

their visual cognition. The memorizing points in these suggestions not only help them to have a deeper understanding of the emotions and core ideas expressed in the works, but also provide them with rich creative inspiration and a reference template for a variety of expression techniques during their independent painting process.

Conclusion. Middle schoolers hold memory paramount importance, facilitating swift physical and mental development and adaptation. Remarkably, their architectural growth highlights its crucial part in sustaining building stability. Throughout their middle school years, students engage in diverse educational pursuits, ranging from intricate natural science elements to nuanced humanities and social science studies. Memory, with its profound understanding of mathematical reasoning and advanced verbal and literary skills, is crucial for the complete absorption and combination of knowledge, fostering customized knowledge structures. Proficient memory notably bolsters their comprehension of fresh information, thereby boosting their grasp of intricate ideas and concepts, essential for academic success and laying a strong foundation for future educational or career agendas.

1 Tao Yongsheng. Research on Middle School Art Education Curriculum based on Folk culture perspective [J]. Art Education Research, 2019.

2 Li Dandan. On the defects of scene teaching in the field of middle school art education [J]. Intelligence, 2019.

3 Ge Yating. Problems and Countermeasures in Middle School Art education [J]. Art Science and Technology, 2019.

4 Tang Yaochun. Discussion on the organic combination of Chinese traditional culture and middle school art education [J]. Art Education Research, 2018.

AESTHETIC ASPECTS IN CHINESE DRAMA

Xu Minghui,

master's student VSU named after P.M. Masharov, Vitebsk. Republic of Belarus

Scientific supervisor – Kostogryz O.D., Associate Professor

China experienced profound social changes and cultural transformations in the 20th century. Chinese drama during this period, while inheriting the classical tragic aesthetic tradition, continued to explore and innovate, forming a tragic aesthetic style with unique characteristics of the times. It not only reflects the changes in society and the struggles of human nature, but also achieves breakthroughs and sublimation in artistic expression and ideological connotation, becoming an important part of Chinese culture.

The purpose of the research is to conduct an in-depth analysis of the tragic aesthetics of Chinese drama in the 20th century, explore its performance in traditional foundations, changes of the times and diverse explorations, reveal its important position and role in the development of Chinese culture and society, and promote Chinese drama. further development of art.

Material and methods. Literature research and case analysis. Through the analysis of classic Chinese dramas in the 20th century (such as Thunderstorm, Blessings, and Wilderness), the application and effect of tragic aesthetics in them are explained; at the same time, multiple academic documents are cited, and existing research results are sorted out to provide theoretical support and research background for the article.

Results and their discussion. The tragic aesthetics of Chinese drama in the 20th century inherited the tradition of classical tragic aesthetics, continued its core characteristics, and endowed it with new connotations in the new era context.

In the tragic aesthetics of Chinese drama in the 20th century, the fierce confrontation between justice and evil continued, the tragic experiences of the characters were reflected, and the spirit of loyal people who sacrificed themselves for justice was inherited. Works such as Thunderstorm, Blessings, and The Orphan of Zhao showed these characteristics and reflected the lofty tragic aesthetics. In addition, in traditional Chinese culture, Confucianism

emphasizes the ideas of moral ethics and social order, Taoism pursues the ideas of nature, inaction and detachment, and Buddhism emphasizes the ideas of cause and effect, reincarnation and compassion, which have a profound impact on the tragic aesthetics of drama. Finally, Chinese society in the 20th century experienced a profound social transformation. The social turmoil and changes provided rich materials for the creation of tragic drama. Many dramatic works profoundly revealed various problems of the period of social change through the depiction of the miserable life of the lower classes and showed the struggle and distortion of human nature in suffering. With the changes in Chinese society at the end of the 20th century, modern aesthetic consciousness gradually awakened, and theatrical productions began to pay more attention to the complexity of human nature and the impermanence of individual fate. They overcame the simplified interpretation of characters and plots in traditional dramas, demonstrating deeper and more diverse aesthetic implications, increasing the artistic appeal of the works and opening up new ways to develop the tragic aesthetics of Chinese drama.

Conclusion. 1. On the basis of inheriting the classical tragic aesthetics tradition, the 20th century Chinese drama tragedy aesthetics continues its core characteristics, such as the conflict between justice and evil, the tragic fate of the characters and the inheritance of the spirit of loyalty, and gives it new connotations in the new era.

2. The Confucianism, Taoism and Buddhism in Chinese traditional culture have had a profound impact on the tragic aesthetics of Chinese drama in the 20th century, leaving a deep imprint in moral concepts, attitudes towards life and the handling of tragic endings.

3. Social transformation has provided rich materials for the creation of Chinese drama tragedies in the 20th century. The awakening of modern aesthetic consciousness pays more attention to the complexity of human nature and the impermanence of individual destiny, showing a deeper and more diverse aesthetic connotation.

1. Miller Wei, Zou Shaoqian. Excerpted from "Narrative Structure of Film and Television"/Zou Shaoqian//China Journal: Film Literature, 2019, (05): 336-337.

2. Wan Chuanfa. Excerpted from "A Study of Narrative Structure of Early Chinese Films"/Wan Chuanfa//Journal of Beijing Film Academy, 2017, (11): 156-157.

METHODS FOR TEACHING SKETCHING TO UNIVERSITY STUDENTS

Zhong YanPing,

master's student VSU named after P.M. Masherov, Vitebsk, Republic of Belarus

Scientific supervisor – Senko D.S., PhD in in Pedagogical Sciences, Associate Professor

Within the context of modern art education, sketching – as a foundational discipline in plastic arts – faces a paradigm shift in teaching philosophy, transitioning from traditional technical training to cultivating innovative capabilities. Higher art education must respond to challenges including digital technology disruptions and the diversification of artistic concepts, necessitating the reconstruction of sketching curricula.

University students are at a critical stage of cognitive development, possessing strong self-directed learning abilities while also exhibiting significant disparities in artistic foundations and rigidified creative thinking. The purpose of the article is to study the models of learning that correspond to their psychological characteristics and learning needs.

Material and methods. Analysis of theoretical sources on the topic of the study, comparative and contrastive methods, observation, generalization of information.

Results and their discussion. The analysis of the current state of teaching the sketch made it possible to identify a number of conceptual directions for improving the methodology of teaching the sketch.