

## LEARNING METHODS AIMED AT FORMATION BY STUDENTS OF PAINTING VISION

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Methods of studying visual means of image are an important section of the teaching methods of painting. An analysis of the use of both traditional and relatively new teaching methods is determined by the specifics of the organization of the educational process and the need for the gradual formation of a picturesque vision among students.

The aim of this work is to review traditional methods of teaching painting, and a brief description of new methods used to form a picturesque vision of students, future teachers of fine art.

**Material and methods.** In this paper the techniques of teaching painting used at the Graphic Arts Faculty of Vitebsk State University after P.M. Masherov served as research material. When working on the research material, methods of analysis, synthesis and generalization were applied.

**Findings and their discussion.** In pedagogy, the teaching method is understood as «a system of actions aimed at achieving certain goals, as a way of joint activity of a teacher and students, aimed at mastering students' knowledge, skills and abilities, at developing students and upbringing» [1, p. 270]. In the process of teaching painting, they are used to transfer knowledge and skills of painting techniques from a teacher to a student.

Training in painting has a practical orientation and the teacher needs to lay not only theoretical ideas, but also to teach professionally depict the surrounding reality on canvas. In the process of image, both theoretical knowledge and practical skills are formed. But practical skills are the number of representations multiplied by the experience of the hand. The teacher-artist transfers the knowledge acquired earlier by himself, which is the starting point in the methodology of teaching painting. Modern art pedagogy adheres to a system of phased continuing education in training workshops. Representing nature on canvas, students are guided by the settings and instructions of the teacher. The main, effective methods and mainly used are: verbal explanation, visual demonstration of techniques of a pictorial image by a teacher, visual aids such as: the best works of students of previous generations; reproductions of the works of artists.

*Verbal methods* used in the process of teaching painting:

- method of theoretical explanation of the meaning of a particular pictorial production and its place in the sequence of tasks;
- frontal theoretical survey method to identify the necessary knowledge in the performance of tasks;
- individual explanation method to eliminate difficulties for a particular student;

- method of intermediate analysis of students' work at the beginning, middle and at the end of each session;
- analysis method of prevailing technical errors on the example of the work of a particular student;
- method of introspection of a student's own work, its strengths and weaknesses;
- a method of joint analysis of student work with the argumentation of any approving or critical opinion.

The methods *clearly illustrative* include:

- a method of analyzing nature through the prism of paintings by artists, which gives a more complete understanding of both the master's manner and the performance of full-scale production;
- method of demonstration and detailed analysis of the paintings of students from the methodological fund;
- copy method;
- method of work from nature;
- method of demonstrative demonstration of working methods on the surface of the canvas;
- the method of work of the teacher in the workshop with the implementation of the same tasks that are set for students.
- Practical methods include the following:
- the method of phased execution of pictorial sketches with fixing all stages;
- method of creating foreshades to comprehend the integrity of a pictorial composition;
- the method of repeated repetition of the same statement in short-term sketches with an emphasis on performing different tasks.

Some relatively new methods of studying the picturesque patterns appeared as a result of the need for students to form an integral pictorial vision of nature and develop the ability of its artistic and expressive transmission on the picture plane. These methods can be determined:

- The method of *successively increasing the amount of observed patterns and ongoing training tasks*. This method is used if necessary, differentiated, stable development of certain patterns of pictorial images. It enables the student to directly master the elementary pictorial patterns, and teaches us to see the embodiment of these patterns both in his work and in the works of various authors, which is already a purely pedagogical acquisition.
- The method of *analysis of the works of artists as a way of mastering coloristic designs*. This method gives a theoretical analysis of the works of artists based on ideas about the structure of the artistic image, and suggests performing pictorial sketches from nature, observing the laws and means of painting characteristic of the revealed color scheme. Students who have

mastered this method of educational work, in the future easily build a theoretical analysis of paintings, and can effectively apply the acquired knowledge and skills in pedagogical work.

– Method of *contrast setting of tasks*. Arose, if necessary, the formation of clear ideas about potential differences in the use of pictorial means of image. This method of completing assignments gives students an idea of the expressive and pictorial possibilities of various pictorial means.

– The method of *special selection of pictorial patterns and means of image*. The need for students to form a concept about the influence of the selection of patterns and means of image on the quality of a painting study implements this particular method.

– The method of *introspection of student paintings as a way to clarify their own artistic preferences*. The main goal of the analysis of their own paintings is to determine the mistakes made by the student when performing tasks and tasks that the teacher set. An analysis of one's own work helps the student determine the potential of his creative artistic abilities and the nature of their development.

As the experience of teachers of the graphic arts faculty of VSU named after P.M. Masherova, these methods allow students to form the idea that diversity in painting does not arise due to the fact that each time he is looking for a new nature, but due to the fact that he masters the variety of pictorial laws and means of painting.

**Conclusion** The considered methods of teaching painting allow us to sufficiently develop the picturesque vision of students. The application of these methods at various stages of the formation of a pictorial vision helps to diversify the work of students making it fascinating and interesting.

1. Pedagogy: A course of lectures. Textbook manual for students of ped. in-com. – M.: Education, 1984. – 496 p.

## **TYOLOGY OF FEMALE IMAGES IN THE PAINTING OF BELARUSIAN ARTISTS OF THE XXI CENTURY**

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The female image and its various types in the visual arts are a favorite theme for most artists. However, for the understanding and analysis of modern types-images that have developed in culture nowadays, it is necessary to pay attention to numerous factors (social, genetic, historical, archetypal, psychological, etc.), which form these types.

The purpose is to identify the main types of female images in the painting of modern Belarusian artists.