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## FORMING OF INTEGRAL PERCEPTION OF COLOR AND TONE FOR THE STUDENTS OF CREATIVE SPECIALTIES

### *Abstract*

*Forming of integral perception of color and tone by means of painting is considered as a psychological and pedagogical process in students' education, during which, with the help of artistic and figurative reflection of objects of reality, a gradual increase in the artistic culture of students takes place.*

*Key words: psychology of perception, fine art, painting, color, tone, artistic vision.*

### **1. Introduction**

In the modern world of the development of art education for the qualitative preparation of the artist-teacher, it is primarily directed to their pictorial and creative development and sensible knowledge of the theory of painting in conjunction with actual practical activity; as well as to the disclosure of creativity, the understanding of the importance of their professional activities and finding their own place in it.

The artist-teacher is called upon to create the creative potential of students, develop creative abilities, visual skills, artistic – like thinking, sense of color, composition culture, for the purpose of attaching to the heritage of national and world art.

The most important component of his professional skills is the ability to perceive, feel, know and take the laws of fine art, methods and techniques of painting into account in the process of his/her creative work and use them sensibly in pedagogical activity.

### **2. Materials and methods**

All this gives grounds to talk about the importance in the pictorial creativity of the artist-teacher of the ability to perceive and reproduce color-tonal relations, the objects depicted, artistically and figuratively to see and transmit by means of painting phenomena of reality on the plane.

Painting as a subject in art pedagogy is one of the main and complex subjects, as it includes knowledge about the surrounding world. Lack of knowledge in the field of the theory of painting leads to many negative phenomena in the creative, professional practice of artists, teachers, especially young artists, only starting the path of independent creativity and their pedagogical activity.

The great contribution to the development of the theory and practice of teaching the fine arts, methods of developing the creative abilities of students of art and graphic faculties was made by the artist-educators such as P.P. Chistyakov, D.N. Kardovsky, N.P. Krymov, K.F. Yuon, N.N. Volkov, G.V. Beda, N.N. Rostovtsev, A.C. Puchkov, G.B. Smirnov, A.E. Terentyev, E.V. Shorokhov, A.A. Unkovskii, A.P. Yashukhin, and others.

Studies of the dependence of the perception of color-tone relations on the psychophysiological features of personality development were made by prominent scientists, physiologists, psycholo-

gists, teachers such as I.M. Sechenov, I.P. Pavlov, B.G. Ananiev, A.I. Bogoslovsky, V.I. Kirienko, S.V. Kravkov, R. Arnheim, R.G. Natadze, E.I. Ignatiev, V.S. Kuzin and many others.

Perception, being a cognitive process, is characterized by a number of regularities, the main of which are integrity, meaningfulness, apperception, selectivity, constancy.

Any object, being a complex stimulus consisting of a number of parts and differing in different features, is perceived, however, in its entirety, in the unity of all its qualities and attributes, which determines the generality, the integrity of perception.

It is no coincidence that experienced artists, taking this fact into account, try to keep the whole image object out of the field of view throughout the process of the image, even if only a fragment of it is depicted, or in the figure and the canvas are shown the individual sides, the attributes of the object [3, p. 132].

### **3. Results**

The eye-sight is the ability "by sight" (without the use of special and auxiliary tools, instruments) to determine the spatial properties and, above all, the spatial relationships of objects in the visual activity.

Color in human life is important. The objects around us are perceived visually – they are characterized by the variety of their properties: shape, color, weight, etc.

Color conceals in itself the extraordinary power of emotional impact on the human psyche, it can rejoice, oppress, cause aesthetic experiences.

Knowledge of the picturesque state of an object in various lighting conditions, with different color gradations in the light environment and methods of its imaging on the plane by means of painting, enable the young artist-teacher to work independently and competently conduct lessons in the school.

It is very important to learn from painting, as well as when teaching drawing, to go from simple to complex. A certain system and methodology for teaching painting should be creative, both for the teacher and the student.

The art of painting by its nature and specificity is one of the visual forms in the teaching of students. The correct perception of color is achieved, first of all, by clarity. Therefore, the whole process of teaching painting should be accompanied by a skillfully selected didactic material.

A thoughtful system, consistent accumulation of knowledge, both in practical studies, and in scientific and theoretical knowledge of color, will improve and help the student to master the laws of realistic painting more quickly.

### **4. Discussion**

The students' knowledge of the laws of pictorial writing will be enhanced on the basis of specific concrete tasks aimed at studying tone and color through logical comprehension [1, p. 37]. Formed visual perception is a prerequisite for the successful development of a sense of color as a component of high professional skill. The level of perfection of the visual apparatus and the degree of assimilation of the variety of color combinations are directly dependent. The successful development of the perception of color by students largely depends on: the education of cognitive interest; active formation of visual perception; the ability to see and represent this integrity intact; the ability to synthesize the seen things and phenomena in a meaningful pictorial action that carries within it an element of creativity.

The need to possess a "developed" eye to an artist is dictated by the requirement to evaluate the spatial properties of objects as accurately as possible, which in turn is determined by the goal of realistic, i.e. truthful, reflection of the objects of the surrounding world in an artwork.

Great importance for the visual perception of the volume, the relief of the object has the distribution of light and shade on its surface. In essence, an object is visually perceived only when light and shadow reveal the shape and volume of an object.

The activation of the perception process and the transfer of color-tone relations in painting when working from nature, reveals the wide possibilities of the eye, the development of its sensorics and the general principles of the work of this organ [6, p. 99]. The development of color

perception is one of the sections of the teaching of painting. The level of perception of color serves as a starting point for practical tasks. It is impossible to hope for the successful execution of the program without taking into account the specific possibilities of color perception in students. The development of color perception goes through certain stages, which set a certain sequence in training. Thus, we can talk about the periodization of the perception of color and the appropriate teaching method for each period. Perception of color can and should be taught and it must be actively developed through training.

According to the teachings of P.P. Chistyakov, drawing is a form in space, in a picturesque way – it's a colored form in color space, so every stroke had to be "drawn and sculpted". Denying the decorative combination of spots, "splitting the color into smaller shades", violating the volume, reducing it to a flat color silhouette, Chistyakov taught to compose the color of lights, halftones, and shadows first on the palette, "to keep them at the basis; the rest are included as impurities" [2, p. 166], only then – transfer it to the canvas.

D.N. Kardovsky believed that, first of all, it is necessary to learn how to transfer the shape of an object with a brush in one color, for which he recommended first to take two colors: one dark (mars or umber) and light (white). Working conditions at the same time remained similar to the figure, only the material changed. Kardovsky advised to begin painting painting from a still life.

In the basis of teaching painting N.P. Krymov put the transfer of color and tone relations, believing that even if not exact colors are taken, but proportional color relationships are correctly determined, then the truthfulness of the image will be achieved. "The right tone for the right place," said Krymov, "and then everything will be: drawing, and form, and air, and space" [3, p. 103]. At the same time, it would be wrong to think that, demanding the fidelity of tone, Krymov forgot about the color. He believed that the perception of color is very individual and that he cannot be taught, and it is possible and necessary to teach the correct vision of the tone. At the heart of Krymov's training system was the conscious assimilation, understanding and accumulation of knowledge about color, students' understanding of the laws of visual perception of color.

One of the first to formulate the concept of "tonal and color relations" was G.V. Beda. The author of the book "Toning and color relationships in painting" offers a general scheme for the proportional reduction of the nature data in the image [1, p. 27-28].

The method of proportional "construction" of tone and color relations is based on the definition of the darkest, lightest and brightest in color in nature and the corresponding transfer of the darkest, lightest and brightest to the sketch. The remaining tones are in accordance and in comparison with these initial, given ratios. For the consistency of proportional tone and color ratios and the transfer of the general tone and color state at the very beginning of the work, G.V. Beda advised to set the tonal and color scale on the palette.

It is precisely the correctness of tone and color relationships that forms the basis of the holistic coloring of the image.

Education and creativity is a single, inseparable process; attempts at artificial separation of them have a detrimental effect on both training and creativity. Significant positive learning outcomes where the learning objectives as closely as possible to the actual creative. It is in this practice that pedagogy is creativity, and the educator is both an artist, a scientist, and an inventive methodologist.

Due to the lack of time for independent theoretical training, students cannot always use the material in the manuals and textbooks, they also do not have sufficient skills to work with educational and methodical literature, they cannot always make the right choice of a textbook among a large number of modern publications. Therefore, it is very important for the teacher to use flexible forms and methods of work in submitting theoretical material and with further practical work, both in the classroom and independently.

To improve the quality of educational and creative work, the teacher must set clear goals and put forward specific tasks.

The creative development of the student will be facilitated by the methodical reception of reflection combined with a positive attitude. The student must himself be given the right to evaluate his own works, their merits and those moments that could be brought to a qualitatively higher level. At the same time, other students can also express critical opinions about the work of their fellow students, which develops their analytical abilities and shapes the artistic taste. It is unacceptable for a teacher to impose his ideas. Only taking into account the student's opinion, one can comment on the qualitative improvement of creative work, arguing his opinion and leaving the right to his own definition of the student's final decision.

### 5. Conclusions

An effective method of teaching is the method of personal presentation by the teacher of the process of performing work, when, on the example of his own creative activity, the teacher visually shows the students the process of performing the work, commenting on the sequence of their actions. In addition, the teacher should clearly explain to students the task assigned to him in stages, answering the questions that arise on the way.

Quite often, even from the first creative work of students, their features and temperament are seen in the performance of work and the use of expressive means. Therefore, along with the expansion of the general outlook, the acquisition of knowledge on the theory of painting and composition – in particular, it is necessary to support the development of precisely the individual characteristics of the creative work of students. For this it is necessary not only to note the positive aspects of these individual manifestations, but also to recommend the corresponding artists as an independent introduction and study by the students.

To increase the effectiveness of out-of-class forms of work in the classroom, it is necessary to constantly encourage students' statements about their artistic impressions, to use this experience of perception in the creative process.

The decision on the acceptability and necessity of certain methods is determined on the basis of the specific situation and taking into account the psychological characteristics of the students, since for one student the personal example of the teacher is a good incentive for the creative process, and for another – an inadvertent intrusion into the personal breeds closure, and as a consequence uncertainty about their capabilities. Thus, the method of individual-personal approach is an indispensable condition for the success of the artistic and creative development of students.

Especially it should be noted that for a full-fledged artistic and creative development of students, it is necessary not only sensitive pedagogical leadership and high methodological training of the teacher, but also the balance of the methods used by them, their well-thought-out orientation toward the solution of the teaching tasks.

Specificity of training teachers of fine arts is not only in teaching pedagogical skills, but also in the education of professional artists, capable of independent creative work. Mastering of pictorial mastery is impossible without the formation of a holistic perception of nature and the ability to transmit it.

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### **Резюме**

*Формирование целостного восприятия цвета и тона у студентов творческих специальностей. Важнейшим компонентом профессионального мастерства художника-педагога является способность воспринимать, чувствовать, знать и учитывать законы изобразительного искусства, методы и техники живописной грамоты в процессе своей творческой работы и осмысленно использовать их в педагогической деятельности. Все это дает основание говорить о важности в изобразительном творчестве художника-педагога способности восприятия и воспроизведения цветотональных отношений, изображаемых объектов, художественно и образно видеть и передавать средствами живописи явления действительности на плоскости.*

*Forming of integral perception of color and tone for the students of creative specialities. The most important component of his professional skills is the ability to perceive, feel, know and take the laws of fine art, methods and techniques of painting into account in the process of his/her creative work and use them sensibly in pedagogical activity. All this gives grounds to talk about the importance in the pictorial creativity of the artist-teacher of the ability to perceive and reproduce color-tonal relations, the objects depicted, artistically and figuratively to see and transmit by means of painting phenomena of reality on the plane.*

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**АРХИПОВА, К.Г., ДАНИЛОВА, В.В.**

### **ШЫҒАРМАШЫЛЫҚ МАМАНДЫҚТАР СТУДЕНТТЕРІНІҢ ТҮС ПЕН РЕҢКТІ ТҰТАС ҚАБЫЛДАУЫН ҚАЛЫПТАСТЫРУ**

*Студенттердің түс пен реңкті тұтас қабылдауын сурет өнерінің құралдарын қолдану арқылы қалыптастыру психологиялық және педагогикалық процесс ретінде қарастырылады, бұл процестің орындалуы барысында ақиқат нысандарын көркемдік-бейнелік кескіндеудің көмегімен оқушылардың көркемдік мәдениетінің бірте-бірте жетілдірілуі орын алады.*

*Мақаланың мәнін ашатын сөздер: қабылдау психологиясы, бейнелеу өнері, сурет өнері, түс, сарын, көркемдік пайым.*

**АРХИПОВА, К.Г., ДАНИЛОВА, В.В.**

### **ФОРМИРОВАНИЕ ЦЕЛОСТНОГО ВОСПРИЯТИЯ ЦВЕТА И ТОНА У СТУДЕНТОВ ТВОРЧЕСКИХ СПЕЦИАЛЬНОСТЕЙ**

*Формирование у студентов целостного восприятия цвета и тона средствами живописи рассматривается как психолого-педагогический процесс, в ходе которого с помощью художественно-образного отражения объектов действительности происходит постепенное приращение художественной культуры обучающихся.*

*Ключевые слова: психология восприятия, изобразительное искусство, живопись, цвет, тон, художественное видение.*