

## **HISTORICAL OUTLINE OF THE DEVELOPMENT OF FINE ARTS TEACHING METHODS AT SCHOOL**

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***Annotation.*** *This article examines the historical data on the development of methods of teaching fine arts at school, as well as examines the basic concepts and categories of didactics and methods of teaching fine arts.*

***Keywords:*** *methodology, teaching, art.*

Historical sketch of the development of methods of teaching fine arts at school. The ability to draw has always been and is of no small importance for a person, and its use has served and is one of the means of communication between people. Man began to develop his skills in drawing from ancient times. Already primitive people achieved great success in this, as evidenced by the drawings found by archaeologists. In ancient Egypt, drawing was taught at schools along with writing. The training took place not from time to time, but systematically. The method and system of teaching for all artist-teachers were the same, for the approved canons and rules prescribed the strictest observance of all established norms. The Egyptians laid the foundation for the theoretical foundation of the practice of drawing. Drawing training in Ancient Egypt took place by memorizing schemes and canons, by copying samples. While teaching drawing, the artist, the teacher forced to memorize the rules of depicting the shapes of objects according to established templates. This is a certain historical limitation of the ancient Egyptian method of teaching drawing. Ancient Greek artists approached the problem of education and upbringing in a new way and significantly enriched teaching methods. Greek artist-educators for the first time established a method of teaching drawing, which was based on drawing from real life. In the era of the Roman Empire, the artist-teacher pondered the lofty problems of artistic creation least of all. Copying of samples, repetition of the techniques of the work of the great masters of Greece prevailed, and at the same time Roman artists gradually moved away from the deeply thought-out methods of teaching drawing, which were used by artists and teachers of Greece. During the Middle Ages, the achievements of realistic art were rejected. Medieval artists did not recognize either the principles of constructing images on a plane, or the teaching methods developed by the Greeks. Villard de Honnecourt (XIII century), French architect who went down in history with his "album", which is a valuable source of information on Western European medieval architecture. Villars probably kept his "sketchbook" or book of drawings (which are filled with a lead pin, circled with a pen and provided with commentaries) initially, simply as a travel diary, but then decided to turn it into a textbook with "good advice in the great art of stone and carpentry", as well as "the ability to portray, as taught by the laws of geometry". The master gives here architectural sketches (of cathedrals in Reims, Chartres, etc.), drawings of construction machines, samples of ornamentation, various religious and allegorical figures, images of animals and diagrams of proportions.

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Everything here - in contrast to the anthropomorphic ancient canon - is subordinated to a system of conventional geometric figures, in accordance with which this or that image is constructed. The renaissance opens a new era both in the history of the development of the visual arts and in the field of teaching methods for drawing. The best masters of fine arts began to work on the problems of drawing: ChenniniCennino, Leon Battista Alberti, Leonardo da Vinci, Albrecht Durer.

They actively embark on the path of scientific research, strive to understand the laws of the phenomenon of nature, to establish a connection between science and art. Renaissance artists strive to revive ancient culture, collect and study monuments of ancient art in order to understand the working methods of their creators, so Leonardo da Vinci, based on literary information about the art of Ancient Greece, developed the square of the ancients. The doctrine of proportion, perspective and anatomy are at the center of attention of theorists and practitioners of the art of this time. The entire learning process L. Alberti proposes to build on drawing from life. Observing the sequence, L. Alberti acquaints the student with the basic provisions of linear perspective. L. Alberti was the first to develop the theory of drawing, based on the laws of science and the laws of nature. Especially of great value for teaching drawing is the method of generalizing the form, proposed by A. Durer. A. Durer attached particular importance to personal demonstration when teaching drawing. Renaissance artists not only theoretically substantiated the most pressing problems of art, but practically proved their necessity. Leonardo da Vinci tried to embrace all the knowledge of his time in all areas. As a draftsman, sculptor, architect, as well as a mathematician, military engineer, botanist, he strove to accumulate all his knowledge in painting. Only this art allows, he believed, to create a complete illusion of reality and convey human genius. Leonardo da Vinci left only about 20 paintings. Drawing training in the XVII-XIX centuries in Western Europe was carried out by L. Carracci and his brothers, P. Rubens, D. Diderot, I. Goethe, Jean-Jacques Rousseau, L. David, I. Pestalozzi, A. Yvon, L. Julien, K. Ramsauer, P. Schmidt, brothers Alexander and Ferdinand Dupuis. Art education at the end of the 19th and beginning of the 20th century. developed thanks to the activities of L. Tedd, S. Halloshi, A. Ashbe, G. Kershenshteiner, J. Dewey. This important work began to be carried out by the academies of arts, which opened at the end of the 16th century. From that time on, training in drawing began to be carried out in special educational institutions. The 17th century in the history of teaching methods of drawing is the period of the formation of a new pedagogical system - the academic one. The new system began to impose clear requirements not only for students, but also for teachers. The most characteristic feature of this period is the creation of special educational institutions - art academies and art schools. The effectiveness of the academic teaching system was that the teaching of the arts took place simultaneously with scientific enlightenment and the upbringing of high ideas. Exploring the history of teaching methods of drawing, we see that the academies had a clear and rigorous system of teaching, the desire to enlighten and elevate the feelings of the artist. The clear and organized system of arts education that was established in the academies began to influence the methods of teaching drawing in general educational institutions. It is impossible to master drawing without serious scientific knowledge. Being engaged in drawing, the student at the same time learns the world. Hence the conclusion: drawing lessons are useful for everyone. This idea begins to occupy the minds of not only people of art, but also figures of public education.

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