

Professional training of future fine arts teachers for the use of graphic design

Wang Wei¹

State Institution "South Ukrainian National Pedagogical University
named after K. D. Ushynsky", Odesa, Ukraine

E-mail: Wang.W@pdpu.edu.ua

The article is devoted to the urgent problem of training future fine arts teachers for the use of graphic design. The goal of the article is to systematize and generalize scientific research on the training of future fine arts teachers for the use of graphic design. It was specified that in modern society the issues of forming the professional qualities of the art teacher, creating the conditions that would ensure their training in the system of higher pedagogical education are becoming particularly acute. After all, nowadays there is a need to develop design skills and mastery in future art teachers who could use graphic design in their professional activity, as well as teach this craft to students so that they can create brochures, magazines, books, advertising products, various packaging, web design etc. It has been proven that the training of such specialists who have the basics of design culture is an urgent problem of modern art pedagogy. It was determined that the formation of design skills in students as an integral component of the professional qualities of a future teacher of fine arts is realized in the process of their activity, during which individual characteristics are manifested, which contribute to the formation of a person's positive attitude towards their profession and the people with whom they work, as well as the desire for personal growth and professional improvement. In general, the training of future fine arts teachers for the use of graphic design is a long, controlled, responsible process of forming professional competences, the result of which is knowledge and skills that future specialists will use in their further activities; it is the unity of theoretical and practical readiness of future teachers of fine arts to use graphic design in their professional activities. It has been confirmed that proper training of future art teachers with established professional competences will provide opportunities to become competitive in the service market.

Keywords: *training, professional training, design activity of future fine arts teachers, training of future fine arts teachers, graphic design.*

Introduction. The system of training future teachers of fine arts needs changes, development and improvement, which involve providing innovative approaches to the organization of art education, providing conditions for increasing the level of their artistic and creative competence. In general, professional education at the current stage should meet the current demands of society in the preparation of future specialists and their further successful implementation, adaptation to repeated changes in the professional environment. The search for new approaches and ways to improve educational and methodological support in institutions of higher education, in particular, the professional training of future teachers of fine arts for the use of graphic design, is extremely relevant. As practice shows, currently this training is not rated high enough, which is the main sign of the imperfection of technologies and methods used in the educational process of higher education. In this regard, one of the main tasks of pedagogical science in Ukraine is to improve the professional training of specialists in artistic disciplines, in particular, teachers of fine arts.

In today's society, the issue of forming the professional qualities of a fine arts teacher, creating conditions that would ensure their training in the system of higher pedagogical education is becoming particularly acute. Nowadays, there is a need to develop design skills and mastery in future art teachers who could use graphic design in their professional activity, as well as teach this craft to students so that they can create brochures, magazines, books, advertising products, various packaging, web design, etc. The training of such specialists who have the basics of design culture is an urgent problem of modern art pedagogy. The formation of design skills in students as an integral component of the professional qualities of the future teacher of fine arts is realized in the process of their activity, during which individual characteristics are manifested, which contribute to the formation of a person's positive attitude towards their profession and the people with whom they work, as well as aspirations to personal growth and professional improvement.

¹ *Postgraduate Student of the Department of Pedagogy at the State institution «South Ukrainian National Pedagogical University named after K. D. Ushynsky»*

A lot of modern scientists are working on solving this research problem. V. Andrushchenko, S. Honcharenko, R. Hurevych, V. Kremen, N. Nychkalo, S. Sysoieva, O. Sukhomlynska, L. Khomych et al. made a significant contribution to the definition of the professional directions of training future specialists at the institution of higher education. The problems of fine arts teacher training are considered in the works of E. Antonovych, L. Babenko, N. Hetezh, M. Kyrychenko, S. Konovets, L. Masol, I. Muzhikova, M. Reznichenko, A. Tkachenko and others. Such scientists as L. Bazylchuk, V. Vilchynskyi, M. Yevtukh, M. Kyrychenko, L. Lyubarska, L. Masol, M. Pichkur, N. Solomakha and others paid a lot of attention to the process of forming design training of fine art teachers. The experience of training future teachers to teach the basics of design in Ukraine is revealed in the publications of Ye. Antonovych, O. Boichuk, V. Butenko, O. Bondar, V. Vdovchenko, V. Danylenko, Yu. Sribna, Yu. Kulinka, S. Kucher, E. Lazarev, S. Myhal, L. Orshanskyi, I. Savenko, V. Tymenko, V. Tytarenko, O. Fursy, V. Shpilchak, M. Yakovliev et al.

General problems of design training are the subject of research by many scientists. In particular, the general questions of the foundations of the theory, history and methodology of design were studied by Ye. Antonovych, O. Bondar, A. Dizhur, Yu. Sribna, D. Lebediev, V. Prusak, V. Tymenko, V. Trofimchuk, A. Shevchenko et al.; theoretical principles of design education were developed by Yu. Belova, S. Kozhukhovska, N. Konysheva, Ye. Klimov, O. Kulykov, Yu. Kulinka, S. Kucher, V. Naumov, V. Puzanov, V. Rozin, I. Savenko, V. Sydorenko, Ye. Tkachenko et al; graphic design is reflected in the works of O. Hladun, V. Danylenko, A. Korol, V. Lesniak, H. Minervin, R. Ovchynnikova, V. Tiahur, V. Shymko et al.

Thus, looking back at the scientific and methodological works on the professional training of future teachers of fine arts for the use of graphic design, we have an opportunity to reveal and to further investigate an unexplored path in the professional formation of teachers as competent and competitive specialists of today.

The aim of the article. Systematization and generalization of scientific research on the training of future fine arts teachers for the use of graphic design.

Research materials and methods. Analysis, synthesis and systematization of scientific sources in order to identify the state of the investigated problem, abstraction and generalization in order to study the practical use of graphic design by future teachers of fine arts.

Results and their discussion. In the process of analyzing scientific sources to clarify the essence of the professional training of future art teachers for the use of graphic design, it is advisable to reveal the content of the leading concepts in their logical sequence, namely: “training”, “professional training”, “training of future fine arts teachers”, “graphic design” etc.

In order to reveal the essence of the concept of “training”, we characterized the extended definition interpreted in the “New Explanatory Dictionary of the Ukrainian Language”. The interpretation of this concept consists of three positions: theoretical, prescriptive and descriptive. From a theoretical point of view, training is a stock of knowledge obtained in the process of learning something. Prescriptive content characterizes the concept of “training” from the point of view of directionality, purpose and functioning of the phenomenon defined by it. And, finally, the descriptive approach to the category determines its essence, components and types (New Interpretive Dictionary of the Ukrainian Language, 2006: 572). We consider it necessary to pay special attention to this definition of “training”, which in the “Large Explanatory Dictionary of the Modern Ukrainian Language” “means an action, a process with the meaning of the verb “to train”, and a certain ... stock of knowledge, skills, experience, etc., acquired in the process of learning, practical activity” (Great explanatory dictionary of the modern Ukrainian language, 2005: 960). In general, if we study and characterize this concept in detail according to all reference sources and primary sources, we can see that this concept comes from the word “train”, that is, it is related to the subject who trains. In our case, training involves the process of training future teachers of fine arts for the use of graphic design. And since this training involves the acquisition of professional skills, therefore, along with the term “training”, we find it necessary to consider the term “professional training”.

The term “professional training” is most fully and consistently covered in the Law of Ukraine “On Higher Education” (2014), in which “professional training” means the process of formation of specialists for one of the fields of labour activity, associated with mastering a certain type of occupation, profession (Law of Ukraine “On Higher Education”, 2014). Similar is the opinion of N. Khmel, who defines “professional training” as “the process of forming a specialist for one of the fields of labour activity, which is connected with mastering a certain occupation, profession” (Khmel, 1998: 127). Considering these concepts, it can be assumed that no less important for this study is the definition that concerns the training of future teachers in general, not only future teachers of fine arts.

As O. Savchenko points out in the research paper, the training of the future teacher requires the strengthening of the cultural-creating components in the model of the teacher, in particular the activity and personality-characteristic ones. Under these conditions, the assimilation of psychological, pedagogical and subject knowledge becomes primarily a means of enriching and developing the personality of the teacher, who must be a “person of culture” that determines the self-worth of each child (Savchenko, 1996). And therefore,

the professional training of the future teacher can be implemented only on the humanistic basis of subject-subject interaction of the participants of professional training, which involves the cooperation and co-creation of teachers and students, the introduction of a personally-oriented step-by-step model of the professional training of the future teacher, that is, confirmation of the teacher's professionalism.

M. Chobitko explains the meaning of this definition in more details: "professionalism of a teacher is the developed ability to solve pedagogical tasks at a high professional level in the process of practical activity, an integrative quality that includes: professionally significant qualities of the teacher's personality (intellectual, communicative and motivational); knowledge, abilities and skills of professional activity, in particular from the implementation of personally oriented training, the ability to apply acquired knowledge in new situations, to learn throughout life; exert a pedagogical influence on the student's personal development; the ability for self-management, self-development, self-actualization" (Chobitko, 2007: 16).

Based on the results of the analysis of the reference literature, primary sources and periodicals, M. Chobitko in his researched dissertation "Theoretical and methodological foundations of personality-oriented professional training of future teachers" found out that the concept of "teacher's professionalism" is considered, as a rule, in the context of the following concepts: "professional education (special education) – the result of mastering a certain level of knowledge and skills in a specific profession and specialty (S. Honcharenko, N. Nychkalo); "professional training" – in accordance with the goals of training, preparation for the performance of a certain type of work (T. Desiatov); "professional competence" is a mental state that allows one to act independently and responsibly; the ability to systematically perceive the existing reality and systematically act in it; free orientation in the subject field (V. Vorontsova, I. Kolesnikova); "professional self-determination" – the process of making a decision by an individual regarding the choice of future employment (S. Honcharenko); "professional self-awareness" - established for the profession, which is manifested in the system of motives, personal meanings and goals (I. Ziaziun); "professional activity" is a sign of the emergence of professional self-determination and is manifested in the development of inclinations to certain types of labour activity (A. Nain, M. Priazhnikov, G. Syerikov); "professional teacher training" – professional orientation, realization of professional orientation (E. Bondarevska, O. Hluzman) (Chobitko, 2007: 14).

Based on the previous considerations of M. Chobitko, he interpreted the professional and pedagogical training of the future teacher as a continuous activity (process) of the gradual accumulation, storage and dissemination of knowledge. According to him, this process defines a set of such components as target, functional, content, organizational and evaluation-resultative, which reflect: the content of the pedagogical toolkit for personality-oriented influence on the participants of the educational process in terms of increasing their professionalism; means of subjective involvement of students in the educational process, which has a positive effect on changing their motives, goals, actions, and therefore on the result of activities, development of motivation and incentives for self-education and self-development; criteria and indicators of the formation of professionalism, which record the dynamics and results of the process of gradually increasing the professionalism of future teachers regarding the implementation of their personal development as a determining condition for improving their professional training (Chobitko, 2007). We believe that such training is also necessary for future teachers of fine arts, which is confirmed by Ye. Antonovych, N. Hetezh, L. Masol, I. Muzhykova, M. Reznichenko, A. Tkachenko, T. Stritievych and other scientists in their studies.

Quite reasonable is the opinion of T. Stritievych, when the author thoroughly characterized the training of a fine arts teacher as a complete system of forming general and special pedagogical knowledge, abilities, skills of students, and their ability to perform artistic and pedagogical activities. According to the teacher, this system is manifested: in various types of activities, where there is a close relationship of general pedagogical and special knowledge; in the content of the educational material, where psychological and pedagogical, methodical and special knowledge, abilities, skills are presented in a relationship; methodological equipment; practical training of a teacher who is able to use the acquired knowledge and skills not only in the fine arts class, but also in various types of extracurricular work, experience of creative activity, which includes the mobility of using the knowledge, skills and abilities acquired in the institution of higher education, as well as the need for constant self-education, self-improvement and self-development (Stritievych, 2008). Regarding the professional training of the future art teacher, the opinion of A. Tkachenko is valid and important for our research; thus, the author interprets it from a descriptive position in her dissertation research, which in the procedural aspect is regulated by the goal, tasks, content, a certain system of actions and operations of professional training, involves increasing the level of theoretical and methodological training of students in the organization of design activities, creating a favourable educational process in higher education institutions, and in the effective one – the formation of design competence (Tkachenko, 2019: 26).

No less important is the scientific work of M. Reznichenko, which A. Tkachenko clearly characterized in her dissertation research, indicating that M. Reznichenko determines the content of the professional training of future teachers of fine arts, due to the number of interrelated components that affect the optimal development defining the tasks and analyzing the diverse types of professional and creative activity of students. In the

system of artistic and pedagogical training of future teachers of fine arts, the following is distinguished: gnostic (research, creative) activity includes self-improvement of the professional system of skills; constructive activity involves choosing the content of education and educational material; organizational activity involves the inclusion of students in various types of active and productive cognitive, artistic ways of professional and creative activity in the process of teaching-learning: aesthetic perception of reality and works of various types of art; educational and creative artistic activity in classes of disciplines of the art cycle; communicative activity is manifested in the establishment of correct positive relationships between the participants of communication (Tkachenko, 2019: 26).

Based on the scientific research of Ye. Antonovych, N. Getezh, L. Masol, I. Muzhykova, M. Reznichenko, A. Tkachenko et al., we can generalize that the main task of the professional training of the future art teacher is the acquisition of a certain amount of theoretical knowledge, as well as practical abilities and skills, as well as the development of creative potential, the formation of personal qualities for further artistic and pedagogical activities.

Therefore, the understanding of the essence of the professional training of future teachers of fine arts proves once again that the dominant in their training is the professional orientation, namely, special knowledge and skills that are necessary for every specialist. After all, the word “profession” is explained in many sources as a type of occupation or labour activity that requires certain training.

We do like the opinion of M. Stas, who “considers the professional training of future teachers of fine arts in modern conditions in such a way that this training should be oriented towards their artistic creativity and involves not so much the transfer of professional knowledge and skills as it forms their creative abilities. Investigating the method of formation of creative abilities in future teachers of fine arts, the teacher determines that “creative abilities of fine arts future teachers” are personal formations that encourage constant creative search, the need to master creative skills, the result of which is the creation of new works of fine art “according to the laws of beauty”, according to the criteria of novelty, originality and objective significance” (Stas, 2007: 36). In the context of the research, attention should also be paid to the opinion of O. Kaleniuk, who identified the main tasks of the formation of professional knowledge of a fine art teacher, namely: the formation of artistic and pedagogical interests; formation of intellectual and creative abilities of the future art teacher; formation of professional thinking (Kaleniuk, 2005). That is, all the listed tasks set a goal for themselves, to obtain a result. The result in our case is the professional training of future art teachers for the use of graphic design.

According to scientific research, it can be argued that design today is an integral part of the development of modern society to ensure human activity, reflect both material and spiritual benefits. Design is a specific project practice that combines artistic creativity and engineering practice, encourages the creation of new forms, images and spaces, develops, aestheticizes and improves various spheres of human activity.

In turn, A. Tkachenko defines the “design activity of future teachers of fine arts” as “a type of activity related to the design and rational construction of the subject world based on the creation of an artistic image of the subject, a creative idea and its practical solution” (Tkachenko, 2019: 56).

In accordance with the topic of the research, we consider it necessary to focus on the graphic direction of design, which differs from other varieties in its informativeness, communicativeness, simplicity and mass distribution, utilitarian-practical properties, aesthetic organization of form and high level of visualization.

To reveal the conceptual and terminological apparatus of the artistic project toolkit of specialists working in the field of graphic design, Jiu Dutin gave a concise description of the concept of “graphic”. Analyzing the scientific and pedagogical literature, the scientist interpreted the concept of “graphics”, “graphic” as follows:

- 1) a type of fine art, the main image of which is a drawing made on paper using a brush, pencil, or pen;
- 2) expressed using graphics, drawings (for example, a method of solving a certain creative task);
- 3) depiction of objects with contour lines and strokes without paints (sometimes with the use of coloured spots), as well as (collection) works of this art (Jiu Dutin, 2022).

The same author (Jiu Dutin) made a researched analysis of the source base in his dissertation, which allowed him to find out the etymology of the phrase “graphic design” as a combination of a sign, a sketch, a drawing, a picture with the actual process of designing, planning, and visualizing information. The modern explanatory dictionary edition presents the culturally significant meanings of the term “graphic design”: 1) designation of the design process itself, by means of which communication is created; 2) designation of products (results) that were obtained after the end of the work. Analyzing the works of H. Minervin and V. Shimko, Jiu Dutin noted that “graphic design as a specific branch of creativity is the result of the gradual merging of two directions in artistic culture. On the one hand, it is popular commercial art (posters, advertisements, newspaper and magazine illustrations), on the other, modern visual art that developed in Europe in the first three decades of the 20th century”. Jiu Dutin agreed with the opinion of O. Hladun, who in turn called graphic design a unique art that exists simultaneously in two dimensions: pictorial and projective (artistic and rational). Today, it “organizes space and time in the communication system, becomes “super-communication”, the visual language of the information society. The art of graphic design is, in many ways,

the art of one day, which creates the visual space of a modern person". The theoretical analysis of literary sources allowed the author of the same scientific work to formulate the key definition of the research in relation to graphic design as "a specific sphere of activity of the art and design industry, which creates visual objects with the help of signs, symbols, sketches, drawings, schemes, graphs, tables, etc. and distributes them with the help of mass communication (printing, television, Internet, etc.) (Jiu Dutin, 2022).

What is interesting in the dissertation by Jiu Dutin is the identified main types of graphic design, which in one way or another affect our research, namely: industrial graphics (packaging, reproduction of graphic elements on products (trademarks); game design (creation of game concept, characters, locations, etc.); book and magazine design (typesetting and design of printed publications, design of style solutions, processing of photos and drawings, etc.); information design (stands, posters, invitations; internal document flow of the enterprise; logistics for orientation in space, etc.); interactive design (installations, smart devices, digital platforms, mobile applications, interactive exhibition space, etc.); brand and corporate style (trademark, logo, corporate colours, branding development, etc.); advertising products (printed and outdoor advertising, advertising souvenirs, signs, posters, packaging, etc.); font design (development of author's font, monograms, font compositions, etc.); web design (designing websites, web pages, etc.) (Jiu Dutin, 2022).

Summarizing the results of the research, it became clear that graphic design, as it turned out, is an independent direction in applied art in modern times, which combines information design, visualization with extremely clear communication of information using various tools of graphic design (colour, lines, fonts, symbols, etc.). But on the basis of research, we consider it necessary to note the fact that in addition to visual image, text, space, a graphic designer masters such important categories as movement, time, interactivity, operates with various means of economic, marketing, advertising and cultural communications (typography, illustration, logos, corporate style, advertising psychology, marketing, etc.).

Taking into account the development of education in modern times, graphic design becomes relevant in the preparation of future teachers of fine arts in their professional development, as competent specialists – international level specialists with developed design thinking.

Understanding that the professional activity of future art teachers is multifaceted, professional orientation, communicative and creative abilities, etc., are important for its performance. That is, the professional competence of the future art teacher in the use of graphic design should combine theoretical and practical components of preparation for professional activity, and such specialists should have developed professional skills and abilities at a high level. It should be noted that the formation of a future specialist as a professional begins precisely during studies at institutions of higher education.

Conclusions. Thus, we can generalize that the training of future fine arts teachers for the use of graphic design is a long, controlled, responsible process of forming professional competences, the result of which is knowledge and skills that future specialists will use in their further activities. This is the unity of theoretical and practical readiness of future art teachers to use graphic design in their professional activities. Proper training of future art teachers with established professional competencies will provide opportunities to become competitive in the service market.

The future prospects of the work are related to the experimental verification of the level of readiness for the use of graphic design among future teachers of fine arts.

References

- Busel, V.T. (Eds.). (2005). *Velykyi tlumachnyi slovnyk suchasnoi ukrainskoi movy [A large explanatory dictionary of the modern Ukrainian language]*. Kyiv; Irpin: VTF "Perun" [in Ukrainian].
- Dutin, Jiu (2022). *Profesiina pidhotovka maibutnikh fakhivtsiv z hrafichnoho dyzainu u zakladakh vyshchoi osvity KNR [Professional training of future specialists in graphic design in institutions of higher education of the People's Republic of China]*. *Candidate's thesis*. Kharkiv [in Ukrainian].
- Chobitko, M.H. (2007). *Teoretyko-metodolohichni zasady osobystisno oriientovanoi profesiinoi pidhotovky maibutnikh vchyteliv [Theoretical and methodological principles of personality-oriented professional training of future teachers]*. *Extended abstract of candidate's thesis*. Kyiv [in Ukrainian].
- Kaleniuk, O.M. (2005). *Dydaktychni zasady uchyteliv obrazotvorchoho mystetstva [Didactic principles of fine arts teachers]*. *Extended abstract of candidate's thesis*. Lutsk [in Ukrainian].
- Khmel, N.D. (1998). *Teoreticheskie osnovy professyonalnoy podgotovki uchytelya [Theoretical foundations of professional teacher training]*. Almaty: Nauka [in Russian].
- Savchenko, O.Ya. (1996). *Systema neperervnoi osvity: zdobutky, poshuky, problemy [The system of continuous education: achievements, searches, problems]*. Chernivtsi: Mytets [in Ukrainian].
- Stas, M.I. (2007). *Metodychni rekomendatsii z formuvannia tvorchykh zdibnostei maibutnikh uchyteliv obrazotvorchoho mystetstva [Methodical recommendations for the formation of creative abilities of future teachers of fine arts]*. Cherkasy: ChNU [in Ukrainian].

Stritievych, T.M. (2008). Aktyvni metody navchannia u pidhotovtsi maibutnikh uchyteliv obrazotvorchoho mystetstva [Active teaching methods in the training of future art teachers]. *Visnyk Cherkaskoho universytetu. Seriya: Pedagogichni nauky – Bulletin of Cherkasy university. Series: Pedagogical sciences*. Cherkasy: RVV Cherkaskoho natsionalnoho universytetu im. B. Khmelnytskoho, 129, 125-140 [in Ukrainian].

Tkachenko, A.V. (2019). Formuvannia dyzainerskoi kompetentnosti maibutnikh uchyteliv obrazotvorchoho mystetstva u fakhovii pidhotovtsi [Formation of design competence of future fine arts teachers in professional training]. *Candidate's thesis*. Odesa [in Ukrainian].

Yaremenko, V., & Slipushko O. (Eds.) (2006). *Novyi tlumachnyi slovnyk ukraïnskoi movy: u 3 t. [New explanatory dictionary of the Ukrainian language: in 3 vols.]*. Kyiv: Akonit, Vol. 3 [in Ukrainian].

Zakon Ukrainy «Pro vyshchu osvitu» [Law of Ukraine "On higher education"]. (2014). *Vidomosti Verkhovnoi Rady Ukrainy – Bulletin of Verkhovna Rada*. 2014. № 1556-VII [in Ukrainian].

Професійна підготовки майбутніх учителів образотворчого мистецтва до використання графічного дизайну

Ван Вей²

Державний заклад «Південноукраїнський педагогічний університет імені К. Д. Ушинського», Одеса, Україна

Статтю присвячено актуальній проблемі підготовки майбутніх учителів образотворчого мистецтва до використання графічного дизайну. Мета статті полягає систематизації та узагальненні наукових досліджень щодо підготовки майбутніх учителів образотворчого мистецтва до використання графічного дизайну. Уточнено, що в сучасному суспільстві особливої гостроти набувають питання формування професійно-фахових якостей вчителя образотворчого мистецтва, створення умов, які б забезпечили їх підготовку в системі вищої педагогічної освіти. Адже нині виникає необхідність формування дизайнерських умінь і навичок у майбутніх учителів образотворчого мистецтва, які могли б використовувати графічний дизайн у своїй професійній діяльності, а також навчити цьому ремеслу учнів, щоб вони вміли створювати брошури, журнали, книги, рекламну продукцію, різноманітні упаковки, вебдизайн тощо. Доведено, що підготовка таких фахівців, котрі володіють основами дизайнерської культури, є актуальною проблемою сучасної мистецької педагогіки. Визначено, формування у студентів дизайнерських умінь як невід'ємного компонента професійних якостей майбутнього вчителя образотворчого мистецтва реалізується в процесі їх діяльності, під час якої проявляються індивідуальні особливості, що сприяють формуванню у людини позитивного відношення до своєї професії і людей, з якими він працює, а також прагнення до особистісного росту та професійного вдосконалення. Узагальнено, що підготовка майбутніх учителів образотворчого мистецтва до використання графічного дизайну – це тривалий, керований, відповідальний процес формування професійно-фахових компетентностей, результатом якого є знання та вміння, які майбутні фахівці будуть використовувати у своїй подальшій діяльності; це єдність теоретичної та практичної готовності майбутніх учителів образотворчого мистецтва до використання графічного дизайну у своїй професійній діяльності. Підтверджено, що належна підготовка майбутніх учителів образотворчого мистецтва зі сформованими професійними компетенціями, надасть можливості стати конкурентоспроможним на ринку послуг.

Ключові слова: підготовка, професійна підготовка, дизайнерську діяльність майбутніх учителів образотворчого мистецтва, підготовка майбутніх учителів образотворчого мистецтва, графічний дизайн.

Accepted: June 17, 2023



² аспірантка кафедри педагогіки Державного закладу «Південноукраїнський національний педагогічний університет імені К. Д. Ушинського»