



Ju DONGTING

The role of the creative-competent approach in the process of training of future graphic design specialists

General statement of the problem and its connection with important scientific or practical tasks. Modern tendencies and peculiarities of the development of higher education are connected with the macro processes of reform, which, on one hand, are caused by important contradictions between the demands of high-tech and digital industry to design graduates of higher educational institutions, and on the other hand, by traditional methods of training future specialists, including graphic design. In pedagogical science, there is a strong need for redefining the approaches to modernize the system of training graphic design specialists in order for them to rapidly adapt to modern design activities. Modern challenges in the Internet and media space require improvement of the pedagogical conditions in the training of future designers, as well as the creation in the higher educational institutions of a professionally-oriented information and educational environment and appropriate pedagogical conditions, aimed at improving the process of professional training of

graphic design students, quality and efficiency in acquiring the systemic knowledge on the theory and practice of design art, professional skills of analytical thinking, the development of their cognitive-professional needs and interests of creative thinking, mastering design tools and methodology, etc. Professionally-oriented pedagogical conditions in Ukraine are regulated by the system of higher education standards, first of all: state and industry standard of higher education, as well as the Concept of development of the national design. These standards ensure the formation of the content of design education from the standpoint of a competent approach, the level of professional training of future designers, enable graduates of higher education institutions to perform professional tasks that are determined by the requirements of science and culture.

Analysis of recent research and publications. Analysis of scientific papers proved that the problem of training future specialists in graphic design in higher education institutions was not the subject of comprehensive scientific analysis. Separately and incidentally, the issues of professional training of graphic design specialists were researched by E. Antonovich, V. Bykov, V. Danilenko, V. Kosiv, Z. Makar, V. Sidorenko, A. Ustinov. General problems of design education are disclosed in the works of T. Panyok, V. Prusak, I. Ryzhova, Y. Sribna, O. Fursa, S. Khan-Magomedov.

In the studies N. Bibik, T. Vysikaylo, G. Yermolenko, L. Masol, A. Khutorskogo and others, considerable attention is paid to the structural components of the professional competence of specialists in artistic specialties, to the criteria (axiological, cognitive, practical), to the capacity of artistic and pedagogical knowledge and skills, but the formation of professional competence of future specialists in graphic design has not been given proper attention.

O. Gladun examines the professional competence of the future specialist designer in terms of their ability to transform a large stream of visual information into a new creative product.

Valuable for our research were the scientific works of T. Maloya and Jia Yaochen, in which the authors paid attention to the problems of generalization of conceptual foundations and development of the creative potential of future specialists in graphic design in professional education, as well as their theoretical analysis.

Chirchik S. approached the problem of designers' training from its historical and pedagogical analysis, determined the organizational and methodological conditions for their training at various stages of social development.

However, issues of formation of professional training of future specialists in graphic design during their training in higher educational establishments remain underresearched, little attention is given to the application of the competence.

At the same time, the analysis of scientific publications showed that most studies focused on the general training of future specialists and do not correspond to contemporary ideas about the level of professional competences of graphic design specialists who can compete in the world labor market.

The purpose of the study is to provide scientific justification of the creative and competent approach to the process of training the future specialists in graphic design in higher education institutions.

Presenting the main material. The education of the 21st century starts to focus more on computer technologies, on the introduction of intensive and advanced technical means of training, on the formation of socially important competencies that are consistent with the content and dynamics of social and economic transformations taking place under the conditions of the globalization of all social processes. The conceptual foundations of our research are based on the fact that at present the professional training of students of design specialties in higher educational institutions objectively requires update of its structure, content, forms and methods. This can be achieved by providing a creative and active orientation with the obligatory consideration of the fundamental theses of the theory of creativity, the professional competence of future specialists in graphic design and the formation of knowledge, skills, visual communication, graphic sign language, psychology of the the psychology of art objects

Nowadays, there is a high demand for such project activity as a graphic design, which is actively developing, using in its technologies the latest achievements of many science branches. It allows future specialists to develop a complex of competencies and values benchmarks, necessary for successful creative self-realization.

As a term, “graphic design” is often used when designating both the process of the project activity through which the communication is created, as well as the designation of products (results) that were obtained at the end of the work. The professional training at higher educational institutions is mainly focused on the development of a creative search for the production of design products.

Defining the concept of a graphic designer, we note that this is a specialist in the design of the objective world, in the formation of products

necessary for human life, armed with diverse knowledge, capable of fulfilling their ideas of social needs in the form of a particular material object (Prusak, p. 8).

One of the components of professional education is the development in future graphic designers the ability to perceive the psycho-physiological properties of art objects (color, form, emblem, fixation of attention on visual communication, etc.), through which the ability to influence the consumer is formed. However, in addition to the visual image, the graphic designer must also take into account the various means of marketing and cultural communications.

Due to its art capabilities and visual communication, graphic design is becoming an increasingly popular profession, therefore the social order in this area requires the development of fundamentally new scientific and methodological concepts. This is manifested primarily in the direction of such competent training of students that allows them to integrate into the international labor market and be highly competitive.

The teaching of graphic design in higher education institutions in Ukraine is based on the search of universal interpretation paradigms, as well as innovative approaches to the theory and practice of a competent approach in design education that facilitates the formation of their mobility, crystallizes the ability to manage the flows of innovative information, helps to creatively and actively collaborate in teams, and encourages the life-long learning.

Competent training, as an integral entity in design education, includes many components: individual aspect (personal and creative possibilities of the student), motivational aspect (its organization, activity and stability in solving problems, personal incentive to perform the creative activity, desire to reach outstanding results), cognitive-operational aspect (practical preparation for future activity), etc. Thus, the competence education appears as a complex synthesis of cognitive, visual, practical and personal experience of the student.

The professional competence of a specialist in graphic design can be divided into: general cultural (value-oriented, artistic and philosophical, cultural-oriented); special or artistic-aesthetic (artistic thesaurus, aesthetic experience, artistic and creative ability, artistic thinking, aesthetic attitude); functional: subject (pictorial, graphic, design) and interdisciplinary – branch units (artistic and aesthetic) and interdisciplinary units (artistic and humanitarian).

The following groups of competencies are important for the development of the creative profession of future specialists:

– *informational and cognitive*

a) the ability to search and manage artistic information;

b) self-regulating (ability to organize and control their own artistic activity, ability to self-improve through artistic self-education and self-development);

– *social and communicative*

a) the ability to communicate about art, aesthetic values;

b) social and practical (ability to cooperate in the field of art, to work in a team) (L. Masol, p. 24-27).

The unity of theoretical and practical readiness for creative activity requires the skills of high-level professional disciplines such as drawing, color studies, composition, graphic technology, artistic design, 3D modeling, and the ability to effectively use computer technology and media resources. This approach makes it possible to form the artistic competence of a specialist in graphic design, defining it as a professional integrative quality of the individual, which includes a set of knowledge about the psychology of artistic creation, the interaction of fine arts with integrated computer programs, the ability to transfer the artistic image to another modality, apply the experience of the project activity, which integrates through a comparison of artistic ideas, figurative means in cognitive, value-motivational, operational and activity, and personal creative components (Ermolenko, p. 45-51).

It should be noted that the structure of readiness of graphic designer to conduct professional activity includes: methodological (humanistic, culturological, creative) and pedagogical (cognitive, operational-activity, personal) components, as well as the creative-competent approach with its integral characteristic. The characteristic contributes to the multimodal perception of creative activity (visual, audial, kinesthetic), helps in expressing emotional and value attitude towards the field of artistic activity and its reflection, helps to master the methodology of research, which allows solving creative tasks. Due to a competent approach, a person can apply their abilities, acquired knowledge, skills, value attitude and experience in practice.

As following, the competence-based approach in learning "displays a universal meta-level that represents educational results in an integrated form which are achieved not only by means of education but also by social interaction in the interpersonal and institutional cultural context" (Bibik, p. 47).

Therefore, in accordance with the program competencies, students acquire the ability to solve specialized tasks and practical problems in the field of design, to identify structural and functional relationships based on a comprehensive artistic and design approach. The abilities namely include:

1. Ability to learn and master modern knowledge in the field of new information and communication technologies and apply them in professional design activities.
2. Ability to search new information, to process it and to analyze it in order to initiate the creative product.
3. Ability to use basic knowledge about the state and problems of development of graphic design in the modern world and Ukraine, in particular, to maintain the activity and semantic orientations stable.
4. to develop design culture in society, its national identity and multiculturalism.
5. Ability to go beyond the stereotypical associations and apply graphics techniques to design objects.
6. Ability to master methods of shaping, layout and modeling of design objects in order to develop a new creative product.
7. The ability to operate the modern computer software skills to create design objects (draft standard).

While studying graphic design, the unifying component of the work is the multi-level application of visual communication, which allows to combine different symbols, images, as well as methods of various professional disciplines (drawing, color studies, composition, computer graphics, etc.) in order to create a visual image of design ideas.

Understanding the artistic and pedagogical processes in the design education and their bifurcation makes it possible to determine the relationship between visual arts and design, and the opportunities offered by their development and their application in pedagogical activities.

Under modern conditions, the teaching of design at art and graphic faculties is experiencing a new stage in the search for directions and universal interpretive paradigms. Artistic-technical design is especially fast developing, which main task is the creation of graphic objects of book design, the development of corporate identity (logo, brand book, flyers), business cards, websites designs, visual communications, etc. (Panyok, p. 420).

The creative aspect according to which the teaching of graphic design is aimed at the assimilation, preservation, distribution of artistic works,

readiness to participate in their creation, dictates the need to distinguish the specifics of the training of future specialists. The basic courses that form the creative thinking of specialists in graphic design and determine their further specialization are "Composition", "Fonts", "Working with the material", "Figure", "Typography", "Color", "Graphic techniques", etc.

The basic principles of training specialists in graphic design are: Principles of creative drawing, knowledge of authentic graphic materials, knowledge of the basics of the project activity, special knowledge in the field of graphic design: working with fonts and their image layout, knowledge of 3D modeling software, skills for professional software: for offset printing - Adobe Photoshop (work with raster images), Adobe Illustrator (vector image), Adobe InDesign, and QuarkXPress (page layout); for billboard advertising and screen printing: Corel Draw and creative composite search based on vital observations.

Various techniques, pedagogical approaches (development of independent thinking, increase of the range of cognitive activities, individualization and differentiation of training) are used for this purpose to form an understanding of the essence of visual communication and the development of creative imagination among students.

When emphasizing the most important principles of teaching specialty disciplines, namely: individual approach to students, visibility, systematicity and consistency in the solution of educational tasks, it should be noted that they form a clear pedagogical system of training specialists. An essential advantage of such system is the formation of a personality that is conscious of their creativity, creative ability, and strong academic knowledge acquired during their studies. Motivation is an important role in the professional training of graphic designer, namely the creation of a new visual and communicative quality achieved through the formation of a model for the development of the national graphic design.

Conclusions and prospects for further study of this field. Therefore, the training of graphic design specialists requires systematic and substantiated coverage.

The knowledge that should be acquired by the future graphic designer in the process of professional training, include the following components: general theoretical knowledge (the study of theoretical disciplines of humanitarian, historical, cultural, social and psychological content); general art knowledge (mastering of methods and techniques of image, knowledge of authentic graphic materials) professionally-oriented knowledge (knowledge of the basic project activities, special

knowledge in the field of graphic design, 3D modeling programs, project implementation using the material and tools); organizational and technical knowledge (systematization, use of information, conducting research activities).

The structure of the graphic designer's readiness for professional activity is determined by: methodological (humanistic, cultural, creative) and pedagogical (cognitive, operational and activity, personal) components, as well as the creative-competent approach with its integral characteristic (visual, audial, kinesthetic).

We believe that creative-competent approach and its integration into general arts and professional-specialized knowledge in the education of future graphic designers provide the future professional with a system of fundamental knowledge, it forms aesthetic tastes and professional competence.

Prospects for further study are seen in the development and experimental verification of the forms and methods of training future teachers and educators for professional activities in the conditions of ethno-cultural diversity of modern society, aimed at the development of a personal factor, which we consider to be decisive in the structure of the researched readiness.

Transliteration of References:

1. Bibik N. (2004) Kompetentnisnyi pidkhid : refleksyvnyi analiz zastosuvannia. Kompetentnisnyi pidkhid u suchasnii osviti : svitovyi dosvid ta ukrainski perspektyvy (Biblioteka z osvithoi polityky), 47–53.
2. Ermolenko H. Yu. (2008) Osnovnye napravleniya formirovaniya polykhudozhestvennoi kompetentnosti budushchykh uchitelei yskusstva. Syntez v russkoi y myrovoi khudozhestvennoi kulture, 45–51.
3. Masol L. M. (2006) Kompetentnostnyi podkhod kak faktor modernyzatsyy khudozhestvennogo obrazovaniya Sovremennoe muz. y khud. obr-nye: opyt, problemy, perspektivy: Materialy Mezhdunar. nauch.-prakt. konf, 24–27.
4. Panok T. V. (2016) Rozvytok vyshchoi khudozho-pedahohichnoi osvity v Ukraini u KhKh stolitti. Kharkiv : Operativna polihrafiia FOB Zdorovy Ya. A.
5. Prusak V. F. (2006) Orhanizatsiino-pedahohichni zasady pidhotovky maibutnikh dyzaineriv u vyshchykh navchalnykh zakladakh Ukrainy (avtoreferat ... kand. ped. nauk). Vinnytskyi derzhavnyi pedahohichniy universytet imeni Mykhaila Kotsiubynskoho.

The Author

Ju Dongting,
Post-graduate student of the Department of Social Education, graduate and professional education of H. S. Skovoroda Kharkiv National Pedagogical University. Workplace: College of Optical and Electronical Information Changchun University of Science and Technology, China.
ORCID ID 0000-0002-3689-8006,
E-mail: 673990721@qq.com

Abstracts

JU DONGTING. **Rola kreatywno-konkurencyjnego podejścia w procesie kształcenia przyszłych specjalistów w zakresie projektowania graficznego.** Artykuł przedstawia poszczególne aspekty zawodowego przygotowania przyszłych projektantów graficznych. Analizowany jest aparat kategoryjny-koncepcyjny pola problemowego badań. Określono warunki organizacyjne i metodyczne kształcenia zawodowego przyszłych projektantów. Wskazano możliwości integracyjne wiedzy ogólnoartystycznej i stricte zawodowej w tworzeniu spójnego systemu umiejętności przyszłych projektantów graficznych. Określono rolę podejścia kreatywno-kompetencyjnego w edukacji z zakresu projektowania, z jego integralną charakterystyką, sprzyjającego aktywizacji kreatywności, rozwiązywaniu zadań twórczych, pomaga w wyrażeniu stosunku emocjonalno-wartościowego do aktywności artystycznej. W trakcie badań wyróżniono jedność teoretycznej i praktycznej gotowości do realizacji twórczej aktywności. Zidentyfikowane kompetencje programu, które studenci zdobywają w procesie szkolenia. W szczególności stwierdzono, że wielopoziomowe stosowanie komunikacji wizualnej odnosi się do specjalnego przygotowania zawodowego, a ogólnoartystyczny aspekt kształcenia projektanta graficznego jest niezbędnym składnikiem kompleksowego systemu jego wykształcenia zawodowego i stanowi podstawę podstawowej wiedzy specjalisty.

Słowa kluczowe: komunikacja wizualna, projektant graficzny, grafik, podejście kompetencyjne, działalność projektowa.

ЦЗЮ ДУТИН. Роль креативно-компетентнісного підходу в процесі підготовки майбутніх фахівців з графічного дизайну. У статті висвітлені окремі аспекти щодо професійної підготовки майбутніх графічних дизайнерів. Проаналізовано категоріально-понятійний апарат проблемного поля дослідження. Визначено організаційно-методичні умови професійної підготовки майбутніх дизайнерів. Вказано на інтеграційні можливості загальнохудожніх та професійно орієнтованих знань у формуванні цілісної системи вмінь майбутніх графічних дизайнерів. Обґрунтовано роль творчо-компетентнісного підходу в дизайн-освіті, з його інтегральною характеристикою, що сприяє активізації творчості, вирішенні творчих завдань, допомагає у вираженні емоційно-ціннісного ставлення до художньої діяльності. У процесі дослідження виокремлено єдність теоретичної і практичної готовності до здійснення творчої діяльності. Визначені програмні компетентності які студенти набувають у процесі професійної підготовки. Зокрема з'ясовано, що багаторівневе застосування візуальної комунікації відноситься до спеціальної професійної підготовки, а загальнохудожній аспект навчання графічного дизайнера є необхідним компонентом цілісної системи його професійної освіти і формує основу фундаментальних знань фахівця.

Ключові слова: візуальна комунікація, графічний дизайнер, компетентнісний підхід, проектна діяльність.

ЦЗЮ ДУТИН. Роль креативно-компетентностного подхода в процессе подготовки будущих специалистов графического дизайна. В статье раскрыты отдельные аспекты профессиональной подготовки будущих графических дизайнеров. Проанализирован категориально-понятийный аппарат проблемного поля исследования. Определены организационно-методические условия профессиональной подготовки будущих дизайнеров. Указано на интеграционные возможности обще-художественных и профессионально ориентированных знаний в формировании целостной системы умений будущих графических дизайнеров. Обоснована роль творческо-компетентностного подхода в дизайн-образовании, его интегральной характеристикой, которая способствует активизации творчества, решению творческих задач, помогает в выражении эмоционально-ценностного отношения к художественной деятельности. В процессе исследования выделены единство теоретической и практической готовности к осуществлению творческой

деятельности. Определены программные компетентности, которые студенты получают в процессе профессиональной подготовки. В частности установлено, что многоуровневое применения визуальной коммуникации относится к специальной профессиональной подготовки, а обще-художественный аспект обучения графического дизайнера является необходимым компонентом целостной системы его профессионального образования и формирует основу фундаментальных знаний специалиста.

Ключевые слова: визуальная коммуникация, графический дизайнер, компетентностный подход, проектная деятельность.

JU DONGTING. The role of the creative-competent approach in the process of training of future graphic design specialists. The article highlights some aspects of the professional training of future graphic designers. The categorical and conceptual unit of the problem field of the research is analyzed. The organizational and methodical conditions of professional training of future designers are determined. It is indicated The integrational possibilities of general artistic and professionally oriented knowledge in the formation of an integral system of skills of future graphic designers is indicated. The role of creative-competent approach in design-education with its integral characteristic is determined. It promotes activation of creativity, solving creative tasks, helps in expression of an emotional-value attitude towards the artistic activity. In the course of the research, the unity of theoretical and practical readiness for the realization of creative activity is singled out. Program competencies that students acquire in the process of training are indentified. In particular, it was found that the multi-level application of visual communication refers to special professional training, and the general artistic aspect of graphic designer's training is a necessary component of an integral system of their professional education and it forms as well the basis of the specialist's knowledge.

Keywords: visual communication, graphic designer, competent approach, project activity.