

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.06.02 Composition

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 | 2 | | |
| Term | 3 | | |
| Lectures | 18 | | |
| Laboratory work | | | |
| Seminars (practical work) | 18 | | |
| including practical training | | | |
| Form(s) of control | Exam – 0,3 | | |
| Control | 9 | | |
| Other forms of work | | | |
| Independent work | 26,7 | | |

Total number of academic hours: 72

Labour intensity: 2 credits

Developer of the work programme:

Senior Lecturer Razvodova Yu. A.

I. ORGANIZATIONAL AND METHODOLOGICAL SECTION

The purpose of studying the discipline: to develop students' general professional competencies that contribute to the development of skills to effectively solve artistic and creative problems in the field of compositional form-building in future professional activities.

Objectives of studying the discipline:

- to form a system of knowledge about the principles and patterns of compositional and artistic form-making;
- to develop artistic vision and spatial thinking in the process of transforming linear, tonal-graphic and plastic forms;
- to promote the development of skills in operating expressive means of composition when creating a harmonious artistic form.

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-7 | To know: <ul style="list-style-type: none"> – laws and features of building interactions between participants in educational relations; – basic patterns of family relations that allow for effective work with the parent community; – patterns of formation of children-adult communities, their socio-psychological characteristics and patterns of development of children's and adolescent communities. | Knows: <ul style="list-style-type: none"> – patterns and features of building interactions between participants in educational relations during the study of fine arts; – the main patterns of family relations that allow for effective work with the parent community; – patterns of formation of child-adult communities, their socio-psychological characteristics and patterns of development of children's and adolescent communities. |
| | To be able to: <ul style="list-style-type: none"> – select forms, methods, techniques of interaction with different participants in the educational process (students, parents, teachers, administration) in accordance with the context of the situation; – cooperate with other teaching staff and specialists in solving educational problems. | Is able to: <ul style="list-style-type: none"> – select forms, methods, techniques of interaction with different participants in the educational process (students, parents, teachers, administration) in accordance with the context of the situation; – collaborate with other teaching staff and specialists in solving educational problems during the study of fine arts. |
| | To possess: <ul style="list-style-type: none"> – actions to identify behavioral and | Possesses: <ul style="list-style-type: none"> – actions to identify behavioral and |

| | | |
|-------|--|--|
| | <p>personal problems of students related to the peculiarities of their development;</p> <ul style="list-style-type: none"> – actions to interact with other specialists within the framework of a psychological, medical and pedagogical council; – skills of building (or constructing) interactions with different participants in educational relations (students, parents, teachers, administration) within the framework of the implementation of educational programs. | <p>personal problems of students related to the peculiarities of their development;</p> <ul style="list-style-type: none"> – actions to interact with other specialists within the framework of a psychological, medical and pedagogical council; – skills in constructing (or designing) interactions with various participants in educational relations (students, parents, teachers, administration) within the framework of the implementation of educational programs in the fine arts. |
| 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 on fine arts; – the basics of pedagogical activity of a subject teacher on composition. |
| | <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 on composition; – use traditional and modern forms and methods of educational work, including in the subject area of fine arts. |
| | <p>To possess:</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. | <p>Possesses:</p> <ul style="list-style-type: none"> – skills and abilities in organizing various types and forms of classes taking into account the specifics of studying composition; – actions to organize various types of extracurricular activities: games, educational and research, artistic and industrial, cultural and leisure. |

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. | |
| | Section 1. "Compositional means and principles of compositional and artistic form-creation" | 37 | 12 | 10 | | 15 |
| 1. | Topic 1. "Artistic means of construct- | 3 | 3 | | | |

| | | | | | | |
|-----|---|-------------|----------|----------|--|-------------|
| | ing a composition" | | | | | |
| 2. | Topic 2. "Creation of free linear compositions based on the horizontal-vertical-diagonal" | 8 | 3 | 2 | | 3 |
| 3. | Topic 3. "Identifying the compositional properties of tone graphics" | 5 | | 2 | | 3 |
| 4. | Topic 4. "Means of harmonization of composition" | 5 | | 2 | | 3 |
| 5. | Topic 5. "Graphic representation of a natural setting (still life) using line graphics" | 5 | | 2 | | 3 |
| 6. | Topic 6. "Principles of compositional and artistic form-building" | 3 | 3 | | | |
| 7. | Topic 7. "Construction of a static and dynamic composition from simple geometric forms using a modular motif (method" | 8 | 3 | 2 | | 3 |
| | Section 2. "Types and properties of composition" | 25,7 | 6 | 8 | | 11,7 |
| 8. | Topic 8. "The basic law and properties of composition" | 4 | 2 | | | 2 |
| 9. | Topic 9. "Creating a graphic composition from lines of different thickness using templates, rulers, compasses" | 6 | 2 | 2 | | 2 |
| 10. | Topic 10. "Types of composition" | 6 | 2 | 2 | | 2 |
| 11. | Topic 11. "Making moire compositions from lines of varying curvature with the inclusion of spot shapes" | 5,7 | | 2 | | 3,7 |
| 12. | Topic 12. "Creation of compositions from plastic linear forms, built on the principle of symmetry and asymmetry" | 4 | | 2 | | 2 |
| | <i>Control</i> | 9 | | | | |
| | <i>Exam</i> | 0,3 | | | | |
| | <i>Total for 3 term</i> | 72 | 18 | 18 | | 26,7 |

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, abstracts, creative assignments, etc.

Standard version of the test (in traditional form)

1. Composition as a creative basis for fine art and design.

2. The concept of visual perception of works of fine, decorative and applied art and design.
3. Characteristics of nuance-contrast, statics-dynamics, meter-rhythm as means of harmonizing composition.
4. Relationships-proportions, size-scale and their characteristics as means of harmonizing composition.
5. Principles of compositional and artistic form-building.

Standard version of the test

1. Composition is:

- a. the art of arranging objects on a plane;
- b. the art of creating beautiful things;
- c. a coherent system of knowledge for creating a work of art;
- d. the ability to compose, connect, arrange parts, elements into one single, inseparable whole.

2. A composition can be considered successful if the following condition is met:

- a. one part of the whole is removed or replaced to the detriment of the whole;
- b. the parts change places without detriment to the whole;
- c. one element is added to the whole without detriment to it;
- d. the whole does not disintegrate into separate parts.

3. An artistic form is considered expressive under the following conditions:

- a. unity of the rational and emotional in the composition;
- b. formal and substantive principles;
- c. functional determinacy;
- d. structural integrity of the form.

4. The following are not types of composition:

- a. frontal;
- b. volumetric;
- c. spatial;
- d. depth-spatial;
- e. frontal-volumetric.

5. Minor differences between the main properties of form are:

- a. contrast;
- b. emphasis;
- c. nuance;
- d. dynamics.

6. Symmetry cannot be:

- a. axial;
- b. radial;
- c. mirror;
- d. angular.

7. Proportional relationships are:

- a) proportionality of the elements of an object;
- b) proportionality of the elements, unity of parts and the whole;
- c) relationships of small forms;
- d) all answers are correct.

8. Scale is:

- a) a characteristic of the surface of an object;
- b) the relative size of an object;
- c) the proportionality of the sizes of an object;
- d) the ratio of parts of an object to the object itself.

9. A dynamic composition contains:

- a) physical movement of form;
- b) rest, movement, balance;
- c) rest, balance, stability;
- d) development, change, movement.

10. Rhythm is:

- a) the alternation of any elements, occurring with a certain sequence, frequency;
- b) a graphic image of an object in perspective;
- c) the sequential arrangement of objects in perspective;
- d) the alternation of elements with a certain dynamic.

11. The property that characterizes the external structure of the surface of a form is:

- a) texture;
- b) structure;
- c) texture;
- d) relief.

12. A one-dimensional formation indicating direction, extent or movement is:

- a) a line;
- b) a spot;
- c) a point;
- d) a stroke.

13. Achromatic colors include:

- a) yellow and gray;
- b) black, white and all shades of gray;
- c) red and black;
- d) white and black.

14. The most important feature of a three-dimensional form:

- a) color;
- b) surface texture;
- c) geometric appearance;
- d) size.

15. Rationality in composition means:

- a) logical validity, appropriateness of form;
- b) harmonious combination of colors in form;
- c) complex structural construction of artistic form;
- d) simplification of form.

16. The principle of tectonics means:

- a) unity of silhouette and color in form;
- b) correspondence of form to structure;
- c) scale relationship of form elements;
- d) combination of different textures in form elements.

17. The concept of "structure" in the theory of composition is considered as:

- a) the external configuration of form;
- b) the construction of form;
- c) the arrangement of parts of form;
- d) the internal structure of artistic form.

18. Imagery reflects:

- a) a certain artistic idea;
- b) the internal structure of form;
- c) the external parameters of form;
- d) the subordination of parts of form.

Sample topics for abstracts

1. The action of the basic laws of visual perception in the compositional construction of works of fine art.
2. The overlapping effect and its manifestations.
3. The compositional center and focal point.
4. The rule of the golden ratio and its essence.
5. The color body and the color ball.
6. Special rules for creating asymmetrical compositions.
7. Balance between diversity and overall unity of composition.
8. Distribution of the area of the picture plane.
9. Creative concept and the algorithm for its implementation.
10. Stylization in fine, decorative and applied arts and design. Types of stylizations.
11. Principles and methods of stylization in composition.
12. Characteristics of volumetric-spatial composition.

Sample topics for creative assignments

1. Create a composition from lines of different thickness.
2. Create a composition from simple geometric shapes using a modular motif (V.V. Provkina's method).
3. Create a graphic composition using different types of linear and tonal graphics.

Interim assessment of students is carried out in the form of an exam using the following assessment materials: list of questions for an exam.

**List of questions for the exam
(3 term, Full-time education)**

1. Basic compositional means.
2. Line as a compositional means.
3. Types of lines, basic techniques of linear graphics.
4. Using lines to reveal the figurative nature of the composition.
5. Spot as a means of tonal graphics. Techniques for making spots.
6. Color. Achromatic and chromatic colors.
7. Primary and complementary colors. Color wheel. Color body.
8. Properties and functions of colors.

9. Harmonic combinations of colors.
10. Basic color gamuts.
11. Color relationships.
12. Plasticity as a compositional means.
13. Characteristics of plastic linear form.
14. Plane as a type of plastic form.
15. Texture. Basic types of textures.
16. Relief. Types of relief-plane forms. Openness of the relief form.
17. Features of a flat form.
18. Characteristics of a volumetric form, its features.
19. Configuration of a volumetric form.
20. Graphic and plastic modeling of a volumetric form.
21. Techniques of plastic modeling of a volumetric form.
22. Space. Types of spatial design composition.
23. Frontal-spatial composition. Frontal-flat forms.
24. Volumetric-spatial composition. Types of volumetric-spatial compositions.
25. Deep-spatial composition. Types of deep-spatial compositions.
26. Basic techniques of compositional transformation of space.
27. Material as a means of constructing a composition.
28. Types, features, properties of materials. Methods of graphic rendering of materials.
29. Light as a compositional means. Natural and artificial lighting.
30. Means of harmonization of form.
31. Nuance and contrast as mean of harmonization of composition.
32. Expression of statics and dynamics in composition.
33. Techniques for achieving statics.
34. Techniques for achieving dynamics.
35. Symmetry and asymmetry. Types of symmetry.
36. Meter as a special case of rhythm. Main types of metric series.
37. Methods for eliminating monotony of the metric series.
38. Rhythm as a means of harmonization of composition. Techniques for constructing rhythm.
39. Main types of rhythmic series.
40. Relationships and proportions in composition.
41. Characteristics of the size of form - size and scale.
42. Scale. Scale structure.
43. Main techniques for adjusting the scale of form.
44. Principles of compositional and artistic form-building.
45. Structure, structuring.
46. Flexibility. Flexible compositions. The principle of combinatorics.
47. The essence of the principle of organic compositional shaping.
48. Imagery of composition. Harmonization of the figurative structure of form.
49. Features of the figurative construction of composition in design.
50. Integrity as a property of composition.

IV. LIST OF REFERENCES REQUIRED FOR MASTERING THE DISCIPLINE

4.1. Main literature

1. Zorina, I. L. Fundamentals of volumetric-spatial composition: spatial propaedeutics: textbook: [16+] / I. L. Zorina. - Moscow: Direct-Media, 2023. - 144 p.: ill. - Access mode: by subscription. - URL: <https://biblioclub.ru/index.php?page=book&id=699986> (date of access: 04 April 2025). - Bibliography in the book. - ISBN 978-5-4499-3743-8. - Text: electronic.
2. Kazarina, T. Yu. Composition: workshop for students in the field of training 54.03.01 Design: [16+] / T. Yu. Kazarina; Kemerovo State Institute of Culture. – Kemerovo: Kemerovo State Institute of Culture (KemGIK), 2019. – 42 p.: ill. – Access mode: by subscription. – URL: <https://biblioclub.ru/index.php?page=book&id=696613> (date of access: 04 April 2025). – Bibliography in the book. – ISBN 978-5-8154-0496-0. – Text: electronic.

4.2. Additional literature

1. Kovalev, A. A. Composition: a tutorial / A. A. Kovalev, G. V. Loiko. - Minsk: RIPO, 2021. - 172 p.: ill. - Access mode: by subscription. - URL: <https://biblioclub.ru/index.php?page=book&id=697622> (date of access: 04 April 2025). - Bibliography: p. 187. - ISBN 978-985-895-004-0. - Text: electronic.
2. Nikitenkov, S. A. Introduction to the Theory of Composition: a tutorial: [16+] / S. A. Nikitenkov; Lipetsk State Pedagogical University named after P. P. Semenov-Tyan-Shansky. - Lipetsk: Lipetsk State Pedagogical University named after P. P. Semanova-Tyan-Shansky, 2019. - 84 p. : ill. - Access mode: by subscription. - URL: <https://biblioclub.ru/index.php?page=book&id=610854> (date of access: 04 April 2025). - Bibliography in the book. - ISBN 978-5-907168-25-1. - 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).

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.