



METHODOLOGY OF TEACHING STUDENTS TO CONSTRUCT FORMS IN ACADEMIC CLASSES FROM PENCIL DRAWING

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Abstract: In the training of future teachers of fine arts, it is of great importance to thoroughly study the theoretical foundations of drawing, along with the practical aspects of drawing. Therefore, drawing classes are conducted on the basis of a number of specific subjects. The main ones are perspective and plastic anatomy. Without them, it is difficult for a student to perform even the simplest task correctly. Without knowing the laws of perspective, he cannot accurately determine the spatial position of an object, or without having clear knowledge of human plastic anatomy, he cannot draw a human figure or portrait. A student who does not understand the laws of light and shadow will not be able to accurately describe the color, volume, and material properties of the depicted object. The art of depicting objects, like other specific sciences, requires a deep analysis of the object being drawn and creating it figuratively, not through words, but through various means of depiction.

Keywords: Pencil drawing, fine arts, exercises, depiction, perspective.

Academic drawing basics classes teach students to depict realistically. For this, the student must know the following basic rules of drawing well. Perspective - from the French "la perspective" - "looking into the distance", derived from the Latin words *perspicio*, means "I see correctly and clearly through a mirror" and is a system, a rule for depicting volumetric objects on a flat surface. It determines the correct representation of the location of objects in space, their distance from the observer, and their distance. In fine arts, perspective expresses the artist's desire to create a true image of objects in existence.

Students are familiar with the rules of perspective through specialized subjects such as pencil drawing and perspective, and these rules of drawing are also the main rules for academic drawing classes. Because, "All objects in nature, no matter what their shape, obey the laws of perspective."

Since all things in nature obey the laws of perspective, a person, who is considered the main object of depiction in academic drawing classes, is no exception, as an integral part of this very nature. Therefore, it is absolutely impossible to correctly depict the human figure without thoroughly studying the laws of perspective. Perspective is the grammar of fine arts, and any work of art created must be based on the laws of perspective. Only then will the work be correctly constructed in terms of composition and its vitality be ensured. If a work of fine arts is created without following these rules, researchers will say, "there is no perspective in this work." And the average viewer will say, "the objects in this picture do not look like themselves." Perspective is one of the most basic laws for realistic painting, and it helps to depict all things in existence as we see them.

Spatial perspective refers to the way in which all objects in existence appear to change (shrink) under the influence of space. In many cases, space, which changes as a result of natural phenomena related to the seasons (snow, rain, floods, hail, fog, cloudy weather, wind,

dust), is usually considered a "clear environment". Spatial perspective changes depending on the time of day the object is depicted.

There are several basic rules of spatial perspective, which are as follows:

- The farther objects in the space (space) are from the student, the dimmer they appear due to the layer of air (atmospheric pressure). To correctly show spatial perspective in the drawing, it is necessary to depict objects that are located further away slightly lighter, and those in the foreground more clearly.

- Objects located further away from the viewer appear dark, airy and light under the influence of atmospheric pressure.

- Horizontal lines parallel to the image plane are always drawn horizontally.

- Vertical lines that are not parallel to the image plane are always depicted vertically.

- Straight lines that are not parallel to the image plane, but are parallel to each other, meet at one point on the horizon line.

Strict adherence to these rules of spatial perspective is very important for the student. The student must follow the rules outlined above, regardless of the type of work they are doing (portrait, still life, landscape, etc.).

Pencil drawing of gypsum geometric shapes is also carried out in a simple to complex manner. In this case, as specified in the curriculum, it is important to depict gypsum geometric shapes. This is necessary because all the objects surrounding us have geometric shapes (sphere, cube, prism, cone, cylinder, etc.). The main reason for the composition of the shapes is that they are often illuminated by artificial lighting and are used for educational purposes. The light-shadow complex (light, shadow, penumbra, reflex, personal and falling shadow, gloss) is clearly visible on white objects. In addition, finding the color relationships of shapes with a simple black pencil teaches the student to work systematically. Most importantly, simple geometric shapes and planes serve as the basis for performing complex tasks specified in the curriculum (architecture fragment, gypsum pattern element, human portrait and body). Based on the exercises in drawing geometric shapes with a pencil, the student will gain complete knowledge about the spatial position of objects in width, the relationship between light and shadow, and their mutual relationships.

In parallel with drawing a plaster drawing of geometric shapes, the student can make a copy of these shapes from wire and place them in different positions on the plane of the object, clearly imagining its location, constructive structure, perspective reduction, visible and invisible sides of the shape, and further deepen his knowledge. This method makes it easier for the student to depict geometric shapes. Because when one shape blocks another, their location, points of connection (angles), and mutual relationships are clearly visible.

In addition to classroom exercises, it is also important to make a sample of these geometric shapes at home from Whatman paper and depict them in various compositions, both separately and with the participation of two, three, and four objects. By placing and lighting shapes in different positions, the artist's spatial and volumetric knowledge and imagination are developed. Below we will consider an example of a cube placed below the horizon line and lit from the upper front, completed in 3 methodological stages (Figure 1).

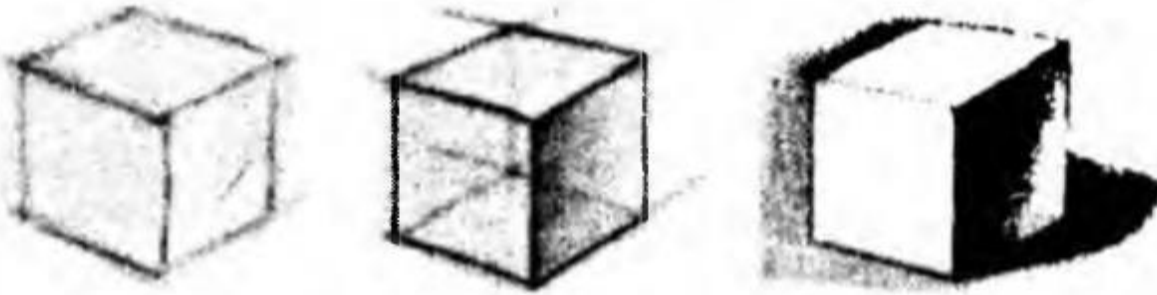


Figure 1. A cube located below the horizon line and illuminated from the upper front. Stage 1.

- Place the figure on the paper surface, imagining its visible and invisible edges based on the outermost edges;
- Determine the initial signs of perspective view based on the proportions of the sides, height, and position of movement;
- Describe the structural structure of the figure with light lines and determine the perspective reduction of the sides through the contact point according to the horizon line.

Stage 2.

- Draw the proportions of the sides of the cube and perspective views with a darker line;
- Determine its shadow falling on the plane of the object.

Stage 3.

- Determine the location of the overall shadows in the figure and shade them (personal, falling shadows);
- Shade the background set for the object;
- Determine all its light-shadow relationships;
- Determine the color proportions of the sides, find the reflex, shiny parts, and complete the task as a whole.

The task of drawing a cube and a cylinder is carried out in the same methodological sequence of depiction as the previous tasks.

In step 1, two shapes are placed in a composition on the surface of the paper (Figure 2).



Figure 2

Stage 2 is the main one, where both objects are constructed in a linear manner. In this stage, the visible and invisible sides of the shapes are determined and the shadows of these shapes falling on the plane of the object are partially shown (Figure 3).



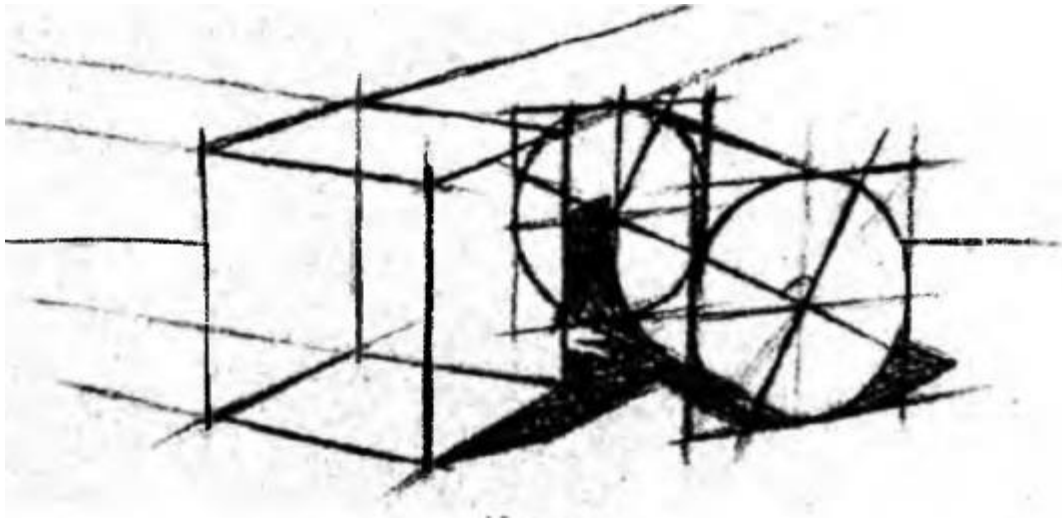


Figure 3

In step 3, the shadows of the shapes themselves and falling on the plane of the object are drawn. When depicting the shadows and highlights of the shapes, as noted above, the areas near their edges should be drawn darker (Figure 4).

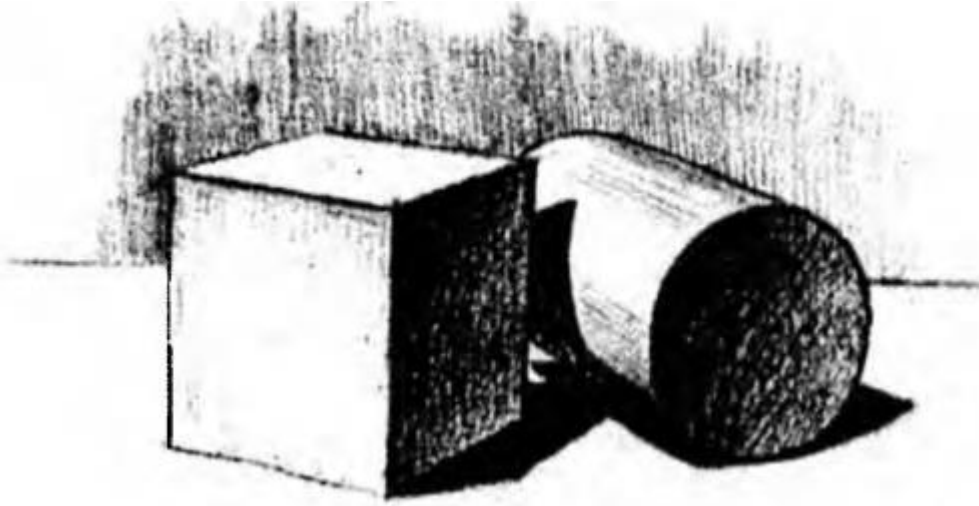


Figure 4.

Stage 4 is the final stage, where shadows, highlights, drop shadows, personal shadows, and reflections are created, the background and subject plane are processed, and the task is completed (Figure 5).

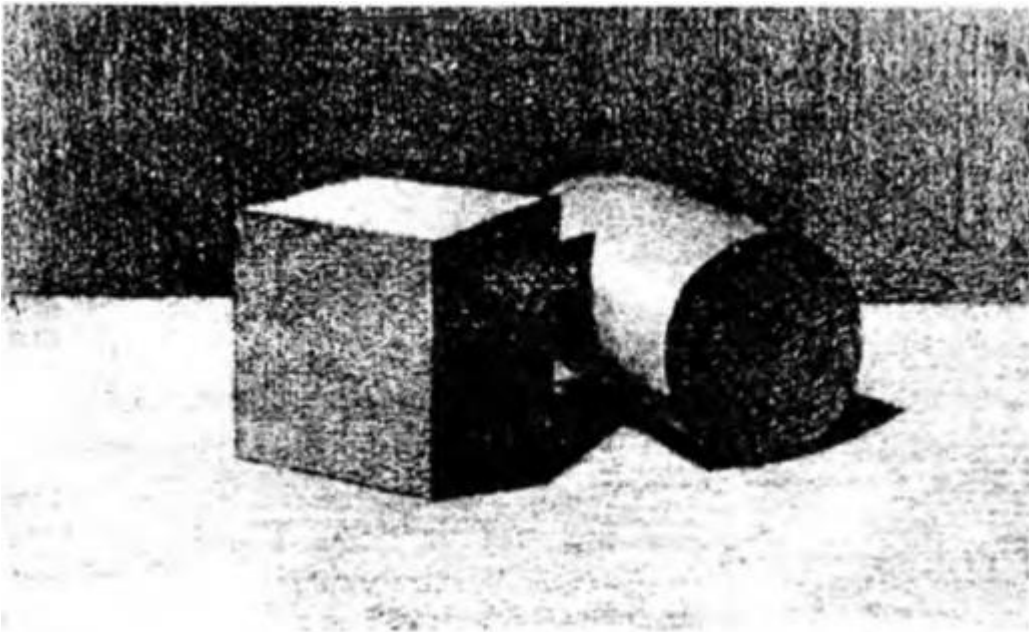


Figure 5.

The laws of fine arts, in particular, educational drawing, are derived from the laws of nature. The laws of nature influence fine arts and play a significant role in its development. The laws of drawing increase the student's knowledge of drawing and form his skills, develop his creative abilities, and thoroughly prepare him for future pedagogical activities. The exercises of drawing objects from nature, looking at them, are considered the basis of fine arts, which require the student to work on the basis of the laws and rules described above. Therefore, from the initial stage of study, the student must fully master the basic laws of drawing and deeply study the work and drawing techniques of great artists of the past. The more complex the shape of the depicted object, the more the artist must study and analyze it. A scientific approach to pencil drawing is especially important in determining the linear structural structure and perspective of an object.

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