes. Nature, first of all, eases the work of memory, because the process of imaging is combined with perception; assists students in understanding and conveying subject form and device, color correctly.

When perceiving an object, the student must show its size (reflection of three-dimensional nature on a two-dimensional surface), which is related to the use of light-shadow relationships, the delivery of perspective changes of the object, the use of various color image methods, the display of complex resources.

Thus, the use of nature as an educational method completely covers the process of imaging:

- primary analysis of the subject;

- analysis of technical methods used in working with painting materials;
- comparison of the image with the shape, condition, color of nature;
- evaluate student work by comparing drawing and nature.

A sample, like nature, can appear both as a method and as a special way of teaching. Visual activity is not aimed at strengthening the impressions received from the environment, but is used as a method of model education in the specified types of task of developing specific aspects of this activity. If students have mastered a particular painting technique, it is sometimes possible to show several samples to choose from.

In some cases, example is recognized as a way of teaching. For example, in subject drawing, a model is used not for the purpose of copying, but for clarifying children's ideas about the depicted subject. Showing reproductions of the works of great artists also serves to master and further develop the technique of working with painting materials, to describe the means and methods of expression.

In situations where the subject is not necessary, it can be recommended to watch reproductions of paintings, and this method also helps to introduce students to some means of surface expression, the variety of painting techniques. For example, the pedagogue shows reproductions of the works of great artists to explain how certain objects are depicted, for what purpose this or that painting material can be used, and how to use them in practice.

The visual arts program defines the range of expressive skills and abilities that each student should acquire during their education. Having a relatively small amount of skills also allows students to describe a wide variety of subjects [42, 148p].

The teacher's demonstration of the means of expression is a demonstrative and effective way, which teaches children to consciously create the desired form based on their personal experience. Showing can be of two types: with hand gestures, through expressive ways. In both cases, the presentation should be enriched with a verbal description.

Practical teaching methods cover a wide range of diverse student activities. The following methods are used in the use of practical education methods: setting a task, developing a plan for its implementation, encouraging, controlling and coordinating during the process, analyzing the results of practical work, and determining the cause of deficiencies. Visual and verbal methods and ways are combined and they accompany each other during the training process.

Visibility - renews the material-emotional basis of pictorial activity, the word forms the correct image, analyzes and summarizes the perceived and expressed.

CONCLUSION

In conclusion, it should be said that the choice of one or another method and path depends on the following factors: 1. The content of the training and the tasks before it. 2. Visual activity tasks. 3. Age of students and their level of development. 4. Task set before training. 5. Types of painting materials used by students.

"Painting" means that it is enough to find the right color and put it in the right place. But to do this "easy job" you need experience and knowledge. Painting means to express life, to reflect aliveness, that is, to show reality fully and truthfully.

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