

discipline is studied in the first year and requires acquisition and consolidation of skills for carrying out drawings according to existing standards.

It can be said that teaching of the discipline requires the use of all modern technologies. However, the role of a teacher and his experience remain an extremely important dominant in mastering the course. A presentation should be a continuation of a lecture and, making a solid basis, become a confirmation of a lecturer's thought. Good results can be achieved only in such a cluster. In this vein, we can name an extremely interesting technique of *E-learning theory* developed by Richard Meier and other scientists, which is a cognitive theory of learning. It is suitable for teaching descriptive geometry and combines both a traditional approach of a lecturer with its audio component and the visual transmission. There is a Redundancy principle: Deeper learning occurs when lesson graphics are explained by audio narration alone rather than audio narration and on-screen text [4]. The theory fits peculiarities of descriptive geometry, though it is not universal.

Conclusion. Summing up the above said, we can say that the use of modern methods in various disciplines, such as descriptive geometry, contributes to their better understanding preserving traditional methods in teaching.

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FORMATION OF STUDENTS OF ART AND CREATIVE SKILLS IN THE CONDITIONS OF THE PLENER

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The leading aspects of solving the issues of professionalism and creative development of students, their self-improvement and self-development are the scientific and practical knowledge acquired by them in the field of artistic

creation. Understanding the process of formation of artistic and creative skills improves the professional training of future specialists in the field of visual arts. One of the most effective ways to develop artistic and creative abilities of students is the open air.

The purpose of the study is the selection of effective teaching methods aimed at the formation of artistic and creative skills in an open-air setting in the process of teaching art students.

Material and methods. The material of the study was the analysis of the passage of the open-air practice by students of the art-graphic faculty of the Voronezh State University named after P.M. Masherov. The experiment involved 19 people. Used methods: analysis, synthesis and synthesis.

Findings and their discussion. Work in the open air has its own characteristics and capabilities to achieve professional excellence, contributes to the development of such necessary qualities as observation skills, comprehensive perception of nature, creative thinking, well-developed visual memory. Plein-air work develops the skills of fast drawing, necessary for the future artist. Contact with nature forms the aesthetic taste of students, expands the possibilities for further creative activity, enriches the spiritual sphere.

Working in the open air, students acquire practical graphic skills that are a prerequisite for high-quality execution of creative work.

Artistic skills are characterized by the properties:

- artistic and creative imagination;
- emotional attitude to the objects depicted;
- volitional characteristics of the artist.
- high sensitivity of visual perception, increasing in the process of drawing (sense of form, sense of color, sense of proportion and line);
- rapid mastery of new techniques in the study of various methods of drawing and painting [1, p. 212].

In the framework of the above, it should be noted that in the process of creative activity in the open air, students master a new language of figurative expression of their thoughts, feelings, and attitude to the imaged object.

The central problem of drawing in the open air is the problem of perception. Perception depends on the characteristics of mental processes and emotional responsiveness of a person. Psychophysiological characteristics of visual perception in the visual arts:

- advantage of the dominant stimulus;
- the ability of holistic vision;
- perception in terms of natural light, proportionality, the ratio of objects and the environment.

The perception of the student is significantly different from the professional perception of the artist. The perception of a student has a number of flaws, such as superficial visual impressions, inaccurate visual assessments, instability of visual perception, etc. In this regard, one of the leading problems

of teaching students in the field of painting is the tendency to constancy and selective perception of the objects depicted. The restructuring of ordinary perception into artistic vision depends on experience. When a student portrays nature, he carefully watches what he draws, he concentrates, his intellectual activity is directed directly at the object of the image.

As a result of regular drawing in the open air, observing nature, perception becomes more sensitive. The plein air also develops visual memory because environmental conditions change rapidly. Drawing from memory develops self-control, mobilizes the processes of perception, stores in memory the information seen. Conscious observation is characterized by the selection and elimination of the secondary, it helps to identify the most characteristic attributes of the objects being depicted, which allows us to develop a holistic approach to the image. The holistic approach is the artist's ability to visually perceive nature and at the same time, by comparison, determine the proportional, tonal and color interrelation of all the details of the motive depicted. Outstanding Russian artists and professors G.V. Beda, A.A. Deineka, V.A. Favorsky noted that the process of forming a holistic vision is long and gradual. As G.V. Bede emphasized, "Developing the ability of holistic vision and simultaneously comparing all parts of the landscape is an important task of painting. If the beginning artist does not master this special skill, further training will not give positive results. The ability to see the general and work relationships determines the difference between a professional artist and an amateur"[2, p. 47].

To form a holistic vision, teachers and artists make recommendations such as, for example, to look at nature "broadly" in order to make the visible image less clear, as if blurred. "Observe nature by peripheral vision" - such skills

The teacher Pavel Chistyakov instilled in his students. These recommendations are still relevant in the modern process of learning holistic perception. For the development of artistic and creative abilities of students in the conditions of the open air, it is necessary to use a set of methods, including those reflecting the specifics of the artist's work. The strategic method is a historically developed set of principles of artistic and intellectual reflection of nature in the landscape genre, determined by the level and type of development of society, its beliefs and ideals. This set of principles of the artistic method includes:

- the principles of aesthetic appreciation of a landscape from the point of view of a certain aesthetic ideal;
- principles of artistic selection of landscape motifs;
- ways of artistic generalization of the chosen motive.

The creative method applied to plein air is a system of artistic means that includes ways of generalizing, ideas about how to study the laws of nature and what deserves attention in it, etc. The work in the open air is conducted by the method of organizing relationships, spatial, etc.). Relationships are studied and determined by comparison — this is a time-tested drawing method.

The process of learning painting occurs mainly in the form of practical activities of students. It is impossible to develop methods once and for all in this

process. The teacher combines them in their activities in different ways, but it is no coincidence. Considering these conditions, the following teaching methods can be applied:

- lecture-conversation as the most accessible form of teaching theory;
- exercises that provide mastering the practical skills and methods necessary to consolidate the new material.

Thus, in the plein-air teaching, not specific methods are attractive, but an integrated methodological system in which all components are in continuous unity, pursuing a common goal - the formation of the artist's personality.

In the process of systematic training in the conditions of the open air, students successfully develop many professional skills:

- shaping the artist's personality. quickly grasp the state of nature;
- the ability to perceive shapes and colors;
- the ability to perceive the form, its proportions and location in space;
- the ability to identify general and consistent contrasts;
- the ability to determine the general properties of objects;
- ability to compare the similarities and differences between objects;
- the skill of typing and generalization;
- ability to work with the main methods of composition;
- ability to work with art materials.

Conclusion. The study of nature is considered a special type of active perception and one of the best ways to develop visual memory. Plein-air practice has a positive impact on creative potential, on the development of artistic and creative abilities.

These abilities are the most important components of the aesthetic and creative development of future artists, allowing to solve artistic problems.

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MODERN EDUCATIONAL TECHNOLOGIES IN TRAINING IN GRAPHIC DISCIPLINES

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With information technology development there was a need for modernization and improvement of quality of education. Process of updating of education demands improvement of methodical work, implementation of modern educational technologies.