STAGES OF TEACHING SCHOOLCHILDREN THE HISTORY OF THE ORIGIN OF DRAWING

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Abstract: This article covers the pedagogical stages of teaching schoolchildren the history of the emergence and development of drawing. The development of drawing from ancient civilizations to modern technologies is analyzed. The importance of the historical approach in the formation of spatial imagination, technical thinking and graphic literacy in students is substantiated. The methodology for using historical materials in teaching drawing and their impact on educational effectiveness is also revealed.
Keywords: Drawing, graphic culture, technical thinking, spatial imagination, history of drawing, pedagogical stages, secondary school, educational methodology.

Other examples of early drawing are designs drawn, engraved, or painted on the surfaces of primitive tools.

• Drawings were in a flat, linear style. Texts written on papyrus (an early form of paper) were illustrated with similar designs in pen and ink.

• The only surviving example of the ancient Greeks' drawing and painting skills is their ceramic vases decorated with elegant shapes and decorative lines.

Drawings were used in the preparatory stages of a work of art, but few of them survive. Paper was not manufactured in Europe until the 1100s, and it was expensive and difficult to obtain.

• For centuries, artists made preparatory drawings on slate, wood, or wax tablets. These tablets were discarded or reused. Some artists drew preparatory drawings directly on the panel or wall to be painted.

• Drawings also helped artists record their frequently used images.

• Pencil and ink drawings of the human figure, clothing, plants and animals, and many other forms were collected in model books.

• Artists copied drawings rather than working directly from live models or nature.

The Inner City Arts students immediately began discussing texture, or in Spanish, texture. With a quick swipe of their pencil, their art teacher noticed the characteristics of an object placed under a sheet of parchment paper and demonstrated how to capture different textures. The children were amazed when they used the floor and their shoes to create different patterns on the paper. Because the intricate patterns suddenly appeared on the paper, the students thought it was a magical process. The children rubbed objects on the tables when the time came, and then moved on to pencil sharpeners, a computer, and a metal fence. When the teacher opened the classroom doors, the children went out into the courtyard, where there was a fountain, ceramic tiles made by other students, and palm and lemon trees. They ran from tree to tile, magically capturing the most interesting phrases and patterns they encountered. It was a time of discovery. The students were thrilled to see textured patterns on surfaces that had previously been considered smooth. Eventually, the children used their paper to create a three-dimensional cityscape, filling in squares of parchment with gray pencil and creating collages of the discovered textures. “I believe in art now,” one of the children said after seeing the finished work.

Images can convey information that goes beyond verbal or written description, hence the old adage that “a picture is worth a thousand words.” Before the advent of photography, images had to be drawn by hand, and accurate drawing skills were essential for a naturalist. Drawing was typically taught in conjunction with biology, botany, zoology, and human anatomy. Even with today’s digital technologies, the best photograph still lacks the ability to emphasize or diminish the subtle visual features of a specimen that distinguish it from other similar species. This essential human element, keen observation and perception, combined with the artist’s ability to depict what is important to us as we see it, links art and science inextricably in a symbiotic relationship that benefits both disciplines. In a world that increasingly relies on images to convey information, the use of drawing as a teaching tool in the natural sciences to enhance students’ visual literacy may be more relevant than ever.

Zuzana Pečová (2020). In 2016, faculty members from the Department of Primary Education in the Czech Republic conducted an independent research project to identify and explore the characteristics and approaches of art mediation as an educational approach to facilitate understanding and experiencing art in extracurricular excursions and school outreach programs. The theoretical framework for the empirical findings is presented in this work. The researchers used semi-structured interviews as a qualitative research approach to obtain information from professionals from various clubs and organizations. The aim of this study was to fully understand the concept of contemporary visual arts in terms of extracurricular school programs and their

pedagogical potential, using a research design based on data collected from six in-depth interviews. The open coding analysis approach used here provides a broad overview of the topic. Therefore, the rationale and strategy for bringing art mediation into classrooms from a wider audience will be very clear.

One way to increase students' interest in learning certain subjects is through game-based learning, which uses games to engage students in learning activities, thereby making the learning process more enjoyable and motivating (Qian & Clark, 2016). Research on game-based learning has consistently shown its effectiveness over traditional classroom methods (Mayer, 2019; Vlachopoulos & Makri, 2017). In addition, game-based learning has been shown to enhance students' learning by improving their understanding of contexts and thought processes (Chow, Woodford & Maes, 2011).

Conclusion: In conclusion, teaching schoolchildren the history of the origin of drawing gradually increases their interest in the subject and serves to consciously assimilate knowledge. The historical approach develops students' technical thinking and helps them to understand drawings and graphic images more deeply. Also, the use of historical information in teaching drawing enriches the content of lessons and increases the effectiveness of the educational process. Therefore, teaching the history of drawing is of important pedagogical importance in secondary schools.

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