METHODOLOGY OF DEPICTING PLASTER MODELS IN DRAWING

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ANNOTATION: This article discusses the development of students' visual literacy through drawing plaster models. The study examines tasks related to accurately representing the three-dimensional structure of geometric solids on paper, identifying perspective distortions, maintaining proportional relationships, and depicting the distribution of light and shadow. It also analyzes the stages of observing a model, identifying key points, constructing forms with structural lines, and gradually developing tonal relationships. Particular attention is paid to organizing lessons according to students' individual levels of preparation and assessing completed drawings using clearly defined criteria. The research findings may contribute to improving the teaching process involving plaster models and strengthening the professional graphic skills of future visual arts teachers.

KEYWORDS: plaster forms, visual literacy, constructive drawing, perspective, proportion, light and shadow, tone, observational drawing, graphic skills, academic drawing.

АННОТАЦИЯ: В данной статье рассматриваются вопросы развития изобразительной грамотности студентов в процессе рисования гипсовых моделей. В исследовании анализируются задачи, связанные с точной передачей объёмной структуры геометрических тел на плоскости бумаги, определением перспективных сокращений, соблюдением пропорций и изображением распределения света и тени. Также рассматриваются этапы наблюдения натуры, определения опорных точек, построения формы с помощью конструктивных линий и последовательной проработки тональных отношений. Особое внимание уделяется организации занятий с учётом индивидуального уровня подготовки студентов и оцениванию выполненных работ по чётко установленным критериям. Результаты исследования могут способствовать совершенствованию учебного процесса при работе с гипсовыми моделями и укреплению профессиональных графических навыков будущих преподавателей изобразительного искусства.

КЛЮЧЕВЫЕ СЛОВА: гипсовые формы, изобразительная грамотность, конструктивное построение, перспектива, пропорции, свет и тень, тон, рисование с натуры, графические навыки, академический рисунок.

INTRODUCTION: In fine arts education, academic drawing plays an important role in the professional formation of future artists and educators. Through this subject, students master visual regularities, learn to analyze nature, and gain experience in making graphic decisions necessary in artistic activity. The importance of working with plaster models in the educational process lies in the fact that they provide a convenient environment for analyzing shape structure and systematically organizing the drawing process. Exercises based on plaster models require students to place the image on paper, determine the compositional center, and take into account the general structure of the object. In this, errors allowed in the initial stage of the drawing can affect the subsequent processing process. Therefore, before starting to draw nature, analyzing its structure, choosing the observation point, and determining the image boundaries are necessary conditions of educational activity. The placement of the light source is also of special importance when working with plaster shapes. The direction of light determines the boundaries of illuminated parts, half-shadows, and shadows on the surface of the object. Observing these conditions allows students to understand the tonal structure of the image, express volume using a pencil, and maintain the connection between image parts. During the session, changes in lighting conditions also serve to compare different views of the same form. To increase educational effectiveness in this direction, it is required to connect theoretical concepts with practical tasks. By analyzing completed drawings, students can identify the causes of their errors and plan subsequent work stages based on the teacher's recommendations. Such an approach helps form independent working skills while also contributing to a responsible attitude toward artistic activity. The purpose of this article is to study the pedagogical and practical aspects of organizing the process of depicting plaster models in drawing. The research focuses on determining the sequence of classes, identifying students' difficulties during the execution process, and developing criteria serving to evaluate educational outcomes. The study of these issues creates a methodological basis for enriching the experience of teaching academic drawing and improving the content of education in fine arts.

Conclusion: Effectively organizing classes on working with plaster models requires a carefully planned educational process in shaping students' professional preparedness. To improve educational outcomes, the complexity level of each task, the completion deadline, and the student's preparedness status must be mutually coordinated. In this, the teacher's individual recommendations help identify problems in the student's mastery process. When analyzing the results of classes, alongside the technical execution of the image, the student's ability to plan the work process, identify errors, and choose a method to correct them should also be taken into consideration. For this purpose, it is advisable to use methods of intermediate control, individual interviews, and comparing practical task results. These criteria allow for an impartial evaluation of the student's mastery level. In the future, to develop the methodology of teaching drawing based on plaster models, it is necessary to create educational-methodological complexes containing

tasks of varying complexity. Such complexes can include independently performed works, self-assessment sheets, and tasks intended to analyze practical results. The introduction of such materials into the educational process serves to increase the readiness of future fine arts teachers for professional activity and develop the ability to make independent pedagogical decisions.

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