

As a very cross-border art form, modern dance will be more actively engaged in cross-border cooperation with other art forms in the future, such as drama, music, painting, etc. This cross-border cooperation will break the boundaries of art and bring a broader space for modern dance to express itself. At the same time, modern dance will also actively expand its application fields, such as education, rehabilitation, psychotherapy, etc., to contribute more value to society. As the trend of personalization and customization in society increases, modern dance will also pay more attention to meeting the individual needs of the audience. Future modern dance works will pay more attention to interaction and communication with the audience, and will conduct customized creations and performances based on the needs and preferences of the audience. This personalized dance experience will make modern dance closer to the lives and emotions of the audience and enhance its artistic appeal.

Popularization and promotion of dance education, environmental protection and sustainable development. As a unique art form, the popularization and promotion of modern dance is of great significance to improving the public's aesthetic level and promoting the development of dance art. In the future, we will see the emergence of more dance education institutions, community dance groups and online dance courses, giving more people the opportunity to contact and learn modern dance. This popularization and promotion will help cultivate more dance enthusiasts and professional talents, and provide a solid foundation for the development of modern dance. In the face of increasingly serious environmental problems, modern dance in the future will also pay more attention to environmental protection and sustainable development. The dancers will express their concern and thinking about environmental issues through dance and call on more people to pay attention to environmental protection. At the same time, the creation and performance of modern dance will also pay more attention to resource conservation and environmental protection to achieve a harmonious symbiosis between art and the environment.

**Conclusion.** To sum up, the future of modern dance is full of infinite possibilities and challenges. Modern dance will continue to expand its artistic boundaries through the integration of technology, the blending of multiculturalism, cross-border cooperation and expansion, personalized and customized dance experiences, the popularization and promotion of dance education, and the practice of environmental protection and sustainable development, bringing a more colorful visual feast and emotional resonance to the audience. We have reason to believe that in the days to come, modern dance will continue to lead the dance art to a more glorious future with its unique charm and creativity.

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## THE LINEAL ILLUSTRATION OF VICTORIAN ENGLAND

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In England, the 19th century is the era when the industrialization of image reproduction is coming to its final conclusion: the use of the camera at the end of the century, but until then, editorials would have depended on linear illustrations by illustrators to give their mass-produced products an image, whether it be a serial novel, comedic political cartoons or serious news articles in newspapers. The illustrated line is widespread not only in the media: she is ubiquitous in the society of Victorian England.

The purpose of the work is to analyze the peculiarities of the origin of linear illustration in Victorian England.

**Material and methods.** The material for the study was literary and Internet sources on the topic of the study. This article uses historical-chronological and comparative methods.

**Findings and their discussion.** At the beginning of the 19th century, the need for the production of various documents and cartographs was born in England, but since printing was a complex process and inaccessible to the masses, the written and illustrated line prevailed in the Victorian library until the photograph attached to the photo engraving was sufficiently improved.

The line, written and illustrated in the Victorian era (1831-1901, defined by the reign of Queen Victoria of England), controls not only the literary aspects of society, but also the life-style of the Victorian Englishman.

In the nineteenth century, there were documents and newspaper articles that could be understood as instructions on behavior in society /private life, for example, the magazine "The Household of an Englishwoman" (1852), along with new social events for sending letters and exchanging autographs, which acquired an unprecedented universal character; it is noticeable that the written and illustrated ruler It performed the function not only of the quality of cultural consumer goods, but also of a means of personal social interaction of Victorian society (Figure 1).

It should also be noted that there is a connection between the graphic novel and the new reality: from political cartoon comics such as Punch magazine to famous authors such as Charles Dickens, who have worked with several illustrators. Works of Ch. Dickens is known as a critical observation of English Victorian society, an example is his iconic series "Oliver Twist".

The technique used to create the images for these works is "linear illustration". When creating images in the linear illustration technique, not only the felt-tip pen technique is used, but also printed images when it comes to switching illustrations to screen printing. Before printing, the illustrator's work was sent to the workshop, where artisans carved it on a wooden bar that would be used to reproduce the original illustration.

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Figure 1. "Writing, Accounting, etc.", Serial Publication Notice by Edwin Drood, No. 5 (August 1870). Such ads would be commonplace in newspapers such as the Illustrated London News and magazines such as Good Words. Various companies and government agencies have always needed to hire workers who know how to write and draw (simple). The photo was taken by Gerard Curtis. Archive: Dickens House Museum, London.

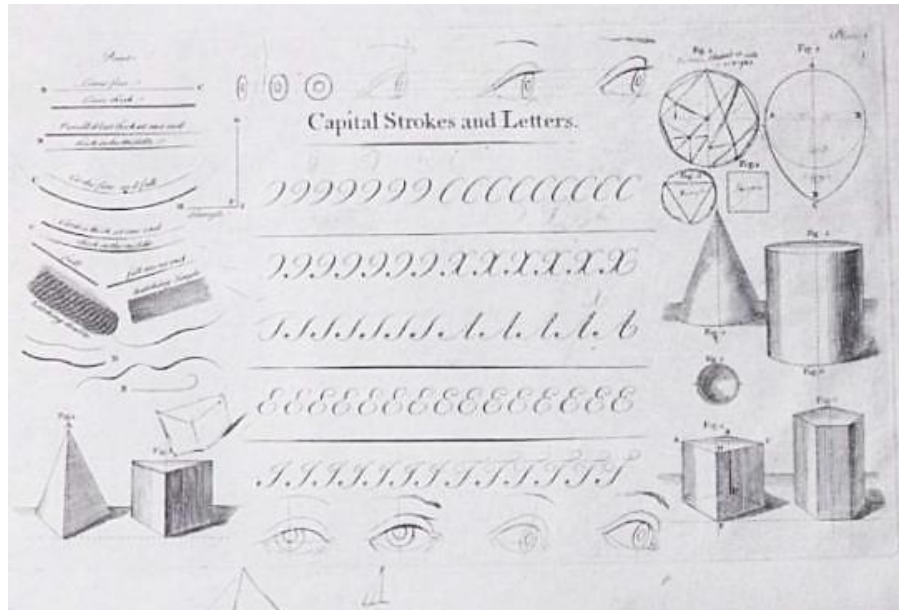


Figure 2. "Capital strokes and letters" for the book by J. Beckham's "Teacher of drawing and writing" (1740?). Beckham's book is considered one of the iconic copies, due to the fact that he was one of the first and was the most vividly reflects the mentality underlying this method of teaching. The photo was taken by Gerard Curtis. Archive: Board of Trustees of the Victoria and Albert Museum.

The sequential structure of creating a linear illustration and its 10 general principles are set out in Charles McGinnis's book "Drawing an Illustrated Treatise with a Pen." The 10 principles are as follows:

1. *Individual line* (purposeful and consistent, clean line).
2. *A variety of lines* (using different angles and different pen heads).
3. *Cost-effectiveness and accuracy of the method* (strategic inclusion/exclusion of elements).
4. *Methods of tone creation* (applied hatching based on the third principle).
5. *Contour* (understanding reflection).
6. *Textures* (selective application to determine the materiality/different objects in the composition).
7. *Color* (black and white scheme).
8. *The principle of the color scheme* (establishing a hierarchy of perception through the use of color).
9. *Diversity* (composition).
10. *Spectacular breathing* (innate pen quality).

**Conclusion.** This study showed that the linear illustration of Victorian England was mass-produced in various copies, linking the technological, technical and narrative elements of the serial graphic novel with the new growing socio-economic realities that transformed urban life in the early 19th century. The illustration was distributed not only in the media: it prevailed everywhere in the society of Victorian England, as the industrial revolution that began in the 18th century brought production to an unprecedented need for documentation and reports. As a result, companies and the state needed an educated layer of the working class so that they could provide a workforce that required reading and writing skills, which were required to know how to create an illustrated image, since documentation in the 18th and early 19th centuries required illustrated elements (tables, graphs, drawings and others) that had their own characteristics execution.