



## Objectives of Teaching Drawing

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### Annotation

Through the drawing in the article, in the process of educating the artist-teacher, thoughts about the leading special discipline were put forward.

**Keywords:** visual, practical, aesthetic, consistent, realistic image. Drawing is the leading special discipline in the process of educating an artist-teacher.

Our ideas and associative emotions are closely connected with the objective world, with its external and internal properties. Direct reliance on visual experience and reflection is the most important feature of artistic perception. The specificity of realistic drawing lies in the fact that reality is taken as the basis of creativity, and the transfer of thoughts and feelings of the artist is carried out in a figurative form through the image of specific objects. The Soviet school of fine arts defines the study of realistic drawing in art education as the most important factor not only of a practical nature, but also of ideological significance.

Teaching drawing is associated with the development of students' ability to truthfully depict visible forms in a real environment. It not only gives them professional literacy, but is also a powerful means of aesthetic development.

The acquisition of mastery in drawing is based on a consistent and careful study of nature.

Love for nature, subtle observation, the desire to correctly convey nature are valuable qualities that need to be developed by everyone involved in fine arts.

The study of the patterns of drawing is necessary for a professional realistic depiction of nature. Drawing is the basis that forms the ability to realistically display the surrounding reality by means of visual means. Of great importance for the future teacher is not only the practical mastery of drawing, but also the development of its theoretical foundations. Having mastered the basics of realistic drawing, the student can use his knowledge both in pedagogical and creative work in the field of plastic arts. All educational work on drawing is inextricably linked with the practical application of the perspective of plastic anatomy of the laws of distribution of light and shade on a three-dimensional form. At the same time, it is recommended to study samples of the classical heritage and methodological literature on drawing.

Drawing classes are held at the faculty in combination with work on composition and with the study of painting. Educational drawings are important as preparation for creative work. Experience shows that students who have not thoughtfully carried out educational drawings are lost when they need to make sketches from nature to work on compositions. They either reduce them to sketchy sketches or approach them as classroom drawings, dooming themselves to failure in advance. Meanwhile, in such sketches, it is required to combine the general construction with



the transfer of the most characteristic details, remembering that their concreteness will enrich the composition. By means of drawing, students mainly determine the plots of their sketches and in the course of painting.

In the process of teaching drawing, students acquire the ability necessary for a teacher to draw professionally competently from sight, from memory and from imagination, and master technical skills. Working from nature, students develop visual memory and observation, spatial thinking, learns to see the typical in the surrounding reality. These qualities teachers have to develop in children.

In academic work, success depends on a careful and thorough study of nature, its structure, proportions, the shape of individual parts and their relationship. To study nature does not mean to convey in the drawing everything down to the smallest detail, one must be able to select the main, most characteristic and generalize secondary details. You should regularly and as much as possible draw from nature. This develops the eye, helps to learn the laws of a realistic image and master the technique of drawing.

The artist needs not only knowledge of linear perspective and plastic anatomy, but also the ability to apply them in practice. It is always necessary to draw consciously, setting ourselves certain tasks, and not mechanically copying everything that we see. They start drawing by placing the main objects, achieving proportionality of all sizes among themselves and in relation to the whole. Usually, uniform margins are left on a sheet of paper around the training drawing of the object. The initial markup is applied with light strokes, while building the axial lines of objects and slightly outlining the main shadows. Students learn to depict a three-dimensional form on a sheet plane: with the help of perspective and chiaroscuro, they draw three-dimensional bodies, rather than conditional "wire" contours, followed by shading without taking into account the position of the object's surfaces in space.

Artists often talk about the ability they need to draw the whole object at once, understanding by this the observance of unity, the subordination of all parts to the whole. Although the person drawing at each individual moment draws a line on a relatively small area of paper, he must think about the entire image, mentally trying to see the finished drawing on the sheet. So, the writer, working out the page of the story, thinks about the content of the work as a whole, about the sequence of events, and the actor, pronouncing the words of the role, remembers his partners and the development of the whole action.

Of great importance in the figure is its constructive construction. We can imagine combinations of geometric bodies as the basis of complex forms, which helps to correctly understand the perspective reductions of nature, its three-dimensionality. Just as various decorations and stucco ornaments in architecture are found on the walls of a building with a clear structural structure, so small details of nature are located on the surfaces of a large form of the depicted object. This ability to be aware of the placement of large masses is essential to mastering drawing professionally. Just as a musician "thinks in sounds", and an architect, when looking at a drawing, sees the spatial arrangement of buildings, so an artist must be able to "think in three-dimensional form. On to it is good to imagine not only what is in the field of view of the drawing, but also invisible from a given place, obscured by parts of objects. When drawing, it is required to clearly define how objects are placed in space, what areas they occupy in terms of their base (on the plane where all the depicted objects of the natural production are located). It is necessary not to copy, but to build nature on a sheet. If at the beginning of work the ratios of large masses are determined, then in the future they gradually move to smaller ones. Even when applying small details on a long-term drawing, it is necessary to continue their constructive construction.



It is recommended to learn from great masters the ability to convey nature, broadly generalizing the form, but at the same time remember that the path to generalization lies through a loving and careful study of details subordinate to the whole.

You can not compare any detail of the picture only with the same detail in nature. This drawing technique, as they say, “at close range, generates numerous errors. It is necessary to compare several proportional ratios of nature with the same ratios in the figure, which has a different scale. For example, in a small drawing of the head, the size of the eye is determined in relation to the width of the nose and the height of the forehead, and their scales are proportionally reduced in comparison with the corresponding section of the eye, nose and forehead in nature.

It must be remembered that educational drawings are not an end in themselves, they are important as a means of learning in art and gaining experience for further independent artistic and pedagogical activity.

The drawing begins with a general markup, then the details are gradually refined, but in such a way that the details do not create excessive variegation and do not prevent the artist from expressing the main thing in the work. At the end, leave time for the final generalization of the drawing. In the process of work, one must carefully study nature and literally every minute, after applying each detail, each tone, conduct a thorough self-examination.

It is necessary to achieve in the drawings an exhaustive solution of the tasks posed. The number of hours required for each drawing is determined both by the complexity and conditions of the setting, and by the degree of preparedness of the students. The ability to work on one drawing for a long time is very important: this develops the ability to notice a lot of the depicted nature. A child who is asked to draw a human face will draw a circle, put dots for eyes and dashes for nose and mouth, and will not be able to complete this drawing, no matter how much time he is given. The one who has started the course of study will give a more correct and more detailed drawing, but he will quickly exhaust his possibilities. While the master, when performing a long drawing, will work for a long time, refining the proportions and achieving subtlety in conveying the character of the depicted.

In each task, the student must use all previously acquired skills and abilities. The program takes into account that those who entered the first course have some knowledge of drawing. At the institute, students study the basics of a realistic depiction of nature in more depth, learn the methods of work.

Already at the beginning of the journey, every artist-teacher must realize that he needs to update and improve his knowledge and skills all his life by drawing from nature. Moreover, the most interesting thing in this work is not in the selection of some unusual, especially fascinating models, but in the gradual solution of more complex problems, in the consistent mastering of the laws of drawing rules.

The drawing curriculum provides for work on a variety of topics in the order of a gradual increase in difficulties. They begin training with the image of geometric bodies, the simplest objects, then work on plaster ornaments, still lifes, models of parts of a person’s face, casts from portrait busts. It is very important not to break the sequence of tasks. Only systematic training will give not random luck, but naturally won success.

At the first stage of training, it is useful to practice in the image of plaster casts. Our time is alien to the requirement of some past eras, when students, when drawing living nature, were forced to correct its proportions according to casts from ancient statues.

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