METHODOLOGY FOR TEACHING THE IMAGE OF A PORTRAIT OF PRESCHOOL CHILDREN

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ABSTRACT

"Drawing a Man" is a central theme in the visual arts. And this is understandable: a person, his work, his activity transforming nature and the world, have always determined the social, socio-historical significance of works of fine art. It is no coincidence that in the very first drawings of children, a person occupies a central place. Here you can find your beloved mother in a festive outfit, grandfather, sister, and dad, and your beloved fairy tale characters.

However, as a rule, the image of a person in children's drawings is distinguished by monotony, primitiveness, schematic, and this is not accidental, because a person is the most complex object of an image and significant artistic experience is needed in order to correctly and expressively depict him.

Keywords: drawing, preschool children, artist, graphic artist, sculptor, transforming nature.

INTRODUCTION

Portraiture is one of the most difficult and significant genres in the visual arts. Portrait is a complex genre of painting. Understanding it requires children to have a certain social experience, knowledge about the person himself, his emotional and moral manifestations, relationships with society and expressing this verbally (in speech) and not verbally (facial expressions, pantomime), and about the fine arts, his language, ways to create artistic images. Therefore, long-term work with children is required, the content of which will include two directions.

The first is the formation of ideas about a person, his feelings and emotions, a moral attitude towards many phenomena of life, expressed internally and externally.

The second direction is the gradual formation of children's understanding of the language of the pictorial image of a portrait. The first direction will be carried out in different classes, in games, everyday life, and everyday activities. The second - in the classroom for familiarization with the portrait and in artistic activities.

It is recommended to begin acquaintance with the portrait genre after classes on landscape and still life, and before classes on genre and historical painting.

Each lesson should be devoted to one portrait, but at the beginning of the

lesson it is worth looking through the portraits that the children met in previous lessons in sequence.

When familiarizing with the portrait, a child has the opportunity to feel like a peasant boy who has fallen asleep in nature, then a cheerful, cheerful soldier, then a mischievous "Dragonfly", then children hurrying to a masquerade. The ability to put oneself in the place of another, to feel his joy, surprise, or grief, gives rise to a sense of interest, involvement and responsibility. Living and experiencing many lives creates an opportunity for empathy and understanding.

Knowing another, the child knows himself more deeply; through the experience of feelings and relationships of other people, learns to be aware, clarify and correct their emotions and feelings.

Thus, children develop and consolidate the ability to understand the people around them, showing goodwill towards them, the desire for communication, interaction, sensitivity and caring.

METHODOLOGY AND LITERATURE REVIEW

The method of adequate emotions is aimed at evoking feelings and moods in children, corresponding to the state of the person depicted in the picture.

First, these should be works of high artistic quality, both in content and in their means of expression.

Secondly, the artistic image of the portrait in terms of content and form of the image should be understandable to children, close to the level of their emotional experiences. You should select portraits with a vividly presented expression of emotional states, shown through the interconnection of facial expressions, gestures, and posture.

Thirdly, you should select portraits of various types, means and manner of depiction.

Using the technique of "entering" the picture, children are invited to imagine themselves in the place of the person depicted in the portrait. This enlivens perception, awakens the imagination, evokes feelings of empathy, belonging.

Method of musical accompaniment. When looking at a portrait, music often sounds, the character of which corresponds to the content and mood of the picture. This facilitates the process of perception, makes it deeper. Music can precede the perception of a portrait or be a background for the teacher and children to tell about the person depicted.

Play techniques help arouse interest in the work, focus the attention of children on the part of the portrait necessary for perception ("Think something about a hand

(eyes, clothes, etc.), and we will guess"; "Determine which portrait this music is suitable for ";" Come up with your name for the portrait ";" In motion, convey the position of the hand (head, etc.) of the person depicted in the picture.)

The final conversation on examining the portrait is of a varied nature. It can include the teacher's story about his attitude to the portrait, reading the appropriate poems, singing songs, expressing children their opinion about the picture, about the thoughts and feelings that have arisen in connection with this.

Thanks to acquaintance with the portrait, the child joins the historical and cultural life of society, acquires knowledge about famous writers, artists, musicians, scientists, poets, public figures, their ancestors, class and national relations in society, about the professions, life and appearance of people of different times , their relationships, moral norms and rules.

Thus, the portrait genre of painting reveals the world of feelings and the life of people. This is extremely important for children to understand the emotional sphere of people and human relationships. In the process of getting to know the portrait, children gradually form an aesthetic assessment of the person, whose image is conveyed by the artist, graphic artist, sculptor.

RESULTS AND DISCUSSION

Renaissance artists were the first to ponder over the question of the method of drawing a person. The great German artist of the Renaissance, Albrecht Dürer, left behind theoretical works of great value in the field of teaching methods. Johann Wolfgang Goethe expressed many valuable thoughts on the method of drawing a person. In domestic preschool pedagogy, the problem of depicting a human figure by preschoolers was first paid attention to N.P. Sakulina, T.G. Kazakova, N. N. Rostovtsev, N. A. Goryaeva, etc.

Teaching preschool children to depict a human face is a complex and painstaking process that requires the teacher to take into account a number of requirements in their work and create the necessary conditions for children's creativity.

Therefore, in preschool age, it is necessary to make the most of the enormous possibilities of fine art, which affects the child's inner world, expands his emotional experience, teaches us to understand the aesthetic richness of life.

Renaissance anthropocentrism is especially evident in the portrait work of the High Renaissance masters. Leonardo da Vinci, Raphael, Giorgione, Titian, Tintoretto further deepen the content of portrait images, endow them with the power of intellect, a sense of personal freedom and spiritual harmony, significantly renew the means of

artistic expression (aerial perspective of Leonardo da Vinci, coloristic discoveries of Titian).

The most famous portrait in the world - "Mona Lisa" by da Vinci was painted in this era.

The first works of Russian portrait painting of the XVI-XVII were parsuna. "Parsuna" means the same as "persona", that is, just a portrait. Parsun combines features and techniques of traditional Old Russian icon painting and Western European secular painting from nature. Representatives of the Russian Parsuna - Simon Ushakov, Karp Zolotarev and others - are portraitists of the royal court.

Abstract of a drawing lesson in the senior group "Mother's Portrait"

Purpose: To consolidate the knowledge of children about the portrait genre. Arouse in children a desire to draw a portrait of their mother, to convey the features of her appearance (eye color, hair color) in the drawing. Continue learning how to place parts of the face correctly. To cultivate love and a tender attitude towards mom.

Dictionary work: Portrait, bust, cheerful, benevolent long-haired, chubby, black-browed, big-eyed.

Material: Poster with a woman bust portrait, chalk. Children have a sheet of paper (A-4), a simple pencil, colored pencils.

Preliminary work: Examining different portraits, drawing portraits with a simple pencil.

Didactic games: "What", "Say kindly".

Course of the lesson:

- Guys, today we will draw a portrait of your mother, your most beloved person.

Like turquoise, my mother's eyes
Clear and clean, kind, radiant.
Like stars are all around, and they talk to me.
Mom is my beloved friend!

Before drawing, the children and I remember what shape the head is? (we circle the head with our fingers), remember where a person's eyes are located and what shape are they? (the eyes are located below the forehead and they are oval with sharp corners).

I draw an oval on the blackboard with chalk and its eyes in the middle. Then I explain to the children that they only need to draw the tip of the nose, and from the tip of the nose to the end of the face are the lips. I remind you that the neck is narrower than the face, and the shoulders are wider than the head.

Didactic game "What?"

If mom enjoys life, what is she like? - cheerful;

If a mother wishes well, then she is benevolent;

If mom has long hair - long-haired;

If mom has a round face - chubby;

If mom has big eyes, big-eyed;

If mom has black eyebrows - black-browed;

Didactic game "Say kindly".

Mom is mommy, nose is nose, lips are lips, eyes are eyes, eyebrows, cheek is cheeks, forehead is.

Now, guys, remember your mother's eyes, mother's hair color, mother's eyes, mother's smile, mother's favorite beads and start drawing. A children's song about "Mammoth" sounds.

Who is at a loss, I provide help.

At the end of the lesson, I put all the children's drawings on the board and the children analyze their drawings.

CONCLUSION

Having studied the methodological literature and the latest modern innovations in the field of visual activity, we came to the conclusion that in modern methods of teaching visual activity, tasks are defined that aim teachers working with preschoolers to carry out certain work on teaching children to represent the world of people and familiarize themselves with the genre of portraiture in art.

It should be noted that the first and indispensable condition for the effectiveness of work on teaching portrait drawing in preschool age is systematic work using a variety of techniques.

The key to successful work on the expressiveness of the human face is the knowledge of the world around children and the creation of conditions for independent visual activity.

The work on teaching children to draw begins with the development of manual skill, including the technique of image, form-building movements, generalized methods of action and the regulation of visual movements. Learning to portray begins with drawing the head.

In order to fully give children an idea of the portrait, without overloading the child and keeping him interested in classes, it is necessary to correctly organize the pedagogical process:

1. Classes are conducted in small subgroups.

2. Children are very different: they are gifted children, children with good

physical abilities and children who require special support and care. And an individual approach is very important and the creation of a situation of success for the child in the classroom, which in the future helps him to freely express his thoughts and feelings. A smile, an affectionate word, praise and a feasible task assigned to a child brings liberation, self-confidence and helps to express himself creatively.

3. It is important in the classroom to change types of activities, ie. alternation of mental and muscular load.

4. Making the most of the game stories helps to maintain interest throughout the session.

Another necessary condition is to establish a trusting relationship with parents, to involve parents in the creative and educational process, if possible.

As a result of systematic and systematic work, children will have a need to communicate with the beautiful when familiarizing themselves with the visual arts, a desire and ability to qualitatively and expressively portray a person's face in visual activity will appear, self-esteem will increase, and confidence in their abilities will appear. Painstaking, hard work will certainly yield positive results.

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