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.

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METHODS FOR TEACHING SKETCHING TO UNIVERSITY STUDENTS

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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.

1. Research Value: Theoretical: constructs a systematic sketching pedagogy methodology, addressing the lack of interdisciplinary integration in traditional teaching research. Practical: Provides university instructors with actionable curriculum design frameworks to facilitate students' transition from technical training to artistic expression.

2. Analysis of Domestic and International Research. Global Research Trends:

- The Bauhaus system's emphasis on structural analysis and formal composition (e.g., Itten's contrastive pedagogy);

- The "Visual Thinking" teaching model (Betty Edwards' Drawing on the Right Side of the Brain);

- Cross-media experimentation in contemporary sketching education;

- Historical contributions and limitations "Full-Factor Sketching" system;

- Methodology exploration in "Figurative Expression Painting" by China Academy of Art;

- Bibliometric analysis of 278 core journal articles on "Sketch Teaching Reform" (2018–2023).

3. Analysis of Existing Research Gaps.

- Overemphasis on technique transmission, neglecting student creativity activation;

- Insufficient theoretical foundation for digital technology integration in sketching pedagogy;

- Lack of differentiated studies targeting distinct specializations (e.g., design vs. fine arts).

4. Theoretical Innovations. We offer a Three-Dimensional Teaching Model:

- Cognitive Dimension: Establishes a thinking pathway from visual perception to conceptual transformation;

-Technical Dimension: Constructs a composite skill system encompassing "tools-materials-expression";

- Cultural Dimension: Integrates art historical contexts and contemporary cultural critique.

5. Methodological Breakthroughs:

- Develops "Problem-Based" progressive training modules;

- Designs an AR-assisted spatial sketching system;

- Establishes a dynamic process evaluation index system.

6. Research Methods and Technical Pathways

- Mixed-Methods Approach;

- Action research: Conducts two-round teaching experiments (control/experimental groups) at Art Academy;

- Eye-tracking technology: Records evolutionary data on students' observation patterns;

- Delphi method: Validates teaching effectiveness through expert evaluations.

Conclusion. Teaching students the art of sketching plays an important role in their creative development. Here are a few tasks that need to be put into practice:

- development of exercises for the development of observation skills: The sketch helps students to notice and analyze the details of the world around them. This develops their ability to observe closely;

-development of exercises to improve technical skills: Sketching practice helps to improve drawing technique, control over line, form and composition;

- developing methods to stimulate creative thinking: The process of sketching requires students to experiment and find new approaches to depicting objects;

- development of exercises for the development of visual memory: Regular sketching helps students better remember shapes, structures and details, which is important for further artistic development.

The developed conceptual provisions of the methodology for teaching students to sketch will be further developed in the course of practical activities in fine arts lessons.