

**Description of picture
with application of
knowledge about
perspective during
Teacher Training
Practice at school.**

DESCRIPTION OF PICTURE WITH APPLICATION OF KNOWLEDGE ABOUT PERSPECTIVE DURING TEACHER TRAINING PRACTICE AT SCHOOL.

DESCRIPCIÓN DE LA IMAGEN CON LA APLICACIÓN DEL CONOCIMIENTO SOBRE LA PERSPECTIVA DURANTE LA PRÁCTICA DE LA FORMACIÓN DOCENTE EN LA ESCUELA.

ABSTRACT

The article covers one of the aspects of teaching students a methodology of perspective analysis of paintings at classes of fine arts, as well as a possibility of applying the knowledge about perspective at lessons on writing and speech activity development dedicated to writing essays-descriptions of artistic canvases. The authors of the article introduce a sequence for analyzing perspective images. They suggest viewing pictures on the basis of determination of their main elements: right choice of viewpoint and of horizon line height, location of the interior, lighting and reflection conditions of the objects. All this allows revealing the plot of a work of art and defining its compositional center as an important component enhancing the emotional impact on a viewer. Particular attention has been paid to a verbal description - interpretation of artistic works. Meeting modern requirements on the arrangement of studies at secondary schools, this article offers a plan of a writing and speech activity development lesson devoted to writing essays-descriptions of pictures.

KEYWORDS: perspective representation; writing and speech activity; essay-description; picture analysis; lesson structure.

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RESUMEN



El artículo cubre uno de los aspectos de enseñar a los estudiantes una metodología de análisis de perspectiva de pinturas en las clases de bellas artes, así como la posibilidad de aplicar el conocimiento sobre perspectiva en las lecciones sobre escritura y el desarrollo de actividades de habla dedicadas a escribir ensayos y descripciones de artistas. Los autores del artículo introducen una secuencia para analizar imágenes en perspectiva. Sugieren ver las imágenes en función de la determinación de sus elementos principales: elección correcta del punto de vista y de la altura de la línea del horizonte, ubicación del interior, condiciones de iluminación y reflexión de los objetos. Todo esto permite revelar la trama de una obra de arte y definir su centro compositivo como un componente importante que mejora el impacto emocional en el espectador. Se ha prestado especial atención a una descripción verbal - interpretación de obras artísticas. Cumpliendo con los requisitos modernos sobre la organización de estudios en las escuelas secundarias, este artículo ofrece un plan de una lección de desarrollo de la actividad de la escritura y el habla dedicada a la redacción de ensayos y descripciones de imágenes.

PALABRAS CLAVE: representación en perspectiva; actividad de escritura y habla; descripción del ensayo; análisis de imágenes; estructura de la lección.

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INTRODUCTION

Modern school reorganizes its focus from learning only subject-related knowledge to development of “universal learning activities” which means simultaneous development of subject-related and meta-subject skills. Ensuring the development of universal learning activities becomes a relevant and new objective for school education, along with the traditional presentation of the subject content of specific disciplines. For example, the skills related to oral and written statements refer to the areas of cognitive and communicative actions.

Nowadays the problem of children’s writing and speech activity at classes of native language and literary reading is becoming increasingly relevant. Working with a text is the highest level of creative activity for the development of speech.

Within this work, the object of studies is the possibility of applying knowledge about perspective at classes of writing and speech activity devoted to writing essays – descriptions of art canvases, as well as while doing perspective analysis of paintings at lessons of fine arts.

“All people differentiate the objects around them by shape. An interest in the form of an object can be caused by vital necessity or motivated by the beauty of the form. The form, which is based on the combination of symmetry and the golden section, contributes to the best visual perception and appearance of a sense of beauty and harmony. The whole consists of the parts, the parts of different sizes are in a certain relation to each other and to the whole. The golden section principle is the highest manifestation of structural and functional perfection of the whole and its parts in art, science, technology and nature” (The Golden Section, 2017; Safdari et al, 2013). Artists named this approach as “the golden section law”. However, we will consi-

der the golden section concept as a harmonic proportion. The golden section – “the golden proportion is used in architecture and fine arts. Harmonic division... Historically, the term “golden section” was introduced by Leonardo da Vinci. But this proportion is often found in nature, and it was actively used by the ancient Greeks in architecture, sculpture and painting” (Shabanov, Shabanova, Tarasova & Pronina, 2005).

METHODS AND MATERIALS

Application of new technologies to teach students in analytical work with a painting at fine arts and native language classes allows using the approaches which help students to base on their personal experiences, life observations, see the works of different artistic level, learn to see the images in different social and cultural contexts, in different readings and comparisons, differentiate geographical, cultural and artistic space. Descriptive approach requires its own logic and consistency of presenting impressions in writing. In addition to asserting, it is important to teach students to emotional and evaluative perception of artistic canvases. Based on all above, the authors propose techniques for working with paintings in the context of the activity approach.

The research methodology is based on the principle of an integrated approach - the unity of theoretical and empirical methods, interdisciplinary analysis and study of fine art, philological, cultural and methodological literature on the subject of work.

The theoretical bases of the studies were the works of art by Bezdenezhnykh N.V. (2013), Mironov A.V. (2015), Cole Rex Vicat (1976), D’Amelio J. (1964), Doust L. (2006), Fowler R. (1982), Norton D.M. (2006), Vredeman de Vries J. (2010), Watson A. (2014), etc.

RESULTS OF RESEARCH

An artist’s work on a picture, as a rule, begins with sketches in searching for composition and ways to disclose the content. Sketches are made taking into account the rules and laws of perspective. Perspective (French perspective from Latin *perspicio* meaning “to see clearly”) is the phenomenon of having a sense of distortion of the proportions and shapes of objects during their visual obser-

vation; it is a way of depicting three-dimensional objects on a plane, transmitting their own spatial structure and location in space. Perspective allows an artist capturing objects in the picture as we see them in nature.

In the course of creative work on the composition, it becomes necessary to draw some lines to check the correctness of constructions made on the picture. Competent fulfilment of such work requires the ability to analyze paintings of artists.

FINE ARTS: ANALYSIS OF PERSPECTIVE IMAGES

Analysis of a picture, as a rule, is based on definition of the main elements of the picture: right choice of viewpoint and height of horizon line, location of the interior, lighting conditions and reflection of the objects. All this makes it possible to uncover the theme of the picture and identify the compositional center as an important component enhancing the emotional impact on the viewer.

For example, in order to direct the viewer's eye to a specific part of the picture, the artist uses the compositional center - the perspective of depth. Let us consider a specific example that is one of the most famous paintings They Did Not Expect Him by Ilya Repin (Fig. 1)(See Annexes). Thus, for the analysis of the artistic canvas, it is necessary to establish its scale and natural dimensions of the main objects depicted in perspective; angle of view from which the picture was painted, distance and other elements. The scale and the horizon line height are determined using the dimensions of the table and chair included in the interior of the room depicted.

The horizon line is located above midpoint of the picture. The center of the artistic canvas is shifted from the middle somewhat to the left and is located between the main figures. Thus, the right side took a little more space of the total area of the canvas. The room is depicted in frontal perspective.

Initially in the direction of the floorboard and the eaves – deep-laid lines (Fig. 2)(See Annexes) – we find the main point of the picture P and draw the horizon line h|h through it parallel to the baseline of the picture O|O.

To determine the area size of the room, we need to find A and B points along the decorative line on the ceiling. From A point we need to drop a vertical line up to the intersection with the horizontal line to C point and continue the horizontal line D (C and D points are located on the floor). To determine the scale of the room we need to draw from P and C points, P and D points a line up to the baseline of the picture E F. Thus, we determine the length of the frontal wall (it is approximately equal to 3.80). If we take the height of the chair to the seat – 0.45. These relative sizes make it possible to determine the scale of the picture and the size of all the objects in the room. Making a linear scale under the picture (Fig. 3)(See Annexes), it is easy to determine the height of the ceiling of the room, the size of the room, the distance between the viewer and the picture and the angle of view.

In order to determine the distant point, we draw a diagonal from E and D, F and C points, then we continue the line to the intersection with the horizon line, we find the distant point D1D2. At the intersection of the lines we find the point K – this is the middle of the picture. Starting from K point we draw upwards a vertical line up to the intersection with the horizon line, indicate the L point which is the center of the circle i.e. the distant point. The distant point determines the distance between the viewer and the picture (Fig. 4)(See Annexes). Starting from L point we draw an arc to the right and to the left to intersect with the horizon line. From the center of the circle, we raise the line vertically to the intersection of the circle arc and find S point - this is the artist's distance from the picture (it is about 2.5 m). From the construction it is clear that the angle of view turned out to be approximately 48°.

Object plane H is the horizontal plane on which the depicted object, the viewer and the picture plane are located.

Picture plane K is the plane which produces a perspective image of the object. It is placed perpendicular to the object plane i.e. vertically.

Baseline of the picture O|O is the line of intersection of the picture plane with the object plane.

Main line of sight SP is a perpendicular line drawn from the point of view S on the picture R. The point of view determines the position of the artist's viewpoint conditionally.

The main point of the picture P is the base of the perpendicular line drawn from the center of perspective S onto the picture plane K. The horizon line h passes through the main point. The perspective of straight lines perpendicular in nature to the picture plane K converge at the main point of the picture P.

The horizon line h|h is formed at the intersection of the horizon plane with the picture. It is set within the picture and taking into account the height of the point of view. The horizon line is called the "horizon", from the Greek word meaning "limiting the earth's surface."

The point of standing s is the base of the perpendicular line drawn from point S onto the object plane. The height of the point of view S s is the distance from the point of view S to the object plane.

Distant point D1D2 is the point of convergence of the lines located at 45° angle to the picture plane. They are located on the horizon line at the same distance from the main point of the picture; this distance is equal to the distance of the viewer's remoteness from the picture. Therefore, these points are sometimes referred to as scaling points or points of remoteness.

Neutral plan N is the plane of the viewer, which passes through the point of view S parallel to the picture plane K.

Object space is the infinite space behind the picture plane, in which picture objects are placed.

Imaginary space is the infinite space, is behind the viewer.

So, the horizon line of the art canvas is located above its middle. The main point of view of the picture is shifted slightly from the middle to the left and located between the central figures, which makes the right side of the canvas a little more spacious. Ilya Repin depicted the room in the frontal perspective. Height which is the horizon line from the base of the picture is 1.20 m. The distance of

the artist to the picture is 2.50 m. The angle of view of the artist at which the picture was painted is 48 degrees. The height of the main character is 1.82 m. The area of the room is $3.80 \times 3.80 = 14.44 \text{ m}^2$. Door height is 2.20 m.

WRITING AND SPEECH ACTIVITY: DESCRIPTION OF PICTURES

One of the complex methodological tasks of writing-speech activity is teaching schoolchildren to create written texts of various types. One of these texts is a description essay of the picture.

The main function of an essay - description is the need to capture a moment of life, to represent the image of the object instead of its simple naming, a description of the object, phenomenon in its natural environment. The main objective of the author in a description is to state the features of the described. In essays - descriptions we use adjectives that characterize the object of speech from different points of view: size, color, shape, age, smell, taste, character, etc. Description often contains comparisons started with the words "like", "as though", "as if" and others. There is no movement in the description, therefore there are relatively few verbs in such texts.

As a rule, descriptions have neither plot, no characters. They depict pictures of nature, individual objects and phenomena. The essence of description is a detailed indication of the essential signs of objects, phenomena. Therefore, in a text description adjective are used more often than in a narration.

Theoretical and practical study of a text description without taking into account the genre features includes studying of the specificity of a text-description, formation of the ability to determine the topic of text-description, the title of text, according to the title - to determine what the text is about, studying the types of communication and communication means, the timeline of text, paragraphs of text, working on the plan and the composition of the text description.

Working on text-descriptions students learn to choose words for the exact representation of details, to express thoughts in a strict sequence, to create verbal-visual images, to develop observation skills in students.

The structure of description includes parts which:

a) transmit general impressions of an object or a phenomenon, give an assessment;

b) reveal features of an object or phenomenon, give a detailed description.

The order of the parts may vary. A third part is conceivable, which may contain the conclusion, emphasizing the previously expressed impression of the object, its assessment.

Teaching schoolchildren to create text descriptions must be systemic in nature and it includes three stages:

1) Preparatory stage: organizing and conducting a system of preparatory tasks in order to form the ability of children to "see" features of objects, to determine objects by named features of objects, to compare objects, etc.

2) Theoretical and practical stage: introduction of text descriptions, its features, mechanisms for creating similar texts of different genres.

3) Practical stage: creation of text descriptions by students on the basis of relationship of content, structure and speech execution of the text.

Teaching to create written text descriptions of nature or interior must necessarily combine analytical and productive activities of students.

The first stage includes monitoring the completeness of a text description of nature (interior). The work includes determination of the theme and the main idea, analyzing graphic-expressive means of the text which the author used to accomplish his intent, determining the means to connect sentences, working with the so-called landscape vocabulary, etc. When working with descriptive texts it is important to show whether the description is static or dynamic.

The second stage presupposes analysis of the plot-compositional features of a text description of nature or interior.

The third stage includes analysis of linguistic features of creating text descriptions of nature or interior.

At the stage of preparing for an essay on a picture, students obtain elementary knowledge about the basics of art, acquire the ability to view, analyze the picture, catch the idea of the artistic canvas, its pathos, mood, manner of the artist. Both at classes of fine arts, and at classes of speech development students learn such concepts as "visual center of the picture", "visual walk about", "light and shadows", "three-dimensional space", "alternation of forms" [details See in 2].

"Visual center of the picture" is the part of picture that is the most expressive and well-drawn by the artist. This is the center of interest, attention of the viewer. It is the point at which the viewer's eyes fall. Everything that is depicted around the most important part only complements it and considered as dependent.

We can explain the term "visual walk about" through our peculiarity to watch and observe the visible from the left to the right, from the top to bottom (in a spiral). However, it is important to take into account the fact that a human eye "tends to make a stop" and "return to the past". Given this, the artist avoids any details not emphasizing the main theme of the picture, and his intention. The master thinks over the main lines so that the visual walking around the picture could be carried out slowly, with pauses for the eyes. The figurative row is built on the principle of returning to the center.

"Play of light and shadow" is the meaningful concept for the picture interpretation, as it creates an emotional field, mood, contrast of the picture, helps to highlight the meaningful. Here we work out the color palette of the picture. The harmony of the color solution is also significant for understanding the artist's intention and understanding the plot of the picture.

At school student learn the "three-dimensional space" concept of an artistic canvas. To create the illusion of three-dimensional space, the artist observes the basic "rule of depth": "the tone of the background is always colder than the front one. Contrast and "coloration" are much weaker and gradually gain

strength when coming to the foreground. Soft edges in the background also contribute to creation of the illusion of depth in painting” (Basics of composition, 2017).

In alternation of the depicted forms, the artist also adheres to harmonic proportions: “... if the river in the foreground has smooth curves, let the mountains or clouds in the background have no smooth forms (or vice versa)” (Ibid., 2017).

At the preparatory stage, students acquire, apart from the primary theoretical knowledge of arts, also knowledge of a philological concept of text as a work of literature, become familiar with the types of text, including a descriptive one, its compositional features.

Description is a “functional and semantic type of speech (along with narration and reasoning), in which a verbal image of reality is transmitted by listing its characteristic features” (Karpov, 2012). Description can be expanded (detailed) and compact (short). N.V. Bezdenezhnykh thinks that the main function of description is “to capture a moment of life, to represent the image of the object instead of its simple naming, a description of the object, phenomenon in its natural environment” (Bezdenezhnykh, 2013, 6).

Knowledge of structural components of a descriptive text is necessary at the stage of making a plan for an essay. Students should be aware that description using artistic word expression is similar to a picture painted with a painter’s brush, or to a professional photographic image. Therefore, using knowledge of the “golden section law”, we can offer an algorithm for describing artistic canvases:

- 1) theme of the picture (what is the picture about);
- 2) composition of the picture:
 - visual center of the picture (what is shown in the foregrounds);
 - background of the picture (what is shown);
- 3) main characters of the picture (if any);

4) expressive means (format, light, color);

5) the role of expressive means in conveying to viewers the main idea of the artistic canvas, the author’s view;

6) the mood conveyed by the picture.

The detailed essay - description algorithm includes, in addition to the picture description plan above, the following structural components: a small reference about the artist’s creative works (possible the so called “bright spot method” that is to tell about the most interesting moments from the artist’s life and works); information about the picture; at the end of essay – share the overall impression of the picture.

Algorithm for writing and essay-description of picture

I. Reference about the artist’s creative works (“parade” of paintings, major milestones of creative life, focuses, peculiarities of the artist’s creative work).

II. Information about the picture (history of creation, genre, title, time of painting, events that influenced the creation of the artistic canvas, etc.)

III. Description of the picture:

1) theme of the picture (what is the picture about);

2) composition of the picture:

– visual center of the picture (what is shown in the foreground);

– background of the picture (what is shown);

3) main characters of the picture (if any);

4) expressive means (format, light, color);

5) the role of expressive means in conveying to viewers the main idea of the artistic canvas, the author’s view;

6) the mood conveyed by the picture.

IV. Impressions of the picture (liked / did not like, why).


Essays on the pictures are convenient in organizational terms. So, based on the requirements to the structure of modern lesson, we can offer the following scheme:

1. Organizational stage.
2. Setting goals and objectives of the lesson. Motivation of students' learning activity.
3. Actualization of knowledge
4. Independent first viewing the painting.
5. Picture "reading" together with the teacher and working with concepts.
6. Making a plan of essay.
7. Oral narration on the picture.
8. Independent interpretation of the artistic canvas (essay).
9. Checking the essay for compliance with the plan, removal of repetitions, spelling mistakes.
10. Essay delivery. Reflection (summarizing the lesson).

The presented structure of the lesson reflects the elements of the activity method, in which the student "obtain no knowledge in its finished form, but draw it himself in the process of his own learning and cognitive activity" (Mironov, 2015, 7).

CONCLUSIONS

In conclusion we should note that at secondary school it is necessary to teach students to make descriptions of pictures according to a proposed plan (algorithm). At the initial stage, a verbal description of the picture is already practiced: "Tell me what you see in the picture". Later, students learn the basics of fine arts, acquire primary skills in viewing and analyzing a picture, and feeling the mood inherent in a work of art. From a year to a year, the requirements to describing a picture become more complex. In middle and senior

forms such elements of analysis are introduced as logical structuring of text description. Here students apply their knowledge of the golden section and perspective in painting, representing the harmony of proportions, which, in its turn, helps learners in their own interpretation of pictures. 

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ANNEXES



Figure 1. *They Did Not Expect Him* by Ilya Repin (1884, canvas, oil. 160.5 x 167.5)

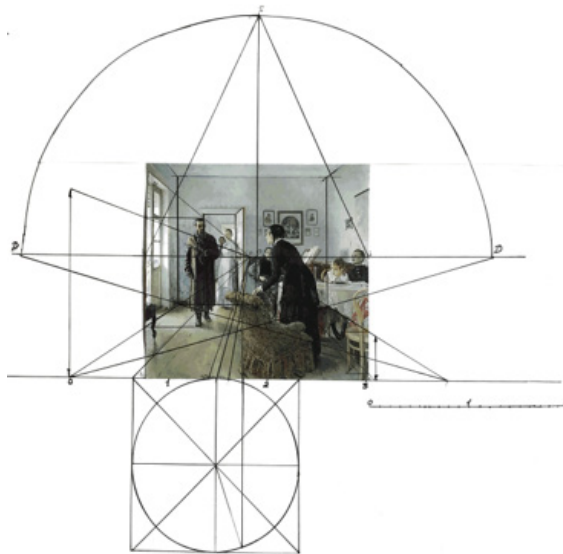


Figure 2. *Perspective analysis of painting by Ilya Repin They Did Not Expect Him (1884). Canvas, oil. 160.5 x 167.5*

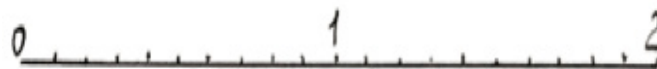


Figure 3. *Linear scale*

ANNEXES

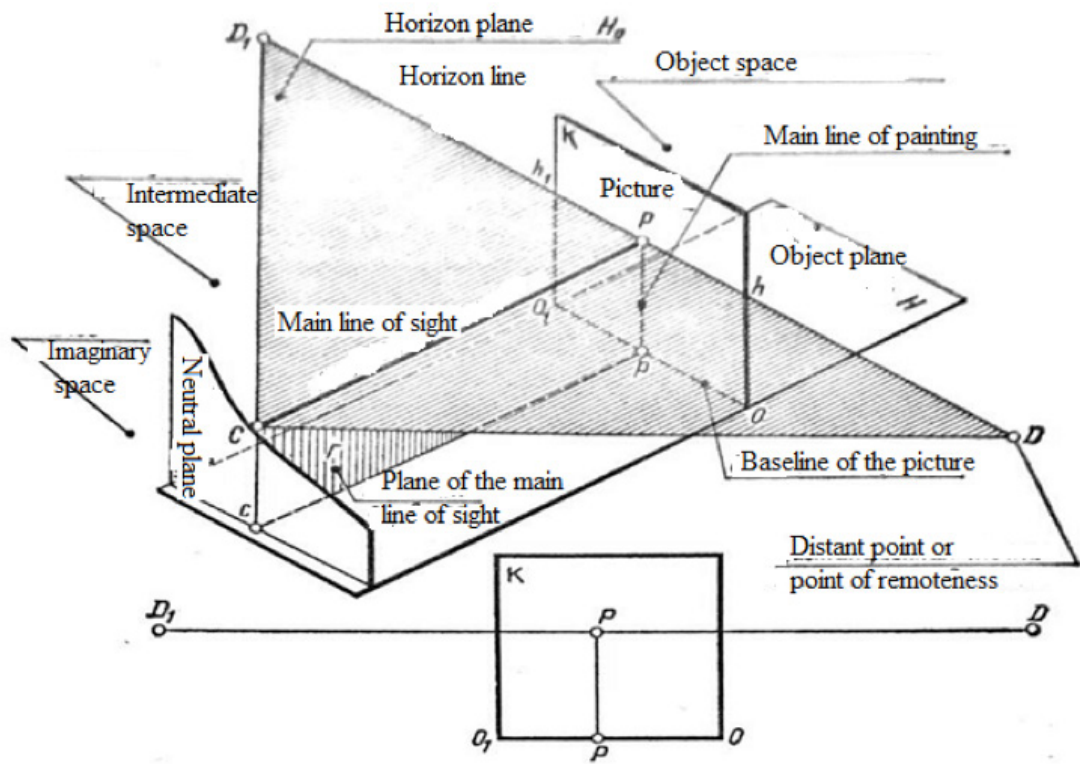


Figure 4. Projecting device