tasks (for example, pigment preparation) at master classes, then copied sketches and created original works. Art academies, such as the Academy of Fine Arts in Florence (1563), formalized education by teaching anatomy, perspective, and classical art. They redefined art as a "liberal art" rather than a craft, emphasizing both intellect and craftsmanship.

Modern artistic movements (Cubism, Dadaism) challenged traditional rules, pushing for experiments. The Bauhaus (1919, Germany) pioneered interdisciplinary learning, combining art, craft, and technology (e.g., metalworking, printing, and the visual arts). By the middle of the century, art education was focused on creativity; educators such as Victor Lowenfeld promoted student-centered approaches that prioritized individual growth.

The end of the XX – the beginning of the XXI centuries is the era of computerization, the Internet and new media. Platforms such as Google Arts & Culture and the Louvre's online collections have increased access to the world's art. The software (Adobe Creative Suite, Procreate) enabled the use of digital painting and animation, while Tinkercad introduced 3D design into the K-12 curriculum. This blurred the line between "traditional" and "digital" art.

Visual arts education uses intersecting theories to create integrated approaches to learning. Contemporary visual arts education prioritizes flexibility, creativity, and real-world relevance. Combining art with history, science, or technology is a key element of artistic practice. A middle school project can combine art and environmental science: students explore local ecosystems, collect pollution data, and then create artwork (e.g., sculptures made from recycled materials, digital collages from flora) to share the results. This emphasizes the connections between objects.

Digital tools encourage creativity and collaboration. High schools/universities use Blender (3D modeling), Oculus Medium (VR art), and DALL-E (generative art with artificial intelligence). Platforms like Padlet enable remote collaboration while students learn digital literacy (e.g., copyright, media criticism). Project-based learning (PBL) allows students to explore topics (such as "Art and Social Inequality") and create adaptive work. Portfolios track growth, and exhibitions (school galleries, online) build confidence and professional skills. However, low-income and rural Chinese schools often lack funding for arts, materials, or qualified teachers. But technology helps: virtual trips to museums, online courses, and free tools (like GIMP) are closing the gaps. An overemphasis on technical skills (such as in Photoshop) can hinder original thinking. Teachers balance this with open-ended projects that allow students to experiment by framing tools as a means of expressing ideas. Traditional assessments (tests, graded projects) miss out on creative growth. "Authentic assessments" – rubrics for processes and products, self-assessments, and portfolios – better measure creativity, critical thinking, and cultural understanding.

**Conclusion.** Visual arts education evolves along with technology and the needs of society. The integration of historical methods, theories, and contemporary practices prepares students to become skilled artists and active citizens of the world. The future lies in bridging gaps in access, balancing skills and creativity, and adapting to new technologies so that arts education fosters self-expression, social change, and lifelong learning.

THE ROLE OF SKETCHING IN OPTIMIZING ARTISTS' CREATIVE ACTIVITIES: BASED ON THE ANALYSIS OF RAPHAEL'S WORKS

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Keywords. Sketch, creative activity, Raphael, painting practice, sketching studies.

Sketching is a key element in the development of art history. This study focuses on its primary role, with the Renaissance artist Raphael taken as a main example. By analyzing works, employing theoretical and practical methods, studying art history documents, and examining

archival materials from the Renaissance, we have analyzed the role and significance of sketches in the practice of creating an artwork. The goal is to clarify the importance of sketching in the heritage and innovations of art history, as well as to demonstrate its fundamental role in the transformation of artistic concepts and the optimization of creativity.

**Material and Methods.** The study employed the following methods: analysis of theoretical literature, comparative methods, generalization, analysis of classical sketches and reproductions of artists' works, and analysis of sketching practices in authoritative art historical documents.

**Results and Their Discussion.** Sketching has driven art history to shift from "standardized replication" to "individual expression" [1]. Research has found that medieval art before the Renaissance was centered on religious themes, and its creation relied on fixed paradigms, with almost no independent sketches remaining. Raphael transformed sketches into "personalized creative tools", and there are obvious traces of exploration in his manuscripts. The more than ten editions of composition sketches of "The School of Athens" gradually adjusted from the initial "linear arrangement of philosophers" to "radial layout centered on Plato and Aristotle", and finally determined the classic composition that combines a sense of order and dynamics. This process of repeated trial and error through sketching broke the rigid model of medieval art, transforming artistic creation from "following norms" to "active creation", and became a key driver for art history to move from "divine expression" to "exploration of human nature" [2].

Sketching optimizes the process of painting practice, enhancing the efficiency and precision of creation. From Raphael's practical results, it can be seen that sketching plays a "triple role" in the painting process: the first is to capture inspiration. For instance, the sketch of "The Virgin of the Countryside" he drew during his travels quickly recorded the natural movement of a peasant woman holding a baby, preserving vivid materials for his later creations [3].

The second is the iteration of the plan. In the sketch of "The Dispute over the Sacraments", the gestures and positions of the saints were repeatedly adjusted, and finally a "perfect balance between the sacred theme and the proportion of the human body" was achieved in the final product.

Thirdly, there is the detail presetting. The sketches he drew for the angels in "The Sistine Madonna" precisely marked the feather layers of the wings and the direction of light and shadow, eliminating the need for extensive on-site adjustments in the later oil painting creation.

This "pre-sketching" process enabled Raphael's creative efficiency to far exceed that of his contemporaries, and also brought his works to a new height in terms of composition rigor and character vividness, establishing a standardized process of "sketching, draft, and finished product" for later painting practices [4].

Sketching practice provides historical material support of a "creative perspective" for the inheritance of art history. Traditional art history research mostly focuses on finished products, while Raphael's sketches offer a "perspective of the creative process" for research. By comparing the sketch and the finished product of his "Portrait of Bardasare Castiglione", it can be found that in the sketch stage, he had already determined the core posture of the figure, "slightly turning the head to the side and overlapping the hands", and only refined the fabric texture and facial light and shadow in the finished product [5]. This detail proves that the "realism" of the Renaissance was not merely an imitation of reality. Rather, it is an artistic expression that refines the "core form" through sketching.

Furthermore, after Raphael's sketches were rediscovered in the 19th century, they directly influenced the practices of artists such as Ingres and Degas. Ingres once stated directly, "Raphael's sketches taught me how to grasp the essence of form with the fewest lines" [6]. It is evident that sketches are not only creative tools but also important carriers of "technique inheritance" in art history.

**Conclusion.** In the history of art, sketching is not only a "tool to assist painting", but also a core medium that promotes the transformation of artistic concepts, optimizes the creative process, and passes on artistic techniques. Raphael's practice is particularly typical. Through sketching, he broke the rigid model of medieval art and established a "personalized creative process". His manuscripts also provide precious "process historical materials" for art history research.

From the perspective of the development of art history, the value of sketching lies in that it enables artistic creation to shift from "passive following" to "active exploration", and art inheritance to change from "imitation of finished products" to "learning the essence of techniques", ultimately becoming a key link connecting different art periods and promoting continuous innovation in art.

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3. The Story of Art / E.H. Gombrich.– London: Phaidon Press, 1995.P.297-312.
4. Drawing in the Italian Renaissance Workshop / Francis Ames-Lewis. – London: Victoria & Albert Museum, 1981.P.78-95.
5. Renaissance Drawings: From Leonardo to Michelangelo / Hugo Chapman. – London: British Museum Press, 2005. P.134-152.
6. The Creative Process in the Italian Renaissance: Drawings and Workshop Practice / Carmen C. Bambach. – New Haven: Yale University Press, 2003.P.201-220.

## IMPRESSIONISM AND ITS PRESENTATION IN DEBUSSY'S MUSICAL LANGUAGE

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Keywords. Impressionism, Debussy, musical language, means of artistic expression, works for piano.

Ключевые слова. Импрессионизм, Дебюсси, музыкальный язык, средства художественной выразительности, произведения для фортепиано.

The artistic direction of impressionism, which emerged in the second half of the 19th century in France, was originally associated with painting. Fleeting impressions, light effects and variability of nature have become the main themes and images of the works of representatives of this style. The principles of impressionism were further revealed in such arts as literature, music, theater. The bright representative of musical impressionism is the French composer Claude Debussy, whose creativity has become a symbol of abandoning academic canons and striving for free artistic expression. On the basis of the above, the aim of the article is to consider the main characteristics of the musical language of Claude Debussy in the context of the artistic direction of impressionism.

**Material and Methods.** The material for writing this article is the work of Chinese researchers, which reveals the features of the musical language of Claude Debussy and approaches to its analysis. Among the research methods: general (generalization, analysis), historical and cultural, biographical.

**Results and their discussion.** In the late 19th and early 20th centuries, Impressionism emerged as a new art movement, first appearing in the field of painting. Historians generally consider 1874 as the starting year of this style. In that year, a group of young painters rejected from art exhibitions formed the "Salon des Rejected" in Paris and exhibited their works. These works abandoned traditional Romantic elements, focusing on outdoor natural scenes and the changing light and shadow. French art critic Louis Leroy used the word "Impression" from Monet's "Impression, Sunrise" to criticize their style, and thus the name "Impressionism" came into being.

Impressionist painting and poetry influenced music at the time on an artistic level. Claude Debussy, a leading figure in Impressionist music, did not compose "Primavera" (Spring) in 1887 with "Impressionism" as his guiding principle. In the Prix de Rome competition, his work was criticized for "lacking a rigorous structure, a direct consequence of the composer's exaggerated use of color," and he was warned against "vague Impressionism". Debussy disagreed with this assessment. In fact, a new artistic style emerged in France at that time, permeating multiple fields such as painting, poetry, and literature.