

BUNIN YELETS STATE UNIVERSITY

"APPROVED"
Director of the Institute of Culture, History
and Law I.A. Karpacheva/



THE WORK PROGRAMME OF THE DISCIPLINE B1.C.06.06 Drawing

Direction of training: 44.03.01 Pedagogical Education

Programme: Fine Arts

Qualification (degree): bachelor

Mode of study: full-time

Institute of Culture, History and Law

Department: Design, Art Education and Technology

	full-time form	full-time and part-time form	part-time form
Study course	1, 2, 3, 4		
Term	1, 2, 3, 4, 5, 6, 8		
Lectures	18		
Laboratory work			
Seminars (practical work)	206		
including practical training			
Form(s) of control	Credit test – 3, 6 terms Credit test with grade – 2, 4, 8 terms Exam - 1, 5 terms - 0,6		
Control	18		
Other forms of work			
Independent work	225,4		

Total number of academic hours: 468

Labour intensity: 13 credits

Developer of the work programme:

Candidate of Pedagogical Sciences, Professor Maltseva V.A.

I. ORGANIZATIONAL AND METHODOLOGICAL SECTION

The purpose of studying the discipline: formation of a system of knowledge, skills and abilities of realistic drawing, related to understanding the features of the creative process of creating an artistic image and creative processing of objects of the surrounding world, as a basis for the development of universal competencies and a basis for the development of professional competencies, mastering the skills of linear-constructive construction in drawing.

Objectives of studying the discipline:

- developing the ability to use drawings in the practice of composing a composition and processing them in the direction of designing any object;
- developing an understanding of the principles of choosing the technique for performing a specific drawing;
- mastering drawing and work techniques, with justification of the artistic concept of the design project.

The place of the discipline in the structure of the basic professional educational program: it is implemented within the framework of the basic (compulsory) part of block B1. Disciplines (modules).

Planned learning outcomes for the discipline:

Competence code	Indicators of competence achievement	Planned learning outcomes for the discipline
GPC-3	To know: <ul style="list-style-type: none">– the essence, forms and methods of organizing educational and upbringing activities;– modern technologies for organizing joint and individual educational and upbringing activities, including in the context of an inclusive educational process;– the basics of psychodiagnostics and the main signs of deviations in the development of children.	Knows: <ul style="list-style-type: none">– the essence, forms and methods of organizing educational and upbringing activities in the discipline "Drawing";– modern technologies for organizing joint and individual educational and upbringing activities, including in the context of an inclusive educational process in the process of drawing;– the basics of psychodiagnostics and the main signs of deviations in the development of children.
	To be able to: <ul style="list-style-type: none">– correlate the requirements of federal educational standards with the individual educational needs of students;– organize joint educational and upbringing activities;– develop and implement individual educational routes, individual development programs and individually oriented educational programs taking into account the personal and age	Is able to: <ul style="list-style-type: none">– to correlate the requirements of federal educational standards with the individual educational needs of students in mastering visual arts;– to organize joint educational and upbringing activities by means of drawing;– to develop and implement individual educational routes, individual development programs and individually-

	characteristics of students.	oriented educational programs taking into account the personal and age characteristics of students.
	<p>To possess:</p> <ul style="list-style-type: none"> – methods of organizing joint and individual educational and upbringing activities; – methods of identifying children with special educational needs. 	<p>Possesses:</p> <ul style="list-style-type: none"> – methods of organizing joint and individual educational and upbringing activities; – methods of identifying children with special educational needs in the field of art;
GPC-5	<p>To know:</p> <ul style="list-style-type: none"> – principles of organizing monitoring and evaluation of students' educational results; – technologies and methods of monitoring and evaluation of educational results; – special technologies and methods that allow identifying and correcting learning difficulties. 	<p>Knows:</p> <ul style="list-style-type: none"> – principles of organizing monitoring and evaluation of students' educational results in drawing; – technologies and methods of monitoring and evaluation of educational results in drawing; – special technologies and methods that allow identifying and correcting difficulties in teaching drawing;
	<p>To be able to:</p> <ul style="list-style-type: none"> – apply tools, methods of diagnostics and evaluation of indicators of the level and dynamics of students' development; – conduct pedagogical diagnostics and correction of learning difficulties. 	<p>Is able to:</p> <ul style="list-style-type: none"> – apply tools, methods of diagnostics and assessment of indicators of the level and dynamics of development of students in visual activities; – conduct pedagogical diagnostics and correction of difficulties in teaching drawing;
	<p>To possess:</p> <ul style="list-style-type: none"> – methods of monitoring and evaluation of students' educational results (personal, subject, meta-subject); – special methods that allow identifying and correcting learning difficulties. 	<p>Possesses:</p> <ul style="list-style-type: none"> – methods of monitoring and evaluating the educational results (personal, subject, meta-subject) of students; – special methods that allow identifying and correcting difficulties in learning drawing;
GPC-8	<p>To know:</p> <ul style="list-style-type: none"> – special, including subject and methodological scientific knowledge; – the basics of pedagogical activity of a subject teacher (according to the profile of the educational program). 	<p>Knows:</p> <ul style="list-style-type: none"> – special, including subject and methodological scientific knowledge in the field of drawing; – fundamentals of the pedagogical activity of a teacher of fine arts;
	<p>To be able to:</p> <ul style="list-style-type: none"> – use modern technologies and methods of organizing class and extracurricular activities; – use traditional and modern forms and methods of educational work, including in the subject area. 	<p>Is able to:</p> <ul style="list-style-type: none"> – use modern technologies and methods of organizing class and extracurricular activities; – use traditional and modern forms and methods of educational work by means of art;
	<p>To possess:</p> <ul style="list-style-type: none"> – skills in organizing various types and forms of classes taking into account 	<p>Possesses:</p> <ul style="list-style-type: none"> – skills in organizing various types and forms of classes taking into account

	the specifics of the subject area; – actions in organizing various types of extracurricular activities: play, educational and research, artistic and productive, cultural and leisure.	the specifics of the subject area "Fine Art"; – actions in organizing various types of extracurricular activities: play, educational and research, artistic and productive, cultural and leisure.
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II. CONTENT AND SCOPE OF THE DISCIPLINE

indicating the number of hours allocated for contact work of students with the teacher (by type of class) and for independent work

Full-time education

№	Name of sections and topics	Total	Classroom lessons			Ind. work.
			Lec.	Sem. (pract.)	Lab.	
1	2	3	4	5	6	7
	Section 1. Theoretical foundations of drawing from life	18	18			
1.	Topic 1. Drawing as the basis of fine art. Basic provisions of the theory of realistic drawing. Types and properties of drawing materials and devices. Rules for organizing the artist's workplace.	2	2			
2.	Topic 2. Concepts: form, construction, structure. Rules of formation. Simple and complex forms. Light and shadow scale. Distribution of light and shadow on faceted, round and combined surfaces	2	2			
3.	Topic 3. Basic information about the laws of linear and aerial perspective. The concepts of "point of view", "angle of view", "horizon line", "object plane", "picture plane", "vanishing point".	2	2			
4.	Topic 4. Methods of perspective construction of images in drawing. Optical illusions	2	2			
5.	Topic 5. Drawing from life of plaster models. Still life. Design features of household items. Rules for drawing drapery. Sketches and drawings of household items	2	2			
6.	Topic 6. Proportions of the human figure. Fundamentals of plastic anatomy. Human bone structure	2	2			
7.	Topic 7. Fundamentals of plastic anatomy. Muscular structure of a human. Plastic surgery of the human body	4	4			

8.	Topic 8. Drawing from life. Portrait. Human figure. Modeling drapery on a model	2	2			
	Section 2. Still life	44,7		36		8,7
9.	Topic 9. Construction of 1-2 plaster geometric bodies	8,7		6		2,7
10.	Topic 10. Still life of 3, 4 plaster geometric bodies	10		8		2
11.	Topic 11. Still life of household items against a drapery background	10		8		2
12.	Topic 12. Drawing drapery	8		8		
13.	Topic 13. Capital	10		8		2
	<i>Control</i>	9				
	<i>Exam</i>	0,3				
	<i>Total for 1 term</i>	72	18	36		8,7
	Section 3. Still life in the interior	72		36		36
14.	Topic 14. A multi-object still life of household items of different shapes and textures against a background of draperies	20		10		10
15.	Topic 15. Sketches of fruits, vegetables, household items, animals and birds	12		6		6
16.	Topic 16. Still life in the interior	20		10		10
17.	Topic 17. Interior	20		10		10
	<i>Credit test with grade</i>					
	<i>Total for 2 term</i>	72		36		36
	Section 4. Portrait	108		54		54
18.	Topic 18. Drawing of a human skull	34		10		24
19.	Topic 19. Drawing of plaster casts of parts of David's head (nose, eye, ear, lips)	38		8		30
20.	Topic 20. Drawing of a plaster anatomical human head - Ecorche	12		12		
21.	Topic 21. Drawing of a plaster antique head. Socrates	12		12		
22.	Topic 22. Portrait of a live model (head)	12		12		
	<i>Credit test (3 term)</i>					
	<i>Credit test with grade (4 term)</i>					
	<i>Total for 3-4 term</i>	108		54		54
	Section 5. Drawing of a human figure	206,7		80		126,7
23.	Topic 23. Drawing of a human skeleton	22		12		10
24.	Topic 24. Drawing of a plaster anatomical model of Houdon's human figure	20		10		10
25.	Topic 25. Drawing of plaster casts of a human foot and hand	20,7		10		10,7

26.	Topic 26. Drawing of a nude plaster female figure	14		10		4
27.	Topic 27. Sketches of people of different ages, genders, in static and dynamic poses.	22		2		20
28.	Topic 28. Drawing of a nude figure	36		12		24
29.	Topic 29. Drawing of a seated human figure	36		12		24
30.	Topic 30. Drawing of a human figure in the interior	36		12		24
	<i>Control (5 term)</i>	9				
	<i>Exam (5 term)</i>	0,3				
	<i>Credit test (6 term)</i>					
	<i>Credit test with grade (8 term)</i>					
	<i>Total for 5-8 term</i>	216		80		126,7
	Total number of academic hours:	468		224		225,4

Full-time and part-time education (not implemented)

Part-time education (not implemented)

III. EVALUATION MATERIALS FOR CONDUCTING CURRENT AND INTER-IM CERTIFICATION OF STUDENTS IN THE DISCIPLINE

Current certification is carried out in the form of a test, creative assignments, etc.

Standard version of the test (in traditional form)

Topic: Drawing a still life with a plaster rosette.

Time: 4 hours

Objectives and tasks:

1. To make a layout of a drawing of household items and a plaster sample on a sheet of paper 1/4 of a Whatman paper sheet.
2. To convey the proportions, volume and character of the objects.
3. To observe the culture of strokes, to use the possibilities of the line when drawing.

Standard version of the test

Task #1

A drawing is...

- a) an image made by hand and by eye using graphic tools;
- b) an image made using drawing instruments;
- c) an image made with one line;
- d) an image made from life.

Task #2

is used for drawing with liquid dyes, with different tip shapes:

- a) a brush;

- b) a stack;
- c) a pen;
- d) sauce

Task #3

Sticks without a frame in red-brown tones:

- a) pastel;
- b) charcoal;
- c) sanguine;
- d) wax crayons

Task #4

The distance to the model should be:

- a) not less than its natural size;
- b) not less than its threefold size;
- c) not less than its sixfold size;
- d) not less than four times its size

Task #5

Can be hidden:

- a) shape;
- b) construction;
- c) structure;
- d) volume

Task #6

The essence of the structure of any shape is:

- a) structure;
- b) tectonics;
- c) construction;
- d) dynamics.

Task #7

The following are considered bodies of revolution:

- a) pyramid;
- b) cone;
- c) prism;
- d) cube

Task #8

Complex shape:

- a) Octagonal prism;
- b) Pyramid;
- c) Plaster vase;
- d) sphere

Task #9

The nature of the shape in a linear drawing is emphasized by:

- a) Line;
- b) Perspective;
- c) Stroke;
- d) Tonal spot

Task #10

Light reflected from another object falling on the shadow part of the body is called:

- a) glare;
- b) reflex;
- c) halftone;
- d) falling shadow

Task #11

The law of integrity of composition lies in:

- a) In the combination of opposites;
- b) In the novelty of form and content;
- c) In the unity of composition with the concept;
- d) In the vitality of the artistic image

Task #12

The indivisibility of composition, the uniqueness of elements is:

- a) The law of contrast;
- b) The law of novelty;
- c) The law of vitality;
- d) The law of integrity.

Task #13

Means of highlighting and enhancing the expressiveness of a compositional element, representing a combination of opposite characteristics are:

- a) Contrast;
- b) Nuance;
- c) Accent;
- d) Color.

Task #14

The relationship of shapes by height, width and length is:

- a) Proportions;
- b) Size;
- c) Dimensions;
- d) Mass.

Task #15

The means of achieving balance in composition is:

- a) Contrast;
- b) Nuance;
- c) Accent;
- d) Color

Task #16

The horizontal plane on which the artist and the model are located:

- a) Picture plane;
- b) Horizon plane;
- c) Object plane;
- d) Plane of the principal perpendicular.

Task #17

The basis of the "visual cone":

- a) Point of view;
- b) Field of view;
- c) Line of sight;
- d) Vanishing point.

Task #18

The base of the painting is:

- a) The intersection of the picture plane with the horizon plane;
- b) The intersection of the principal perpendicular with the horizon line;
- c) The intersection of the picture plane with the object plane;
- d) The intersection of the plane of the principal perpendicular with the object plane.

Task #19

Apparent changes in some features of objects under the influence of the air environment and space, changes in color, outlines and degree of illumination of objects that occur as the subject moves away from the observer's eyes:

- a) observational perspective;
- b) linear perspective;
- c) dimensional perspective;
- d) aerial perspective

Task #20

The most important part of constructing any plaster ornament (rosette) is:

- a) constructing the height of the ornament relief;
- b) defining large elements of the ornament;
- c) designating all details of the ornament;
- d) designation of the axis of symmetry

Task #21

Educational drawings for objects one meter high are made in the following sizes:

- a) From 1/4 to 1/2;
- b) From 3/4 to 1/2;
- c) From 1/2 to 2/5;
- d) From 1/2 to 2/3.

Task #22

The execution of a still life drawing begins:

- a) with the linear-constructive construction of the objects that make up the still life;
- b) with determining the sizes and proportions of the objects;
- c) with determining the relative positions of the objects in space
- d) with compositional search

Task #23

The drawing of hands and feet begins:

- a) with an analysis of the shape of the hands and feet and their compositional placement on the plane of the sheet;
- b) with determining the proportions and spatial position;
- c) with a linear-constructive construction on the plane of the sheet;
- d) with drawing the shape of the feet and hands and their details

Task #24

A drawing of a live model differs from a plaster model in:

- a) Tonality;
- b) Texture;
- c) Proportionality;
- d) Plasticity

Task #25

Introduction to the structure and anatomy of the human head begins:

- a) with drawing a live head of a model;
- b) with drawing a plaster antique head;
- c) with drawing a human skull;
- d) with a plaster anatomical model of the head. Ecorche

Task #26

Downward folds of drapery

- a) Radial
- b) Wedge-shaped
- c) Radial
- d) horizontal

Task #27

The module (measure) of proportional relationships of the human figure is:

- a) length of the palm;
- b) height of the head;

- c) length of the foot;
- d) width of the head

Sample topics for abstracts

1. Fundamentals of the theory of realistic drawing.
2. Drawing and the laws of linear and aerial perspective.
3. Peculiarities of working on the interior.
4. The relationship between form and construction when drawing geometric bodies.
5. The sequence of work on drawing the model's head.
6. Peculiarities of working on the image of a plaster and living model.
7. Organization of the draftsman's workplace. Graphic materials and accessories.
8. Plastic and anatomical features of the structure of animals and birds. Their use in drawing classes.

Sample topics for creative assignments

Topic: Drawing a plaster mask.

Time: 4 hours

Objectives and tasks:

1. To make a layout of a plaster mask drawing on a sheet of paper 1/4 of a sheet of Whatman paper.
2. To convey proportions, facial expressions and volume.
3. To convey the relationship of the mask with the plane of the wall.
4. To observe the culture of strokes, to use the possibilities of line and spot when drawing.

Topic: Sketching a human head.

Time: 4 hours

Objectives and tasks:

1. To make a layout of a drawing of a human head on a sheet of paper 1/4 of a sheet of Whatman paper.
2. To convey the proportions, movement and character of the model's head.
3. To convey the relationship of the head with the shoulder girdle.
4. To observe the culture of strokes, to use the possibilities of the line when making sketches

Interim assessment of students is carried out in the form of a credit test, a credit test with a grade, an exam using the following assessment materials: list of questions for a credit test, list of questions for a credit test with grade, list of questions for an exam.

List of questions

**(1 term for the exam, 2 term for the credit test with a grade,
Full-time education)**

1. Drawing as an academic discipline. Types of drawing.
2. Graphic materials and accessories and their properties. Rules for use.
3. Organization of the workplace. Rules for hand positioning.
4. Form. Definition. Rules for depiction.

5. Volume. Definition. Classification.
6. Construction. Definition. Rules for depiction.
7. Proportions. Definition. Sighting.
8. Three ways of sighting. Determining the stability of objects.
9. General concepts of perspective.
10. Basic provisions of linear perspective.
11. Basic elements of perspective drawing.
12. Line in perspective.
13. Perspective of planes.
14. Perspective of volumes. Optical illusions.
15. Analysis of the shape of an object. Statics and dynamics of geometric shapes.
16. Chiaroscuro and its patterns.
17. Basic expressive means of drawing. The Master's handwriting.
18. Revealing the shape of faceted objects with tone.
19. Revealing the shape of round objects with tone.
20. Revealing the shape of combined objects with tone.
21. Expressiveness of lines.
22. Composition in educational drawing.
23. Drawing from life as the basis of realistic art.
24. Stages of educational drawing. Drawing of wireframe bodies and figures.
25. Drawing plaster models of geometric bodies.
26. Drawing of an architectural detail.
27. Drawing plaster casts of ornaments and plant details.
28. Drawing of simple household items.
29. Drawing of a complex still life.
30. Drawing of a bouquet of flowers, vegetables, fruits.
31. Features of short sketches.
32. Drawing of drapery.
33. Animalistic genre. Graphic image of animals and birds.
34. Human head. Anatomical structure, proportions.
35. Drawing of the human skull.
36. Features of drawing plaster casts of parts of the face.
37. Drawing of plaster models of a living form. Head.
38. Sequence of work on a portrait of a living model.
39. Artistic image as a form of reflection of reality in art.
40. Fundamentals of plastic anatomy. Proportions of the human figure.
41. Drawing of the human foot and hand.
42. Drawing of a plaster figure of a person.
43. Sequence of drawing from life the human figure.
44. Sketches and sketches of the human figure.
45. Features of depicting the human figure in motion.
46. Features of depicting the human figure in clothes.
47. Identification of perspective reductions in the interior and in the open air. Peculiarities of drawing from life in nature and in the interior.
48. Sequence of drawing a street.

49. Drawing plants. Methodical principles of depicting a tree.

50. Landscape. Sequence of execution.

List of questions

**(3 term for the credit test, 4 term for the credit test with a grade,
Full-time education)**

1

Composition is:

A) uniform distribution of an image on a sheet of paper

B) the principle of constructing a work of art, determined by its content, which determines the interaction of parts and the whole in this work

C) the color scheme of a work of art

2

Means of composition are:

A) technical means of implementing the ideological concept of the artist-designer

B) substantive techniques for revealing the artistic image

C) techniques of figurative comparison

D) methods of exhibiting creative works at an exhibition

3

Composition,

characterized by

a regular arrangement

of masses (forms) in space,

located along three

coordinates, is called

A) Depth-spatial

B) Frontal

C) Volumetric

D) Volumetric-spatial

4

Symmetry, based

on the equality of two parts

of a figure, located one

relative to the other as

an object and its reflection

is called

A) Mirror

B) Helical

C) Axial

D) Radial

5

A sharply expressed difference

between two homogeneous

properties

A) Proportion

- B) Nuance
- C) Contrast
- D) Identity

6

Staticity in composition is the creation of a visual illusion

- A) Rest
- B) Movement
- C) Volume
- D) Lines

7

The element of composition, with the help of which the artist-designer highlights the main thing is called:

- A) the plot-compositional center
- B) Accent
- C) Psychological stimulus
- D) Geometric center

8

The regular alternation of commensurate and sensually perceptible elements of form

- A) Proportions
- B) Contrast
- C) Rhythm
- D) Meter

9

What method of highlighting the plot-compositional center does I. Surikov use in the painting "Boyarynya Morozova"?

- A) a clearly expressed compositional center
- B) two compositional centers
- C) separation of the semantic and plastic centers of the composition
- D) absence of a compositional center

10

Name a work of art whose composition is built without a plot-compositional center?

- A) Unknown author "The Last Supper"
- B) K. Petrov-Vodkin "Bathing of the Red Horse"
- C) K. Aivazovsky "The Ninth Wave"

11

Proportionality is characterized as:

- A) the ratio of the size of the parts of the composition to each other and to the whole
- B) the system of dividing the whole into parts
- C) the ratio of the main parameters of the form
- D) the principle of superposition of scale scales

12

The approximate ratio of 1:1.618 characterizes:

- A) the "golden section"
- B) the "sacred Egyptian triangle"
- C) the system of inscribed squares
- D) the system of described squares

13

Nuance differs from contrast:

- A) a slight difference in the elements of the composition according to the main features
- B) the activity of the impact on the viewer
- C) the absolute identity of the elements
- D) a complete divergence of the elements in all features

14

What law of composition allows you to organize an image so that it is perceived as a single and indivisible whole?

- A) the law of novelty
- B) the law of integrity
- C) the law of rationality
- D) the law of imagery

15

Which concept does not characterize the law of novelty in composition?

- A) emotionality
- B) originality
- C) uniqueness
- D) exclusivity

List of questions

(5 term for the exam, 6 term for the credit test,

8 term for the credit test with a grade, Full-time education)

1. What value is usually used as a unit of measurement for the human figure?
2. What parts does the skeleton of the hand consist of?
3. What groups are the muscles of the head divided into?
4. Name the longest muscle in the human body.
5. What muscle group does the temporalis muscle belong to
6. Which bone of the forearm is on the little finger side
7. Human height is divided into two equal parts, the dividing point is
8. When the bones of the forearm are pronated, which bone is on top?
9. How many dental sockets are in the upper jaw of the skull?
10. The extensors of the forearm start from

Practical task

Make a compositional scheme of a multi-figure composition on the theme "In the workshop"

IV. LIST OF REFERENCES REQUIRED FOR MASTERING THE DISCIPLINE

4.1. Main literature

1. Alieva, O. O. Academic drawing: a tutorial / O. O. Alieva; Ural State University of Architecture and Arts (USAHU). - Ekaterinburg: Ural State University of Architecture and Arts (USAHU), 2021. - Part 1. - 126 p.: ill. - Access mode: by subscription. - URL: <https://biblioclub.ru/index.php?page=book&id=685891> (date of access: 01 April 2024). - Bibliography: pp. 79-80. - ISBN 978-5-7408-0283-1. - Text: electronic.
2. Lushnikov, B. V. The art of drawing: a textbook for students of higher educational institutions studying in the specialty "Fine Arts": [16+] / B. V. Lushnikov. - Moscow: Vlados, 2019. - 265 p.: ill. - (Fine Arts). - Access mode: by subscription. - URL: <https://biblioclub.ru/index.php?page=book&id=701693> (date of access: 01 April 2024). - Bibliography: pp. 238-242. - ISBN 978-5-907101-77-7. - Text: electronic.
3. Nikitenkov, S. A. Drawing of the human figure: a textbook: [16+] / S. A. Nikitenkov; Lipetsk State Pedagogical University named after P. P. Semenov-Tyan-Shansky. - 2nd ed., revised and enlarged. - Lipetsk: Lipetsk State Pedagogical University named after P.P. Semenov-Tyan-Shansky, 2022. - 81 p.: ill. - Access mode: by subscription. - URL: <https://biblioclub.ru/index.php?page=book&id=700499> (date of access: 01 April 2024). - Bibliography: p. 38. - ISBN 978-5-907461-95-6. - Text: electronic.

4.2. Additional literature

1. Graphics: textbook: [16+] / T. I. Berbash, A. A. Sorokin, N. E. Kolganova [et al.]; Lipetsk State Pedagogical University named after P. P. Semenov-Tyan-Shansky. - Lipetsk: Lipetsk State Pedagogical University named after P. P. Semenov-Tyan-Shansky, 2023. -- 106 p.: ill. - Access mode: by subscription. - URL: <https://biblioclub.ru/index.php?page=book&id=707999> (date of access: 01 April 2024). - Bibliography in the book. - ISBN 978-5-907655-67-6. - Text: electronic.

V. LIST OF RESOURCES OF THE INFORMATION AND TELECOMMUNICATION NETWORK "INTERNET" REQUIRED FOR MASTERING THE DISCIPLINE

№	Link to information resource	Name of the development in electronic form	Availability
1.	http://edu.ru/	Russian Education: Federal Portal. Includes links to portals and websites of educational institutions; state educational standards; regulatory documents; catalog of excursions and educational programs.	Free access

VI. MODERN PROFESSIONAL DATABASES AND INFORMATION REFERENCE SYSTEMS

1.	http://www.biblioclub.ru	Electronic library system (ELS) University library online	Registration via the university computer. In the future, unlimited individual access is
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			provided from any point where there is access to the Internet.
2.	https://e.lanbook.com/	Electronic library system (ELS) Lan	Registration via the university computer. In the future, unlimited individual access is provided from any point where there is access to the Internet.

VII. LICENSED AND FREELY DISTRIBUTABLE SOFTWARE

The following licensed and freely distributed software is used in the implementation of the academic discipline:

- Microsoft Windows;
- Microsoft Office;
- LibreOffice and others.

VIII. EQUIPMENT AND TECHNICAL TEACHING AIDS REQUIRED FOR THE IMPLEMENTATION OF THE EDUCATIONAL PROCESS IN THE DISCIPLINE

Classes are held in classrooms equipped with specialized furniture, including stationary or portable technical teaching aids (projector, screen, computer/laptop).

Laboratory classes are held in specialized workshops equipped with equipment (easels, spotlights, object tables) and life-size materials (plaster models, dummies, draperies, household items).

Independent work is carried out in rooms equipped with computers with the ability to connect to the Internet and provide access to the electronic information and educational environment of the university.