

On the problems of teaching fine arts in a modern secondary school

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Abstract. *The article is devoted to problems of teaching fine arts in secondary school. Therefore, one of the main objectives of teaching art is the task of the orderly, systematic development of artistic, creative, imaginative thinking among school students in the perception of every not only as a school subject, but also of the phenomenon of human culture.*

Key words: *fine arts, creative thinking, artistic creativity, culture, secondary school*

One of the most important tasks of education in elementary school is the formation of a functionally competent person who possesses not only subject, but also universal knowledge and skills. Its solution is associated with the introduction of younger schoolchildren to the world and national (domestic) artistic culture, the development of their ability to see the beauty of the world around them, beauty in life and art, emotionally perceive works of art, evaluate them from the standpoint of aesthetic content, as well as the formation of the skills to realize the acquired artistic and aesthetic experience in various types of artistic activities.

The fine arts have never belonged to the main school disciplines. However, the history of this subject goes back centuries. At different times, different opinions were expressed about the fine arts and its place in the education system. Fine art in school is not only an important artistic discipline, but also one of the most important components of human culture, the shortcomings in the development of which lead to serious damage to the understanding of the world, both material and spiritual culture.

Therefore, the upbringing of artistic thinking should go beyond the time frame of the fine art course as a school subject and continue throughout the entire time the student is at school.

Drawing is a creative act that allows a child to feel and understand himself, freely express his thoughts and feelings, free himself from the conflicts of strong experiences, be himself, freely express dreams and hopes. This is not only a reflection in the minds of children of the surrounding and social reality, but also its modeling, an expression of attitude towards it. By drawing, the child, as psychologists emphasize, gives vent to his feelings, desires, dreams, rebuilds his relationships in various situations.

Creativity is aesthetically pleasing by nature, it presupposes the activation of human feelings, without which the search work of the intellect is not actively performed. If emotions sluggishly participate in cognition, then the student does not take the information received to himself, remains indifferent to it. Meanwhile, pedagogical science and practice are very slowly and hesitantly moving away from the usual utilitarian understanding of the aesthetic, assigning it an applied role. Einstein admitted that the aesthetic principle in his scientific work was no less important than the logical one. In this regard, the statement that the discovery of the theory of relativity was the result of the work of not only the scientist's intellect, but also his aesthetic feeling, looks completely justified in this regard.

Artistic knowledge has helped people from ancient times in solving many practical problems.

Conscious mastery of artistic creativity, both theoretical and practical, develops children's creativity, worldview, ingenuity and logic of thinking. The methodology of teaching fine arts at school has always been the object of increased attention of teachers, methodologists and scientists. There are many reasons for this. The fine arts at school are not a goal, but a means of training a creative personality. It is art that should help students find answers to the questions of concern today: what should a modern person be like, what artistic aesthetic values should he possess?

Often, the approach to aesthetic education by means of art is of a contemplative rather than active-activity character. How to teach the visual arts to students in order to achieve a conscious and deep mastering of art education, and aesthetic education, provided for by the program of secondary schools, lyceums, gymnasiums?

A lot of serious research is devoted to this problem - candidate and doctoral dissertations. This topic is multifaceted and inexhaustible. The next aspect of teaching is the problem of visual arts textbooks. Frequent changes led to a decrease in the authority of the school textbook - the main source of students' knowledge. Naturally, each author has his own pedagogical merits, his own systems of tasks, specific methods of proof, methodological findings. Now the teacher is free to choose the textbook that seems to him the most appropriate.

So, one of the main figures in school education is the teacher. The teacher must be a creative person, clearly understand the goals of teaching fine arts at school, have knowledge adequate to these goals. In this regard, it is necessary to significantly modernize the art programs studied by the future teacher at the pedagogical institute and at art schools and in secondary schools. Modern pedagogical and school programs on fine arts, including an in-depth study of such sections as the content of fine arts, which include four types of activities: drawing from nature, thematic drawing, decorative painting and conversations about art, which allow you to fully formulate in the future teachers have that baggage of knowledge, specific techniques and methods that are necessary in his practice.

So, what does the reasoning about the problem of teaching the fine arts boil down to? Now more than ever, the school needs a balanced, well-thought-out modern art education system.

Based on the experience of many practicing teachers and methodologists, when creating this system, it is advisable to take into account another aspect. Analysis of the results of the use of information technology in the study of fine arts allows us to say that students are more conscious of the educational process:

- * their intellectual and creative logical level rises;
- * the approach of students to the educational process becomes more active;
- * students' activity is stimulated;
- * the individualization of the educational process is more vividly manifested;
- * it becomes possible to systematize the control of the educational process at all stages of the lesson;
- * it becomes possible to increase the amount of educational information by saving educational time.

At the same time, such basic general educational skills are developed as:

- * ability to perceive and reproduce acquired knowledge;
- * Ability to plan and concretize goal setting;
- * ability to keep records;

- * development of self-knowledge and the formation of the motive for achieving the goal;
- * development of critical thinking;
- * development of self-esteem of one's own creative activity.

With the development of the network of general education schools and as a result of the gradual accumulation of learning experience, the method of teaching drawing has also improved. In the process of the formation and development of methods of teaching drawing, history considers a variety of approaches. Only from the last quarter of the 19th century, a system of teaching, which was based on the sequential depiction of various objects from nature, became widespread and widespread.

Learning to draw as a process that should be aimed at solving two interrelated tasks: the development of visual perception of students and equipping them with the skills and abilities of the image.

The basis of such training was not mechanical exercises for training hands, but the development of skills to consciously analyze nature and apply the necessary knowledge in practice. In order to master competent drawing, a student must learn to consciously solve certain problems in drawing - to convey proportions, shapes, spatial position, volume, chiaroscuro.

In different situations, sketches have their own specific meaning. In some cases, they mediate the study of certain patterns of nature, for example, the structure of the volumetric shape of objects and their design, in other cases they are used in the study of the laws of linear and aerial perspective, and when drawing living objects, humans, animals and birds in motion, sketches by their specifics, they are simply irreplaceable.

Sketching and sketching skills while working on the composition are extremely important. Here the drawing, completed within a few minutes, turns into a means of identifying the characteristic features of various characters, as well as various elements of the composition.

Sketches and sketches play an extremely important role in pedagogical activity, when in almost every lesson students have to perform various kinds of drawings, illustrating either their own explanation or possible solutions to educational tasks in a short time. Any kind of training associated with the development of certain skills and abilities is not complete without exercises. At the initial stage of the formation of skills for performing linear and color-tonal sketches and sketches, the exercises should be combined with theoretical training. Knowledge of the laws of composition, perspective, structure of the human body and other living objects allows you to competently perform a drawing, develop interesting plot compositions that, from a technical point of view, look more perfect and competent if:

- to focus attention not only on the formation of practical, but also theoretical skills, allowing to independently solve educational and creative problems;
- to build the teaching of students from the level already achieved by them, taking into account individual abilities, combining the presentation of theoretical material with the implementation of practical exercises;
- to promote the transition from reproductive assimilation to the operation of knowledge in practice and creative activity;
- to apply problem-search tasks in teaching and presenting material, developing students' "problem vision" of the surrounding reality, the ability to detect, identify, realize, solve, independently seek ways to solve various problems;

- to provide a variety of training content, means, methods, forms and methods of influence, contributing to the development of productive thinking, skills of its practical application, which will allow rethinking existing knowledge and generating new ones;

- emphasize the positive value of dissimilarity, uniqueness of individual differences, as well as pay attention to the development of divergent thinking, characterized by speed, flexibility, originality and accuracy, coverage of all possibilities, generation of original ideas;

- create a relaxed, atmosphere, an atmosphere of enthusiasm for satisfied students of learners by teaching, non-fear in the practice of performing color-tonal and linear sketches and sketches;

- to actively include in the learning process elements of competitiveness, forms of training with the use of various technical means in training, as well as new developments;

- to build training based on the characteristics and level of development of students' abilities in compliance with the teaching principle - "from general to specific, from simple to complex";

In practice, the use of sketching and sketching is often absolutely necessary: a clear and quick sketch or short-term sketching is necessary for many professions. Sketching and sketching means having the ability to convey your thoughts and feelings through visual, visual images. To explain with the surrounding visual images means to be able to study the world around us with a few pictorial means. This ability is always necessary in the work of an engineer, architect, locksmith and many other representatives of various professions, and it is impossible to find such a specialty and profession where the ability to draw sketches does not bring certain benefits.

In the Soviet school system, drawing programs published since the early 70s In today's general education school in fine arts classes, sketching and sketching is not an integral part of the fine arts teaching process. The attitude of teachers to sketches and sketches in schools is not always unambiguous, and many avoid them due to the lack of professional performance skills, although in the practice of teaching fine arts lessons at school, the teacher often has to refer to them in one way or another.

The problem of the formation of skills and abilities for making sketches and sketches among students of art and graphic faculties who have to go to school is one of the most important in the process of training and professional development of qualified specialists for various fields of activity of modern society. A professional review and study of special literature related to the teaching method of fine arts allowed us to draw the following conclusions: the formation of skills and skills in making sketches and sketches among students of the art and graphic faculty is a real necessity for the further development of teaching methods for drawing and painting, as well as for creative the formation of the personality of the future artist, teacher.

Numerous studies aimed at the study of cognitive activity show that visual arts practice contributes to the active development of thinking, observation, imagination, eye, hand motor skills and other components necessary for professional development. Especially important, in our opinion, is the formation of students' skills in quick drawing from the first year. The development of drawing and writing skills, as well as the development of compositional plots, for elementary students can be effectively assisted by a teaching method through a specially developed system of an integrated approach to studying courses in drawing, painting, sculpture and plastic anatomy. Drawing from nature, thematic drawing, drawing from memory and representation, as well as decorative drawing and

systematic exercises in making sketches and sketches from nature, in terms of representation and memory, built on an integrated basis, as experiments have shown, give tangible, positive results in mastering the program training in all specialties of various areas of training.

A serious problem that arises after admission to the Faculty of Art and Graphics is the complete lack of knowledge of the basics of plastic anatomy among freshmen, necessary to depict the head or figure of a person and, as a result, constantly arising problems in a competent approach to depicting a person in both drawing and painting and sculpture.

Studies that we have carried out for many years at the Faculty of Art and Graphics have shown that the systematic study of the foundations of plastic anatomy, through the execution of sketches and sketches, fundamentally changes the situation in mastering the drawing. Over the years, many problems in mastering drawing and painting have become an insurmountable obstacle for students due to the lack of clearly developed teaching aids. To study plastic anatomy, first and second year students need educational and methodological developments with thoughtful and clearly structured tasks aimed at studying the structural features of the human body and compiled in accordance with the program tasks for drawing, painting and sculpture.

The assimilation of theoretical material with practical exercises in plastic anatomy with students allowed them to approach the study of drawing at the level of professional requirements. The experiments were carried out in two directions:

- 1) Study of plastic anatomy in relation to drawing and painting.
- 2) Study of plastic anatomy in relation to sculpture with parallel systematic exercises in sketches and sketches from nature, from memory and imagination.

In this regard, we have to rely only on the development of such teaching methods that could contribute to the development of the level of training of specialists. Daily systematic practical work on drawing and painting from nature, aimed at studying the patterns of the structure of natural objects, their color-tonal solutions depending on the lighting conditions and location, is the main factor shaping future artists and teachers.

Experiments have shown that it is desirable to combine drawing and painting classes for program tasks with parallel sculpture classes for the same program tasks. If in the process of studying the human head in drawing and painting classes, sculptural classes, sculpting is carried out in parallel, and in plastic anatomy classes, simultaneously studying the theoretical foundations of the structure of the head, with practical exercises, then the effectiveness of mastering the material becomes obvious. In the process of such integration in the educational process, a complex study of educational material takes place. With such a structure of training, the results of the educational work being conducted become an order of magnitude higher. The final stage in the assimilation of the program in this structure of the passage of the educational process is the verification of residual knowledge through the use of specially developed task cards aimed at consolidating the passed educational material of a theoretical and practical (graphic) nature, which must necessarily affect the quality and efficiency of assimilation of educational material and on fixing it.

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