

ENHANCING INTERNATIONAL COMMUNICATION THROUGH MODERN APPROACHES TO TEACHING VISUAL ART IN KINDERGARTEN AND JUNIOR HIGH SCHOOL: EXPLORING LANDSCAPE THEMES AS EXAMPLES

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Abstract. This article examines the methodology of organizing classes on the updated program in kindergarten and junior high school, focusing on enhancing international communication through modern approaches to teaching visual art. The research specifically explores landscape themes as examples, aiming to stimulate creativity and promote understanding of different cultures and traditions.

In recent years, innovative technology has emerged as an essential factor in improving the overall quality of education. The integration of these technologies into the teaching and learning process allows for the development of competitiveness among students, equipping them with all necessary skills to enter the global market. The study seeks to investigate the effectiveness of utilizing modern technology in teaching visual art, particularly in the context of landscape themes, and how it can foster cross-cultural understanding and communication.

The article presents a comprehensive overview of the current state of visual art education in Kazakhstan, identifying key issues and challenges faced by educators and students alike. Additionally, it offers a thorough analysis of various style directions, techniques, and approaches used in teaching landscape themes in kindergarten and junior high school.

The research encompasses both traditional and contemporary methods, highlighting their respective strengths and weaknesses and drawing on best practices from around the world to inform the development of a new, culturally inclusive curriculum.

The presented research highlights the importance of childhood creativity and its impact on the development of cognitive, social, and emotional skills. The study emphasizes the need for educators to create an environment that encourages self-expression, experimentation, and critical thinking. By focusing on landscape themes, pupils can explore the cultural, historical, and geographical aspects of various regions and countries, broadening their understanding of the world and fostering empathy and appreciation for diversity.

The article provides recommendations for implementing modern approaches to teaching visual art in kindergarten and junior high school. They include the adoption of interdisciplinary methods, collaboration between educators and artists, the integration of technology, and the establishment of international exchange programs. Additionally, the study highlights the significance of embracing innovation, technology, and cross-cultural understanding, the study hopes to pave the way for a more inclusive and globally connected education system that nurtures creativity and fosters international communication.

Keywords: innovative technology, competitiveness, landscape, style direction, childhood, creativity, visual art education, international communication, cultural diversity, interdisciplinary methods

INTRODUCTION

Secondary education systems around the world are asking questions such as “what do children need to learn to be successful in the twenty-first century?” and “what is the most effective way to teach them that?” These questions are closely related to the educational program and to the appropriate teaching methodology in its implementation.

In Kazakhstan, work is already underway to develop the preschool and secondary education system in line with global challenges.

The introduction of innovative technologies and achievements and their impact on social and economic processes in Kazakhstan determine the conditions of the need to increase the competitiveness of human resources. The value of human resources in the conditions of developing economy is the most important factor of social development.

Therefore, the problem of personal development at all stages of the education system becomes relevant. In particular, within the context of updating the content of educational programs, the approaches and methods of training that activate the potential of the individual are of great importance (Volkov, 2019).

The issue of optimizing the methods of teaching fine art is important for understanding the ways to improve teaching and methodological support of the educational process in children’s educational institutions.

The problem of formation and development of the younger generation in the creative sphere in modern technocratic time is a challenge for modern education, which can be tackled in a broader sphere of activity, for instance, international collaboration. It is possible to consider the issues of access to extracurricular activities, notably exhibitions, festivals and contests. An example of good practice in this sphere is the international organization Golden Time, which holds international competitions of creative works for children of different ages from different countries every season. The panel of experts from different countries act as the jury. Such work undoubtedly unites creative people, expands the scope of opportunities for creative development and education of young people.

Kazakhstan International Scientific and Practical Journal "Global science and innovations 23: central Asia" Association of the National Movement "Bobek", Astana, integrates various directions in scientific fields within the framework of international cooperation. In this project, scientists from the Republic of Kazakhstan, Russian Federation, Republic of Uzbekistan, Ukraine, Republic of Tajikistan, Kyrgyz Republic, Republic of Belarus, Turkey, Moldova, Azerbaijan, and Slovenia participate.

It should be understood that in the process of teaching visual art teacher use methods, forms, and tools that contribute to the effective development of creative thinking of adolescents, the solution of creative problems, and stimulation of imagination and fantasy at visual arts class.

The formation of students' personal potential is impossible without the development of cognitive-will structures, emotional intelligence, communication skills, and the skills of goal-setting. Without these components of holistic development, actualization of an individual in the educational environment is impossible.

The analysis of the main directions of children's creativity and teaching methods convincingly testifies the desire of scientists, methodologists, teachers-practitioners to look at this problem differently, taking into account modern requirements. Nowadays, a higher degree of mastery of artistic skill is required. But the inherent desire of children to comprehend the unknown, unfortunately, is "extinguished" by the weak organization of teaching and the lack of sound methodological recommendations.

MATERIALS AND METHODS

Modern methods of teaching fine arts are not yet free from the elements of the reproductive (copying) method, which does not require intensive work of thought and consciously acquired knowledge and skills.

We have to admit that this aspect of children's art creativity as an independent problem has not been studied in Kazakhstan, but its separate aspects are reflected in the works of B.G.Ananyev, E.I.Ignatyev, V.S.Kuzin, Y.A.Ponomarev, V.N.Pushkin, B.I.Teplov, S.L.Rubinstein, etc. Among the studies related to the issue of creative activities development are scholarly works by C.E.Ignatyev, V.S.Kuzin, E.V.Shorokhov, E.I.Kubyschkina, T.J.Shpikalova), V.V.Koreshkov, et al.

In the 1950's and 1960's, the psychological aspect of the study of children's art creativity was intensively researched by N.N.Volkov, E.I.Ignatyev, V.P.Kirienok, B.F.Lomov, V.S.Kuzin, etc. Their works were used as the basis for further psycho-pedagogical research by G.V. Beda, S.P. Lomov, L.N. Medvedev, K.V. Pavlik, N.N. Rostovtsev, N.P. Sakulina, I.N. Turro, A.Y. Unkovsky, E.V. Shorokhov, et al.

There are a number of doctoral theses, which explore the theory and practice of teaching fine art in secondary schools, notably the works by A.D.Alekhin, N.A.Vetlugina, V.S.Kuzin, T.S.Komarova, V.V.Koreshkov, S.P.Lomov, N.P.Sakulina, E.V.Shorohov, B.Yusov, etc. In the context of our research of the specificity of children's creativity, the by N.A.Vetlugina, N.P.Sakulina, and T.S.Komarova are of particular interest.

They approach children's creativity in different ways. For instance, N.P.Sakulina construes the development of esthetic perception acts as the major requirement for the advancement of creative abilities. According to N.A.Vetlugina, the game aiming at active development of the environment is a genetic basis of children's creativity and acts as a condition.

The expressiveness of children's drawings, the sensory orientation of the child in spatial relations and color combinations is recognized as the main thing in creative activities. Developing this concept, T.S. Komarova connects it to the need to improve aesthetic perception, figurative thinking, imagination, and mastery of skills and abilities of practical work.

In scholarly works of recent years attention of scientists is drawn to some issues of enhancing children's creativity. Among them are psychological and pedagogical developments and teaching aids S.E. Ignatyev, S.P. Lomov, V.S. Kuzin, E.I. Kubyshkina, T.A. Koptseva, L.B. Rylova, N.M. Sokolnikova, E.V. Shorokhov, T.Y. Shpikalova and others. A number of doctoral dissertations studied the basis of color perception and methods of teaching painting in the relationship of verbal-logical and emotional-image.

RESULTS AND DISCUSSIONS

One of the means of self-actualization in the educational context is exploiting various practices that enhance the research of the global human experience, themselves and one's capabilities, where the universal method of comprehension of human culture and self-analysis is the fine arts.

The updated content of the educational programs "Fine Arts" and "Creativity" is aimed not only at forming subject knowledge of artistic and creative skills, but also at developing the ability to express an attitude towards the world around through visual art, self-organization of work, independent solutions to various tasks of cognitive, communicative, organizational and moral nature, orientation in the information environment for artistic and creative work, and advancement of self-actualization in the learning process (Zinchenko & Dementieva, 2019).

To achieve these cognitive, personal and artistic-creative tasks, the educational program "Fine Arts" was deliberately designed to integrate value-oriented, student-oriented, activity-based, differentiated, and communicative educational approaches.

The transition to the updated content of education imposes new requirements to the staff, notably training teachers to work within the principles of the competence-based approach, providing those involved with health-saving technologies, the formation of readiness to work in the context of significantly increased individualization of the educational process. That is why a teacher needs to be ready to acquire the methodology and content of the updated primary and secondary general education, to modify the program and methodological support of the educational process and to change the goals and teaching activities.

The aforementioned shifts have necessitated the adjustments of the names of the combined subjects. Instead of the discipline “Fine Art” and “Labor Training” the educational program introduced the subject “Artistic Work”. Accordingly, the format and concept of the subject has changed.

In general, the new format of the updated content and the methodology of teaching visual arts allows self-expression, self-development and self-actualization of the students.

The key values and goals of education formulated in the State Standard of general secondary education of the Republic of Kazakhstan are aimed at improving the overall level of education of school graduates, the formation of skills necessary to implement innovation and leadership and the development of national identity through the prism of the content of school education, taking into account international experience. The implementation of the updated educational program and criterion assessment system is one of the tasks to achieve the goals set.

The peculiarity of the updated curriculum is the introduction of an integrated subject “Artistic Work” that combines such subjects as “Fine Art” and “Labor Training”. It is aimed at the formation of artistic and technological knowledge, skills and abilities in various types of creative activities, providing spatial and visual representations, imagination and observation.

Teaching art contributes to the development of the unique primary visual language that conveys ideas, thoughts, and feelings. It is crucial for the visual arts teacher to share and implement this philosophy through the visual arts teaching process. Furthermore, visual arts instruction involves a balance between the development of student skills and knowledge, as well as understanding and motivating their own personal creativity in the learning process. A crucial factor is that the subject matter is both taught and evaluated through visual means of assessment.

Fine art deals with an aspect of human consciousness, namely, the aesthetic consideration of visual form. Fine art is first and foremost a visual mode, able to form the understanding of the “artistic language”.

Students need to know what it is and how to use it, developing knowledge of various visual elements through diverse artistic processes and responses.

Best practice in teaching the visual arts demonstrates that artistic learning comes from within, as students think and act like artists. Modeling and demonstration are important, but the teacher should achieve the balance between offering creative solutions and student understanding that there is no need to search for single correct answer.

Being an efficient and inspiring visual arts teacher is not easy. Effectively differentiating and providing students with strategies able to help develop different levels of performance presupposes the highest degree of excellence in teaching that should be modeled and developed.

Educators create a learning environment by exploring the work of artists, craftsmen, and designers that will influence students’ work in terms of technique and ideas and expand their knowledge and understanding of cultures, places, and time periods. This will help them realize that subjective opinion is just as valuable as artistic interpretation (Aranova, 2019).

Visual arts and art classes imply a visually rich and motivating learning environment, with diverse artistic expressions of student activities in response to various stimuli. This would

include talking about art, asking questions, and listening to others' opinions; critically engaging with one's own artwork and the artwork of others. Ideas about the visual arts should be articulated and discussed within the instruction so that teachers should have confidence that they have effective skills and practical strategies for enhancing learning in the visual arts classroom. Critical thinking technology allows the teacher to give homework assignments to student independent insights into the topic. It gives students the opportunity to express and justify their understanding of the material and to fill in gaps in their knowledge through the experiences of their classmates and to consolidate them in practice through the lens of their creativity.

Acquiring Art Work comes through through the direct application of students' artistic experiences, in which the priority of learning is directed to both process and outcome. Students of all grades are encouraged to act and reflect from the artistic perspective, that is creatively exploring ideas and materials, exploring through art, music, movement, and speech. There is an emphasis on individual expression and creativity realized through experimentation and critical exploration of the reality.

In accordance with critical thinking, children can be involved in creating both their own and others' artwork that will shape their judgments and arguments and lead to the development and exchange of new ideas in a variety of ways. Children should be encouraged to expand their own experiences with artwork and to form personal attitude to art in the context of exploring different cultures, times, and geographic locations.

We will briefly look at classical and design direction through the themes of landscape and notions of style.

There is an opinion that a child's emotional and intellectual development is closely connected to how he or she draws. This is not entirely true. A child, due to the fact of not being familiar with pictorial techniques, simply cannot express feelings feels and ideas. By analogy with music, in which in order to express certain emotions, one needs knowledge of musical literacy and mastery of an instrument, painting also requires knowledge and mastery of the fundamentals of its technique. And the task of the adult is to help learn this. Only after a child has mastered at least the basics of painting, it is possible to consider the reflection of this emotional and intellectual level in a drawing. Children's color perception might be judged only after they have mastered the elementary basics of pictorial technique.

Nature teaches and educates us directly and on the daily basis. K. D. Ushinsky continually emphasized the beneficial influence of nature on an individual. He wrote enthusiastically: "And the will, and space, nature, the beautiful surroundings of the town, and these fragrant ravines, and swaying fields, and the pink spring and golden autumn, were not your educators? Call me a barbarian in pedagogy, but I have taken from the impressions of my life a deep conviction that a beautiful landscape has such a great educational influence on the development of the young soul, with which it is difficult to compete with the influence of the teacher.

Landscape is a genre of fine art in which the main subject of the image is the pristine, or to some extent transformed by man nature. Contemporary concepts of the landscape have been formed over the centuries with the development of artistic techniques for its depiction. In the landscape work, special importance is given to the construction of perspective and composition of the view, the transfer of the state of the atmosphere, air and light environment, their variability.

In order to convey the natural or imagined mood of nature, it is necessary not only to master perfectly the drawing, composition, perspective and color, but also to know perfectly the materials used for painting, their positive and negative properties and be able to use them respectively. The art of being an expert in the materials of painting and drawing, with the help of which the artist creates a landscape, does not come at once. It is formed as a result of hard work, exploration of their properties and features, systematic accumulation of knowledge and experience. Without possessing all this, it is impossible to create a work that captivates the viewer with its beauty, lively transfer of color and light features of nature and the sonority of colors and strokes.

The depiction of nature has a huge impact on the formation of the child's personality, enhances observing and listening to the world around them, assess and understanding the artistic value of a work of art. Most of the time pupils depict a landscape when they make thematic drawings (Tupikova, 2019).

Thus, a question of how to work with children, namely preschoolers, on the development of aesthetic perception of the landscape arises.

At the age of five, a preschooler already has some experience in perceiving images of nature. The child understands simple illustrations of poems and simple reproductions. Taking into account the child's ideas, the teacher focuses attention on the fact that the poet, noticing interesting things in nature, reflects them in the poem, and the artist, illustrating the text, and seeks to draw what the poet said. The educator introduces children to a small work that describes an image familiar to children or a simple picture of nature, and at the same time shows a vivid illustration of it. Such a complex exposure to emotional, visual and auditory images contributes to the development of aesthetic perception.

With children of preschool and younger school age, the activities aiming to develop aesthetic understanding of landscape lyrics becomes more complex. The teacher continues to rely on the child's experience, which is significantly enriched by the sixth year of life, and on new impressions gained through active observation. But the role of the illustration for the work changes significantly. The teacher is already able to freely use not only illustrations to the text, but also reproductions of paintings that help comprehend a literary work, its expressive and pictorial means. These activities result in children's ability to independently accumulate sensual experience on the basis of which they compare simple poetic and artistic images.

Frequent excursions into nature develop children's perception and prepares them to understand poems. Looking at illustrations and paintings of nature specify this type of perception and makes it more meaningful. Getting acquainted with the illustration and a poetic work, a child really apprehends different ways of conveying the expressiveness of images and reproduces them in drawings.

The model educational program "From Birth to School" under the editorship of Veraksa sets the task to develop poetic listening and aesthetic perception of preschool children and their ability to distinguish and understand the uniqueness of the use of various artistic means in works of art.

One of the forms of systematic work on aesthetic education are classes on thematic drawing, the main purpose of which is to enhance children's mental activity and their creative imagination. These classes include drawing on the themes of literary works about nature. The instructor teaches children to reproduce what they have seen and heard.

We recommend the following methods be used in the development of aesthetic perception and children's creativity:

- 1) observation of phenomena and objects of nature described in the poetic work;
- 2) discussing the poetic images;
- 3) looking at appropriate illustrations and pictures of nature;
- 4) demonstration of some painting techniques;
- 5) analysis of drawings, revealing the degree of creativity of the child in transferring the poetic image.

Observations of nature are conducted not only to provide children with knowledge about it, to develop aesthetic perception, but also to compare the landscapes described in the poetic work with those existing in nature.

The technique of observation might become more complicated depending on the experience of children and the task of a particular lesson. It is recommended to begin with looking at a particular image of nature described in the poem, for instance, a dandelion, a daisy, Christmas tree, etc. It is necessary to activate children's speech by means of questions, helping to reveal the image, and enrich it with poetic expressions, and comparisons. For example, you can compare a dandelion with a sun, a balloon or a snowflake.

It is recommended to conduct drawing lessons with 7-year-old children on the themes of two works in which the nature at the same time of year is described. Before the lesson, it is advisable to talk about the image and the respective means of its depicting.

To make the expressiveness of the poetic image more understandable to children, it is advisable to use pictures or illustrations, which reflect the main points of the text providing the interaction of visual and auditory perception.

Art illustrations familiarize children with different ways of depicting nature. It is recommended to organize work on an in-depth acquaintance of children with the means of expression that artists use to recreate images and pictures of nature: forest, trees of different species and weather conditions.

To depict a landscape, children can use gouache, watercolor, in older groups they can use charcoal pencils, sanguine, wax crayons or pastels. They already know that light colors appear lighter on a dark background and darker on a light one.

To develop acuity of perception of color saturation, games are recommended to be introduced, for instance, "Find the shades of color in a picture", "make up stripes of blue color so that the left side is the darkest and the right side is the lightest", etc.

Older preschoolers learn to combine the shades of color with the background of the drawing, notably, yellow-green leaves look beautiful against the blue, gray background of the sky, light green coloring of the stem, delicate blue flowers become brighter against the dark green grass.

With children of the senior preschool age it is recommended to draw landscapes from nature, involving lyrical works in this process as well.

In order to teach six-year-old children to use a creative approach in landscape drawing the introduction of the following methods and techniques should be recommended:

- observation of the phenomena of nature and conveying the general content of the poem;
- holding conversation about the means of expressiveness of a poetic work followed by discussion of the content of the drawing;

- preceding analysis of pictures and illustrations, and reflection on the poetic images;
- drawing from life the pictures of nature described in the poem.

Since visual activity is a way of aesthetic development of natural objects, it corresponds to the aesthetic component of the environmental culture of the individual. It meets the need for nonpragmatic interaction with the natural world and versatile knowledge of the world.

In order to achieve positive results of work, it is necessary to direct the visual activity of the child so that he or she would see his or her successes at each stage, and would notice mistakes and correct them independently. This can be achieved by dividing a complex pictorial task into a number of simple tasks accessible to a child.

Thus, we can conclude that none of the means and laws of composition used in isolation is not able not create a harmonious work, since everything is interdependent and balanced. If, however, a little artist begins to apply one of the means to create a more expressive artistic image more actively, then the result of this approach should be a reassessment of the entire compositional construction of the work. Changes in its proportions, an increase or, on the contrary, a decrease in the number of elements of composition, reconsideration of tonal and color relations, etc. may be required.

Children of different age possess different understanding of the concept of landscape. Therefore, it is necessary to focus their attention to the nature around them in different ways.

There is also such a notion as the means of expressing the artistic image, in other words, the language in which the artist speaks to us. Landscape painting the most common.

The totality of these and other forms enriches the artistic image, gives it a versatile emotional characteristic, complicates the associative structure. But we cannot state that the use of simpler forms and leads to the creation of less significant works.

The concept of style trends in art can also be considered on the basis of the landscape from the perspective of design education.

The number of styles is enormous, if not infinite. The key attribute by which works can be grouped into styles is the common principles of artistic thinking. The change of one way of artistic thinking by another (alternation of types of compositions, methods of spatial constructions, features of color) is not accidental. Our perception of art is also historically changeable (Oganessian, 2018).

Styles in art have no clear boundaries, they seamlessly pass from one to another and are in constant development, mixing and counteracting. Many styles coexist simultaneously and therefore “pure styles” in general do not exist. Moreover, several styles can coexist in the same historical era.

It is necessary to distinguish artistic styles, trends, currents, schools and features of individual styles of individual masters. Within the same style there may be several artistic trends. Art direction is formed as a typical sign for a particular era, and from the peculiar ways of artistic thinking.

The Art Nouveau style, for example, includes a number of movements of the turn of the century, namely post-impressionism, symbolism, fauvism, etc. On the other hand, the concept of symbolism as an artistic movement is well developed in literature, while in painting it is very vague and unites artists who are so different stylistically that it is often interpreted only as unifying their worldview. In junior high school, children begin to get acquainted with them (Borisov, 2020).

The results of the scholarly research suggest that at present the issues of development of artistic and children's creative activities are poorly solved. The major cause for this is the lack of psychological and pedagogical means, which, if used correctly, can significantly increase the creative efficiency of a lesson. Hence the need for search and approbation of the corresponding concepts of research of means and teaching methods arises.

As a result of a comparison of colors picked up on the palette with natural and pictorial colors, accompanied by a demonstration of children's best drawings, reproductions, works by artists, etc., pupils begin to realize that paint and color are not the same. They become more actively acquainted with the technical features of watercolor and gouache mastering the simplest skills of creative work.

The tasks for conveying complex color are performed in the form of brief sketches of autumn leaves of various colors and shapes. Each child chooses a leaf he or she likes. Explanation is conducted frontally with the help of drawing on a demonstration planchette. The form and color of the depicted leaf are visually analyzed. Answering the question "How do leaves differ from each other?" children confidently note the respective individual features (oblong, rounded, pointed, reddish or greenish), recognize the external features that distinguish leaves from each other, but do not notice the structural features, notably veins and stems.

The teacher focuses attention on the construction that unites all parts of the leaf, which make it strong and flexible, and draws to the conclusion that color in nature does not exist by itself, but is associated with the construction of the shape of objects. The beginning of the task is accompanied by relevant explanation and clarification of the layout on the sheet with the obligatory requirement of careful preparation.

By mixing paints, children feel obvious satisfaction from the process and learn that it is impossible to combine too many paints (it leads to "dirt"), and that all necessary shades of color can be obtained from three basic paints - red, blue and yellow. Successful mixtures of colour on the palette cause children's undisguised joy.

Observation demonstrates that some children find it difficult to see the colour of nature with all its hues. Other pupils, on the contrary, disperse the color of an object into many shades and turn it into a motley colorful kaleidoscope. The first group perceives color in an overgeneralized way, while the second one perceives it in a fragmented way. Thus, a clarification is required, in which the attention should be drawn to the subtle transitions of some color shades into others, of the latter to the generalization of the color of nature depending on the light and air environment. Some are encouraged to infuse other colors using the properties of the undried sheet, while others are encouraged to summarize the colors by blurring the shade boundaries and lightly blending them together.

For children colour is one of the most impressive expressive means of fine art, which assumes active studies of the basics of color science, mastering the technical features of watercolor and gouache. Introducing children to chromatic and achromatic colors, we traditionally distinguish 3 primary and 3 compound colors, as well as introducing work with a palette into regular practice.

Doing the paint exercises, children, to their surprise, learn about the origin of the whole variety of colors from three: blue, yellow and red. They are like the "parents" of all colors. Explaining the process of making colors from red, blue and yellow at the same time draws attention to the colors derived from mixing with white, gray and black.

Children mix colors in glasses with water, observing the changes of colors of the solution with some juice (orange, kiwi, plum, etc.), or by forming “puddles” of watercolor paint and dripping in them with multicolored “raindrops,” or by joining “bricks” (strokes) as close as possible, building a house, etc. From abstract exercises not connected with the solution of a definite creative problem, children move on to exercises with emotional and creative coloring. They they imagine a rainbow, they draw a blooming meadow using 3 colors with strokes, and an old sad tree, in the sky they paint clouds of gray and white shades. As a result of the first acquaintance with chromatic and achromatic, basic and compound colors, the basis is laid, giving impetus to the conscious mastering and creative application of the laws of fine arts.

It is important, as early as possible, to demonstrate the possibility of obtaining derivative colors to children, as the ability to work with three primary colors in the future will be a guarantee of picturesque works and will lead pupils away from the use of ready colors. A logical continuation of this was to clarify the question “Why do artists call some colors “warm” and others “cold”? The explanation here is based on a fairy tale in which “Sunny” and “The Snow Queen” set out to paint pictures, each choosing their favorite colors. The children easily identify “Sunny” picture by the yellow, red, and orange colors and Snow Queen’s by the blue, purple, and blue colors. Relying on their emotional color feelings, children are led to the independent conclusion of which colors and why they are called “warm” and which colors are called “cold. They willingly associate “warm” colors with the sun, fire, warmth, southern fruit, etc., and “cold” colors with ice, snow, icicles, etc., when revealing the concept of “Temperature”.

Practice shows that the earlier a child begins to use a preliminary search for the right color, the more actively and quickly he or she masters complex color combinations. Working with a palette evokes a vivid emotional response; the elements of play introduced in the lesson keep children in a state of heightened creative activity for a long time; artificial limitation of the colors used (in this case, yellow and blue) to the main colors (red, blue, yellow) increases the sense of picturesque vision reflected in the richness of the color system.

In order to teach children to draw nature correctly, it is necessary to follow the defined sequence of actions:

1. Start with choosing a piece of nature that you wanted to depict;
2. Mind that a landscape is usually drawn from nature (open air), but there is one way that allows you to do it at home (sketches). A sketch is a drawing of separate elements of a future picture (flowers, grass, sky, trees, buildings, soil, water, etc). You can create a landscape using these sketches.
3. Drawing begins with a pencil sketch (pencil pressure should be light, only the main details are drawn);
4. Divide the sheet of paper into two parts (sky and earth). The line that separates the sky and the ground is called the horizon line.
5. There are two laws in landscape drawing: linear perspective and aerial perspective.

Perspective is from the Latin for “see clearly.” Looking somewhere we see that distant objects (trees, houses) seem small, and nearby large, so in the foreground subjects gently depict large, and small in the background. This law is called a linear perspective. To make a landscape look not flat on the sheet, the artist should use the law of aerial perspective. For

this reason, the foreground subjects are drawn clearly and the background vaguely. When painting the background, the color becomes duller. This is achieved by diluting the paint with water if it is watercolor or whitewashing if it is gouache.

6. Knowing the laws of linear and aerial perspective, you can begin making a landscape, starting with the foreground then the background.

7. Development in color.

It is necessary to begin to paint a landscape starting with simple etudes. Landscape must be created with the use of different visual materials:

- watercolor and pastel;
- watercolor and colored pencil;
- gouache and watercolor;
- traditional and non-traditional techniques.

Using this system of painting landscapes, junior high school pupils will be more creative and proactive, the observational experience gained during field trips will be fruitful. Children will confidently mix paints on a palette, knowing exactly what color they need, an observational practical and simply visualized form of observational analysis can be a good base for their creative development. Integration of such lesson with music and literary series is able to enhance the quality of teacher's work, since the landscape, the nature, will create peace and harmony in the children's soul.

CONCLUSIONS

Consideration of the issue of personalization of educational systems, development and improvement of differentiation and variability in the curricula is an important basis for the study and elaboration of optimized strategies for the advancement of fine arts education.

The modern teacher should become a constructor of pedagogical situations and tasks, doing which students develop the ability to create their own products. International cooperation of scientists, methodologists, and teachers as well as exchange of experience, introduction of innovative technologies in fine arts are to solve the problem. Setting specific tasks and finding ways of their implementation will produce positive outcomes in the aspect of creative development and education of modern youth through the perception of art and the beauty.

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