

Conclusion. The Hang-drum is defined as a cultural phenomenon that merges elements of ancient percussion traditions with contemporary aesthetic demands. Its global spread and reception across diverse cultures reflect a growing need for universal means of artistic expression capable of transcending genre, language, and tradition. The Hang-drum exemplifies how a modern instrument can be adapted to various cultural contexts. Its neutral tonal nature allows musicians to incorporate it into traditional ensembles without disrupting stylistic integrity. This positions the Hang as a symbol of global musical synthesis and intercultural dialogue.

1. Иванов, С. Ханг – инструмент из прошлого для будущего / С. Иванов. – URL: <https://ivanovsergey.ru/>. (дата обращения 06.11.2025).

THEORETICAL AND PRACTICAL METHODS OF ACHIEVING THE BEAUTY OF FORM IN TEACHING OIL PAINTING

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Keywords. Oil painting teaching, theory of formal beauty, aesthetic cultivation, middle school visual arts classroom, practical path.

With the development of educational technologies, aesthetic education plays an important role at all levels of education. Beauty is the main aesthetic category of fine art, and oil painting, as a classical genre in the fine arts, has its own theory of the beauty of form, which is of great importance in secondary school education. At present, most high schools in China are facing the problem of a "gap between theory and practice" in the teaching of oil painting. Thus, the significance of this study lies in improving the structure of the application of the theory of beauty in teaching fine arts in secondary school and providing secondary school art teachers with practical and effective schemes for applying the theory of oil painting.

Material and methods. The research materials were sourced from official websites and published materials, and the research methods used included case analysis, mixed evaluation, observational method, literature review.

Results and their discussion. The achievements of teachers include many aspects, of which the most important is the improvement of the concept of education and teaching. In high school fine arts classes, some teachers have tried to combine beauty principles with classroom skill training. For example, integrating theory with technology helps students gain a deeper understanding of aesthetics. However, in real-world classroom teaching, most students struggle to apply theories of composition and painting from formal aesthetics to real-world oil painting training, leading to problems such as lack of tool compatibility and overly simplistic teacher evaluation criteria. In this way, through hands-on learning, teachers can transform professional vocabulary into words that students can easily understand and combine visual colors in life scenes to help students understand the theory of beauty to promote better integration into the creative process of oil painting.

In terms of practical approaches, in the process from theoretical understanding to simulated practice, we can first combine masterpieces to conduct simulation exercises. In the field of art, there is such a case that the deeper you understand someone's works, the more you are aware of your originality. Then, at the theme creation stage, we can use scenes from life and previous imitation of masterpieces and beauty theory to complete the creation of the theme. Finally, in the work evaluation process, we need to change the previous unified assessment mode and optimize the assessment mode, such as adopting student peer evaluation, teacher-student peer evaluation, and other assessment modes. Following focused instruction, students

can outline the principles of formal beauty contained in a painting in accordance with their own work and the work of others in order to enhance aesthetic development in fine arts classes. When teaching fine arts, due to constraints such as class time and location, oil painting tools can be replaced with water-soluble oil pastels or acrylic paints, thereby reducing the complexity of practical operations and removing limitations in time and space. Of course, we also need to adjust the relevant curricula according to different types of schools. For example, urban high schools can add digital drawing tools to aid learning, while rural high schools can focus more on the use of life-related materials. In short, the key principle of integrating the theory of formal beauty with the teaching of oil painting in secondary school is the need to combine the cognitive level of students to form the perception of life, then transform it into theoretical knowledge, and then connect theoretical knowledge with creativity.

In the learning process, we can apply stratified learning, dividing students into basic and advanced layers, so that students with different basic levels can improve their knowledge and skills and cultivate their aesthetic improvement. In modern aesthetic education, more and more attention is paid to it, it has also become an important part of the assessment of comprehensive quality education of students, the art of secondary school as an important carrier of aesthetic education, the need for continuous innovation, reforms, and to keep up with the times.

In the theoretical practice of oil painting of the form of beauty, we can adopt the methods of "cognition to imitation, to creativity" and "case analysis to the transfer of experience to individual expression". For example, we can broaden our approach from "case analysis to sharing experiences and personal expression." Take composition as an example: by studying classic oil paintings such as masterpiece of Theodore Gericault "The Raft of the Medusa", which depicts the iconic triangular pyramid composition, we can apply the theories of composition derived from this work of art to new landscape creations. In these new works, we can experiment with composition and the use of color, adjusting the overall composition based on personal understanding and aesthetic style. These results suggest that people use compositions in paintings, thereby providing a possible link between works of art and the human visual system.

Conclusion. Through artwork analysis, observations, and literature review, we confirm that beauty theory can be integrated into secondary school visual arts lessons through practical paths such as "cognition to imitation to creativity" and "case analysis to transference of experience to individual expression." In the teaching of oil painting in secondary school, we must combine theory with practice, as well as diversified methods of evaluating works in order to increase the aesthetic literacy of students. With the continuous development of society, such as improving the integration of urban and rural education, as well as popularizing drawing tools through artificial intelligence, it is believed that in the future, the oil painting beauty education system covering high school will be fully built, so that the fine art classroom will become a hall for students to perceive beauty.

METHODOLOGICAL FEATURES OF THE TEACHING FLOWER AND BIRD DRAWING IN TRADITIONAL CHINESE PAINTING

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The relevance of the research topic is due to the need to systematize the research in the field of flower-and-bird painting teaching (a core branch of traditional Chinese painting) that bears profound significance for inheriting Chinese cultural genes and aesthetic values, address the current dilemmas of "emphasizing techniques over culture" and "vague selection of copying