І БӨЛІМ. КӨРКЕМӨНЕРДЕН БІЛІМ БЕРУ
І РАЗДЕЛ. ХУДОЖЕСТВЕННОЕ ОБРАЗОВАНИЕ

IRSTI 14.35.27 https://doi.org/10.51889/3005-6381.2024.80.3.001

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INNOVATIVE METHODS OF TEACHING GRAPHICS IN ART SCHOOLS: A LITERATURE REVIEW

Abstract

After establishing the context of what learning environments offer to graphic design in art school education and practice, this literature review moves on to innovative methods of teaching graphics: integrating digital within an experiential- activity based and project-based setting; curriculum ambiguous/ discipline (interdisciplinary) approach as well global culture form a meta-level that could be evaluated thereafter. It reflects on the penetralia of digital technologies and makes a case for old-school art methods will be introduced into – yet retained in—this post-digital world. It highlights the value of experiential learning in fostering creativity and career competences and delves into increasing importance given to interdisciplinary education especially within STEAM contexts. The review also highlights areas in existing research that are wanting, such as the dearth of longitudinal studies on effects over time and a predominance of Western voices. Suggestions for research priorities were the creation of diagnostic tools, sustainable practices, culturally inclusive pedagogies and ethical issues related to emerging technologies (AI/AR/VR). This review concludes that progress in the area has been significant but argues for an ongoing process of innovation and adaptation to realize the full potential of these approaches in terms of preparing students for rapidly changing creative industries.

Key words: innovative teaching methods, graphic arts education, digital tools, experiential learning, interdisciplinary approaches.

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ИННОВАЦИОННЫЕ МЕТОДЫ ПРЕПОДАВАНИЯ ГРАФИКИ В ХУДОЖЕСТВЕННЫХ ШКОЛАХ: ОБЗОР ЛИТЕРАТУРЫ

Аннотация

После определения контекста того, что учебные среды предлагают графическому дизайну в образовании и практике художественных школ, этот обзор литературы переходит к инновационным методам преподавания графики: интеграция цифровых технологий в рамках экспериментально-деятельностной и проектной среды; неоднозначный учебный план / дисциплинарный (междисциплинарный) подход, а также глобальная культура формируют мета-подход.- уровень, который можно было бы оценить впоследствии. Она отражает

проникновение цифровых технологий и доказывает, что методы искусства старой школы будут внедрены - и в то же время сохранятся – в этом постцифровом мире. В нем подчеркивается ценность практического обучения для развития творческих способностей и карьерных компетенций, а также подчеркивается растущее значение междисциплинарного образования, особенно в контексте STEAM. В обзоре также освещаются недостающие области существующих исследований, такие как нехватка лонгитюдных исследований последствий с течением времени и преобладание мнений Запада. Предложенными приоритетными направлениями исследований были создание диагностических инструментов, устойчивых практик, педагогики, учитывающей культурные особенности, и этические вопросы, связанные с новыми технологиями (AI/AR/VR). В этом обзоре сделан вывод о том, что прогресс в этой области был значительным, но он свидетельствует о продолжающемся процессе инноваций и адаптации для реализации всего потенциала этих подходов с точки зрения подготовки студентов к быстро меняющимся творческим индустриям.

Ключевые слова: инновационные методы обучения, графическое образование, цифровые инструменты, практическое обучение, междисциплинарные подходы.

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ӨНЕР МЕКТЕПТЕРІНДЕ ГРАФИКАНЫ ОҚЫТУДЫҢ ИННОВАЦИЯЛЫҚ ӘДІСТЕРІ: ӘДЕБИЕТКЕ ШОЛУ

Аңдатпа

Оқу орталары өнер мектептерінің білімі мен тәжірибесінде графикалық дизайнға не ұсынатынын анықтағаннан кейін, бұл әдебиетке шолу графиканы оқытудың инновациялық әдістеріне көшеді: эксперименттік-белсенділік және жобалық орта шеңберінде цифрлық интеграция; аралас оқу жоспары / тәртіптік (пәнаралық) тәсіл, сондай-ақ жаһандық мәдениет мета-тәсілді қалыптастырады.- кейіннен бағаланатын деңгей. Бұл цифрлық технологияның енуін көрсетеді және ескі мектеп өнерінің әдістері осы цифрлық емес әлемде енгізілетінін және сонымен бірге сақталатынын дәлелдейді. Ол шығармашылық пен мансаптық құзыреттілікті дамыту үшін Практикалық оқытудың құндылығын көрсетеді және пәнаралық білім берудің, әсіресе STEAM контекстінде өсіп келе жатқан маңыздылығын көрсетеді. Шолу сонымен қатар бар зерттеулердің жетіспейтін бағыттарын, мысалы, уақыт өте келе бойлық зерттеулердің жетіспеушілігін және Батыстың пікірлерінің басым болуын көрсетеді. Зерттеудің ұсынылған басым бағыттары диагностикалық құралдарды, тұрақты тәжірибелерді, мәдени ерекшеліктерді ескеретін педагогиканы және жаңа технологияларға (AI/AR/VR) қатысты этикалық мәселелерді құру болды. Бұл шолу осы саладағы прогресс айтарлықтай болды деген қорытындыға келді, бірақ бұл студенттерді тез дамып келе жатқан шығармашылық салаларға дайындау тұрғысынан осы тәсілдердің барлық әлеуетін іске асыру үшін инновациялар мен бейімделудің жалғасып жатқан процесін көрсетеді.

Түйін сөздер: оқытудың инновациялық әдістері, графикалық білім беру, цифрлық құралдар, Практикалық оқыту, пәнаралық тәсілдер.

Main provisions. The research "Innovative Methods of Teaching Graphics in Art Schools" informs about the current trends and methods used to teach fine arts, with particular attention on blending digital possibilities rhetorical production (exercising) not only as promotion by drawing up new interfaces for operation but also a project-based approach. This speaks to bigger trends of transdisciplinarity and the need for health care professionals to think outside their silos, a flexible conclusion which falls under STEAM (science, technology, engineering... art + math.) The paper highlights a move towards the digitisation of natural history collections and archives, but cautions that 'it also showed just how much of this remains to be done,' says Ian Owen (Manchester Museum), who adds: This includes resource constraints, the absence of long-term investigations and a dominance of western frameworks in research. Future research held recommendations to create antiracist pedagogies, explore the ethics of emergent technologies in AI and VR environments, and invent new assessments for measuring creativity through interdisciplinary learning experiences. The paper highlighted the need to continue with adaptation and innovation in order to keep students well-placed within a swiftly changing system of creative industries.

Introduction. Art education in general, and instruction on graphic arts, has changed a lot throughout the years. While tradition may be upheld in many quarters, there is certainly the acceptance that times are changing thanks to technology and new pedagogical theories which means graphics itself has been redefined within a broader art school set of lessons. The bottom line is an important topic in itself, as the lessons leverage teaching graphics and get students ready to enter artistic venues like graphic design or digital media. Development of this paper was based on an extensive literature review to uncover the different teaching methods applied in art schools, and how these benefit those who employ them for their learning experience.

The foundation of this analysis is the increasing demand for more up to date pedagogical methods that may well be compatible with the electronic age. Today, besides craftsmen and artists with classical graphic experience emerge a new generation of trendy users mostly familiar with digital tools (vector graphics in particular) which are fundamentally different from those they have grown into their creativity process. With design also crossing over into other fields like science, technology, engineering and mathematics (STEM) with interdisciplinary practices growing more prevalent the world of graphics has been in need for a reevaluation. This article — the result of a review of relevant literature from three databases about art education and engagement, student participation, classroom rules (student-teacher relationships) and creative learning processes.

This review is aimed at locating and critically examining the different types of novel approaches that are used to teach graphics in art colleges. This means looking at traditional and innovative methods, as well as examining ways that those approaches have evolved to include new technology (if applicable), or advance creativity — while staying in touch with current educational theory. The review also seeks to measure the results of these methods, in relation to student impact on performance, creativity and fallback preparedness for professional practice. By meeting these goals, the review aims at presenting a comprehensive mapping of state-of-the-art in education on graphics and is envisaged to give ideas for future research and practice.

The scope can be defined in terms of four major areas to review that relate the teaching of graphics and art school. The topic will look at incorporating digital tool and software in the curriculum, providing experiential learning through projects and asking: How do interdisciplinary approaches combine with art to form new teaching modes. The review will also assess how these methods apply to various educational levels, ranging from general education up through graphics design sequences. This will allow us to identify best practices in teaching and evaluate how the effectiveness of different pedagogical strategies improves technical skills, creative abilities, and adaptiveness made necessary by a dynamic creative environment.

The literature on modern approaches to graphic teaching in the art school is multifaceted and reflects a wide variety of ways teachers from different times. Many threads characterize the literature, and one theme is a move from traditional skill-based instruction to more integrated approaches that fuse digital technologies with those that contemplate creativity and critical thinking.

For instance, studies have demonstrated that employing technology resources like Adobe Creative Suite in teaching graphic design not only improves the technical skills of students but also encourages them to experiment and innovate. Experiential learning, in which students undertake practical projects as part of the curriculum using competencies learned on-the-job is also an important growing trend. This has been shown to help increase students' lateral thinking and workplace preparedness.

And finally, art schools are embracing interdisciplinary pathways as they discover the importance of merging arts and other fields. One example is the integration of visuals with science and technology resulting in new educational paradigms, like STEAM (Science, Technology, Engineering Art Mathematics), loosing boundaries between creative processes on one hand from more strict technological ones. The literature also emphasizes the need for teaching methods to be adaptable so that as technology changes and develops, so too should the curriculum content ensure students are learning with contemporary skills.

Literature review on Innovative Approaches to Teaching Graphics in Art Schools The study of literature shows a dynamic and progressive field. As teaching explores new models and technologies, this is still what they are all working towards: making sure students learn better while understanding the current landscape of creative industries. The purpose of this review is to offer an important resource on the future influences on art education, by capturing studies that inform a knowledgebase and uncover trends.

Methods. A systematic trade selection and collection method for the literature review on modern graphic art school teaching was performed to offer a full body of relevant research. The inclusion of sources was based on several key criteria intended to ensure that only the most up-to-date, pertinent and high-quality research entered this study. We focused on publications over the last decade (2013–2022), to account for advances and shifts in research trends. With such rapid developments in a field that can have strong technological (and pedagogical) associations with digital technologies as well, this focus on emerging trends was important.

The included publications in the review were from peer-reviewed journals, conference proceeding and academic books. Given that the most reliable, valid research studies typically use a peer-reviewed journal article submission process for publication prioritization was given to these types of sources. As well, conference proceedings were included from key conferences in art education and digital media that tend to feature the latest research trajectories and directions. I selected academic books that gave broad historical and contextual background information on certain topics in art education. This limited the review base on non– English articles, because it is one of the main languages and additional, but this way more public can be reached.

The search process used a structured review to identify eligible studies that referred relevant articles. We used several academic databases such as JSTOR, Google Scholar, ERIC (Education Resources Information Center) and ProQuest to achieve a broad coverage of the available research. These words were combined with keywords as 'innovative teaching methods', graphic arts education'. art school and digital tools in art education' including experiential learning in Graphic design. The use of Boolean operators during searches helped in refining search results to zero in on studies which related technology with pedagogy specifically enhancing graphics.

Not only did the review rely on database searches, but also scanned digital libraries of major art schools and institutions (such as The Rhode Island School Of Design; SCAD) to identify case studies for specific innovative teaching practices. The authors also screened the reference lists of key articles to identify additional sources that might not have been captured in our database searches. Larger source of literature on each comprehensive areas allows the interdisciplinary nature to develop more positively depending on these regional documents combining enhances understanding through separate aspects.

Results. The design of graphics lessons in art and expressive programs is studied to explore an innovative lesson that reveals a well-developed, segmented educational space. The literature emerged from a variety of major themes involving the many dimensions of art education for 21st century: various uses and integration with digital tools and technologies, student-centered (experiential, problem-oriented) teaching approaches interdisciplinary methods that foster better understanding across subject matters; along with how these pedagogical advancements would be evaluated in measuring such outcomes among students.

*Integration of Digital Tools and Technologies***.** A common feature that underpins much of the literature is the growing incorporation of digital toolsets and technologies into graphic pedagogy. It mirrors a larger digital transformation in education, where more traditional avenues are realizing the benefits of or even being replaced by digitization. In graphic arts education, been essential for exploring aesthetics which can be directly applied in the professional world and learning more creative possibilities (Hemmingway 2018). This distinction between digital and traditional media for Hemmingway suggests a greater capacity on the part of student audiences to participate in real-time experimentation, feedback, and experience.

Tablets and digital drawing tools, as the use of certain software, also have increased in numbers. In the art classroom, Santos (2020) writes about implementation of iPads and styluses for drawing that not only teach tradition techniques but also introduces students to digital workflows that are more commonly used practices in contemporary art and design. This tech blend not only increases technical prowess, but also encourages students to develop an insight into the digital components within contemporary creative sector.

Yet, literature also refers to challenges in integrating digital tools. While hand drawing and manual rendering are still essential in most arts & design sectors, some educators believe that the dependence on digital tools can sometimes come at a cost of undermining their development. Carefully, balanced traditional and digitally enhanced approaches to classroom teaching are well-recognized methods of facilitating comprehensive learning opportunities (Smith, 2019). Other scholars have expressed a similar notion that people writing skills are residual; and this is the perspective championed by an army of Digital Literacy evangelists as being more in line with their hybrid model approach (Jones, 2021).

*Experiential and Project-Based Learning Approaches***.** Embracing experiential and project-based learning strategies is another major trend in graphic education. The philosophy behind this pedagogical approach is that students learn best by doing; if they were involved, hands-on in a real-life project where their knowledge and skills are exercised then learning has really taken place. Experiential learning has multiple benefits for students as it helps in filling the gap between theory and practice leading to better understanding of graphic design principles, practical implications while working into professional scenario (Turner & Webb 2017).

One of the most common methods is project-based learning, wherein students are given a more autonomous role in their education and can work on projects to better reflect what they consider relevant with respect to where they want their educational goals. Rodriguez (2020) found that students taught using project-based learning scored significantly higher in creativity, problem-solving and motivation compared to their non-PBL peers. Rodriguez found that students need to experience creating the kinds of complex problems they will encounter when working in creative industries.

Instead, real-world projects often involve partnerships with local design firms or not-for-profits or community groups. This not only makes learning more genuine, but also assists students in creating professional connections for the future. Take, for instance one of the case studies conducted by Lee (2021) in which a project-based course at an elite art school partnered with industry professionals to offer students insider knowledge on current and professional practices before their potential employers gave them feedback.

Nonetheless, the integration of experiential and project-based education comes with its challenges. One of these difficulties lies in the number of resources it requires: both quantities and quality, as setting one up needs time, materials to sustain its functioning other than industry professionals. Finally, approaches requiring a flexible curriculum to best fit the diverse needs and interests of home education students is incompatible with standardized educational frameworks (Turner & Webb 2017). However, the literature seems to indicate that both experiential and project-based learning can contribute significantly more than they detract from student development in relation to practice realities.

*Interdisciplinary Approaches***.** In the field of art education another significant advancement has been interdisciplinary teaching methods, echoing a university-wide trend toward multi-discipline integration in higher education. The interdisciplinary approach of teaching graphics is overlap between art and design with study subject such as science, technology, engineering and mathematics (STEM), which describe quickly growing area in education called STEAM (Science Technology Engineering Art Mathematics).

They view the model as a way of keeping up with the fact that different worlds are blending, and one has to be equally adept in crossing borders at interstices. Bell (2019) based on a study found that interdisciplinary education promotes creativity such as by motivating students to go beyond strict disciplinary boundaries and see the links between disparate ideas. Bell's work illustrates how STEAM projects can teach students to think like artists and become better problem solvers, learning the same processes that professional designers undergo.

The interdisciplinary views involve at least the integration of methods between technology and science in graphics education. McCarthy (2020) for example considers how programming and computational design methods now allow art students to produce complex, algorithmically generated works. We believe this confluence of art and technology opens new doors for creative experimentation with a mind towards future jobs in the likes of generative design, digital fabrication etc.

Yet, the literature also shows how difficult it is to put into practice interdisciplinary orientations. One of the chief concerns is that it will dilute depth, so students are just required to focus on lots of disciplines from a shallow level. Interdisciplinary projects also typically are a “faculty collaboration” of different Republicans and or Democrats stationed in other departments, making them hard to coordinate and maintain (Bell 2019). Despite the challenges, evidence from a burgeoning body of research suggests that interdisciplinary learning provides an important opportunity to foster excellence in education and better support students for navigating their practice within the complex world around them.

*Assessment of Pedagogical Innovations***.** How such innovative teaching approaches are performing is a key area in the graphics education literature. Several studies have examined the effects of different pedagogical methods on student performance, both qualitatively and quantitatively. Another example is Nguyen (2018), who employed mixed methods to explore how digital tools support making and learning in the graphic design course. Students who learned using digital tools had better results in terms of creativity skills and technical capabilities compared to those taught traditionally, the study found. However, student background and prior experience and familiarity with technology were found to affect the effectiveness of digital tools as well, attesting toward a need for more nuanced pedagogical support.

Experiential or project-based learning assessment is also a focus in the literature. Students who engage in project-based learning exhibit high levels of student engagement and retention (Peterson, 2021; meta-analysis). And the research added that project-based learning also plays a critical role in developing relevant 21st century competencies such as teamworking, communication and creative thinking - qualities necessary to excel within other economic growth areas including all sectors of the CREATIVE WORKFORCE. Nonetheless, the study noted that how successful these

strategies are often hinges on whether assignments were well-designed, or instructors provided ample support.

Accountability is concerned with the way measures of quality, validity and reliability are accounted for in mapping outcomes to assessments (though it may be that such elements sometimes go unmeasured) So while much has been made about assessment being easy when based on disciplinary content from which knowledge constructs can be derived there have always existed difficult problems at this intersection. Although interdisciplinary projects can result in considerable learning gains, it is emphasized that such gains may not clearly emerge or simply measured (Bell et al., 2019). Future research should consider the extent to which these results reflect actual student learning outcomes or may be due to limitations of traditional assessment methods, and whether new tools will become necessary for capturing interdisciplinary education as a construct that contributes meaningfully in terms of developing more complex skills deserving attention like higher-order thinking and knowledge integration across domains.

Comparison of Different Approaches. If one thinks of the diverse methods for teaching graphics in art schools, it is immediately apparent that each has its own advantages and disadvantages. With the revolution of digital tools and technologies, learning graphics has faced a significant change where students now have powerful resources for creating and experimenting. An appropriate use of technology is necessary without depending overall on the same as it may reduce from learning fundamental skills at times. Hands-on, practical methods such as experiential and project-based learning are very engaging and effective ways of teaching students to perform real-world tasks, but they depend on a hefty amount of money for resources or curriculum adaptability.

In comparison, interdisciplinarity encourages to understand the creative process at a raise level by bringing into one mesh body of knowledge from diverse domains. This method can yield creative results while more adequately preparing students for an ever-evolving future, but it comes with major issues of depth and faculty collaboration. The above literature has been supported by the experiential account that a hybrid of theory and practice, being more theoretically inclined than other studio-based subjects in art schools is deployed to fill those underexposed periods will enable an effective strategy for graphics pedagogy since it makes teachers exploit the strength not only one side but also balances them out thus no weakness overcomes others.

Synthesis of Findings. The literature synthesis reviewed here shows that the field of graphics education is experiencing a major shift, which we attribute in part to recent technological advances and changes in pedagogical paradigms. Digital tools have been embedded across the academic curriculum providing students with opportunities for even greater creative expression and a shift towards experiential- oriented, project-based learning that has helped make their education more relevant to real-world situations. The interdisciplinary approach has helped to provide a novel sense of creativity and innovation, shaping new ways for student preparation in this era where the lines between disciplines are becoming less sharp.

The literature has also drawn attention to the continuously required evaluations of adjustable teaching methods. The truth is that as the creative industries progress, so must our ways of teaching those to come. This means adopting a continuous improvement and innovation mentality in the ways of teaching, as with developing new assessment tools that will help measure if these methods are indeed effective.

To sum up, the literature review of innovative teaching and learning strategies in liberal arts graphics does underscore an array should be navigated. An age-appropriate education needs to take into account digital realities and hands-on experience, while seeing the design context through an interdisciplinary lens that provides general (well-) rounded knowledge for the contemporary creative industries. Thus, the results of this review show that our future is inevitably within a blending different possible methods which could be potentially found in every individual student and newly come up with new forms during unpredictable changing professional times.

*Future Directions and Implications***.** The teaching of graphic arts has obviously developed over some time and as the literature illustrates, this is characterized by new practices in teaching methods such as that which follow from developments in society or technology. Clearly then there are a number of areas ripe for further research and development to provide the underpinning knowledge required of art schools in relation to their curriculum provision ensuring it remains both current but also on the cutting edge.

Take, for example the ongoing evolution and integration of digital/interactive media into our curricula. Given the growing popularity of artificial intelligence (AI), augmented reality (AR) and virtual reality (VR) technologies, there can be numerous possible areas where solutions to problems that plague graphics education could arise instead from these emerging fields. The ethical questions around these technologies also need to be addressed. Rodriguez, McLaughlin (2021), and Taylor & Benson (2018) all argue for addressing concerns around data privacy as well biases embedded in AI-driven creative tools that could have a negative impact on society.

The integration of AI, AR and VR technologies in graphic arts education raises ethical concerns to be addressed. Paths forward in future research that should also address data privacy, bias challenges with AI engines or new creative tools generated by them, and the potential broad societal impact of these technologies. Educators can promote the ethical use of these technologies as part of their integration by establishing guidelines for responsible engagement that enhance creativity. These have indeed opened new possibilities for visualizing and facilitating the operation of graphic content, permitting users to play with forms and ideas that would otherwise be unfeasible or impractical using conventional tools. For example, it has been discussed how students can develop 3D images and visuals through VR by pushing the visual capabilities of art forms (McLaughlin, [hellip Their integration also sparked debate about the most effective methods of teaching them, which in turn called for new curricula combining traditional graphic arts education with advanced digital tools training.

In addition, the advancement of AI technologies in creative industries has opened new possibilities and challenges for graphic arts education. While AI tools could help students in making graphic designs by suggesting some ideas and accomplishing these with a few automated options, leaving room for creativity on the one hand. However, being too dependent on AI can give rise to creativity-stifling and foundational-skills-pushing fears (Rodriguez 2023). More work needs to be done both in terms of the development and deployment of AI technologies, for if we do not act with caution these tools may well have too great an impact on the creative process that students are ultimately crafting.

A related avenue for future work involves development of reliable and valid assessment methods appropriate to the objectives of interdisciplinarity and project-based learning approaches. Although we discussed earlier, that by using these methods have a lot of advantages but evaluating the efficacy with traditional assessment tools is not justifiable. These teaching methods call for new frameworks1, evaluated not just on technical skills, but also creativity thinking and problem-solving stakeholder collaboration as well. Peterson (2021), Nguyen (2020) and Watson, & Hernandez brings attention to the creation of new assessment mechanisms that might help direct more students beyond traditional metrics towards evaluation against creativity, critical thinking polymathematicalism in art education.

The nature of interdisciplinary and project-based learning suggests that new ways of knowing are needed to adequately assess its outcomes. These tools should assess creativity, critical thinking and knowledge integration across silos, going beyond technical mastery. Assessment frameworks of this nature would paint a more complete picture for how students are performing and allow stakeholders to iterate on these educational strategies. Narelle Allen, the dean of medicine at Monash claims “it will need well designed studies being conducted over many years where patients are followed through their whole career” to evaluate whether the graduates from such programs eventually become successful doctors and make a meaningful contribution (Peterson, 2021).

Sources in the literature as well share that incorporation of global and cultural diversity into graphic arts education is essential. This will only become more important as art schools open up and students gain access to teachers whose experiences reflect an even broader cross-section of the possible approaches that can be taken towards making work. This can look like integrating non-Western art into your curriculum or fostering an international approach in the realm of graphic arts. This would not only advance students' comprehension of graphic arts knowledge but also lead to a new trajectory for entering the future globalized creative industry (Nguyen 2018).

Lastly, sustainability is seen increasingly as an essential part of graphic arts education. With the growing environmental challenges of today, industries within the creative sector are more and more understanding to be conscious about minimizing their ecological footprint. Text or Graphic Arts schools can also contribute by educating prospective clients in sustainable design practices such as the types of recycled papers and materials to use, how much waste is generated in their creative process and what does it go once unusually disposed post break-up. It would also mean looking at how we can design with digital tools to reduce resource consumption or support other forms of sustainability (Smith 2023).

In the study eloquent ways of teaching graphics in art schools a review of literature demonstrates that existing methods are insufficient due to self-improvement and development trend is taking shape. In this future where art education must evolve to meet a changing world of technological innovation and social progress, it is apparent that we cannot continue assuming one size fits all. While not a digital learning solution, the best educational strategies are those that combine these in different ways and incorporate across multiple areas utilizing experiential opportunities for practice interdisciplinary approaches addressing sustainability

Educators are faced with the challenge of preparing students for present day skills in creative industries, while also futurologically projecting hearts and minds to what is likely be a future even more complex and fast-moving than today. This means we need a commitment to keep improving the way teaching is done and an openness to examine new tools or approaches as they are developed. However, it becomes important to balance the advanced design trend with fundamental skills of graphic arts and its creative processes.

To make these innovative teaching methods effective, they need to be developed, refined and tested further with a key emphasis on ongoing research and collaboration among educators in the field of graphic arts education along with industry professionals and researchers. The insights from this review will become the template to further read on and underline what steps forward can be adopted throughout education and common creative industries. Therefore, by offering courses that reflect the diverse career paths of art & design graduates — and developing a curriculum to suit these needs better than anyone else could do currently available via conventional four-year degrees — arts schools should be leading educational innovation in providing students with skills / knowledge necessary for global success during time we know there will continue changing job markets.

Discussion. The richness and vast potential of such strategies in teaching graphics taken to the art school, has already opened new horizons in this direction. Yet for all the depth of scholarship and diversity in methodologies referenced, there remain distinct lacunae and challenges limiting the efficacy of these strategies.

The current literature, however, reveals a significant gap Longitudinal studies that would allow to track the long-term consequences on students' careers of such innovative teaching methods are in clear minority. Although there are studies like Turner & Webb (2017) and Rodriguez (2020), which explore some of the short-term advantages of experiential learning, project-based assessments, little research has been systematically conducted to follow students longitudinally out into the professional world. Studies like those by Sullivan et al. (Cross-sectional and longitudinal studies) Previous studies (Nguyen & Thompson, 2021; Martinez and Watson, 2019) have also highlighted the need to follow up with students that experienced innovation pedagogy for measured of long-run career success/ adaptability.

In future research, longitudinal studies tracking the postgraduation career trajectories of students who have experienced them will add to this growing body of evidence related to innovative-andragogical instruction. These studies could shed light on how these various methods affect the success and adaptability of graduates in their careers, largely removing any uncertainty surrounding long-term effects. This gap is particularly important since long-term outcomes will be available soon which provide greater assurance as to whether these pedagogical innovations have value and are likely to impact curriculum development going forward.

The absence of work that examine how to layer the underrepresented teaching graphics scholarship with non-Western and culturally diverse philosophy is yet another limitation. However, most literature is focused on western educational models which may not necessarily reach the growing global and diverse student body. To combat this, researchers such as Gonzalez and White (2020), Zhang (2020), & Ahmed and Khan (2001) have argued in favor of incorporating non-Western art traditions into the curriculum to cater more inclusive education that is globally suitable.

With the creative industries occupying an ever more important role on a world stage, it is essential that greater cultural diversity be brought to our course. These practices can be facilitated by merging non-Western art traditions and cultural diversity into graphic arts education. As well, partnerships with artists and institutions abroad can present students with a global community of creators in which to learn from, so that they may gain the knowledge (both artistically and practically) needed for their own careers within our international fabric. With creativity becoming increasingly global, there is a need for the curriculum to include more diverse cultural perspectives and ways of working. According to Nguyen (2018), incorporating international and intercultural dimensions into graphic arts education could enhance the learning experiences of students in addition to grooming them with practice for a multicultural world which is increasingly globalized. Still, this is an understudied area, and more studies are needed to better understand the teaching mechanism which would be adaptable from cultural point of view.

In fact, there is so much research about how digital tools is used within the field of graphic arts education especially that I have missed an area where it would be important to analyze weaknesses and disadvantages. For example, literature often describes digital tools as scaffolding creativity and technical skill (Hemmingway 2018; Santos 2020). In contrast, there are fewer concerns associated with this approach — for example students forming a dependency on technologies and yet losing their traditional craft skills or using digital tools can allow them to slip into lazy thinking patterns. Smith and Rodriguez (2019) suggest it is a balance with digital tools but also traditional hands-on practical skills which artists must hone-to-perfection to maintain their raison d'être in contemporary art and design – especially for Hemmingway (1981).

Advances in graphic arts education are tremendous with digital tools, but it is crucial to maintain a combination of traditional and basic hand techniques. As digital is merging with traditional production tools; educators design to be sure students' horizons expand rather they contract, ensuring technical and foundational skills that are required for numerous disciplines within the world of art & design. Such an imbalance signals further critical and balanced research is required to consider the benefits as well as general uses when infusing digitally at art education.

Forward, several research and practice areas for future work emerge from this review. One bright spot may be the rise of new evaluation tools suitable for creative pedagogies. Traditional assessment strategies may not be equipped to fully capture the benefits that interdisciplinary and project-based learning provide. Working together, researchers and educators might develop assessment frameworks that measure both the technical skills required for by industry business, but also creative thinking much needed across teamwork solutions disciplines. In addition, they would give a broader sense of student answers and improve these instructional strategies.

Arguably the essential future line of research is analyzing green pedagogy in graphic arts education. As environmental issues become more pressing, the curriculum needs to be built with sustainability in mind. Building new courses or modules that teach environmentally conscious

design, sustainable material use, and the intern slept of print production on the environment. This research offers valuable lessons for developing new art school pedagogies and models of sustainability-driven design in the creative sector, that respond both to the demands placed upon higher education (by government) but also aligning with a vision held by civil society.

In addition, increasing the depth of cultural exposure through research may heighten the importance and inclusiveness graphic arts education. This could be expanded in future studies to explore how other cultural traditions and artistic practices might be integrated into the curriculum that offers a more diverse education of students. This could also include collaborations with foreign institutions or even artists, connecting students to a much wider creative ecosystem.

Lastly, ongoing research is required into the ethics of emerging technologies in art education. While AI, AR, and VR tools are more common in the pedagogy space or classroom than ever before, but it is hardly insignificant to ponder over what kinds of ethical considerations should complement their use. This has implications for a wider array of dilemmas including data privacy and whether AI-assisted creative tools may contain biases, or the extent to which they could impact society. To accommodate these ethical considerations regarding new technologies, educators can shift the direction that will help keep art schools and their technological integrations responsible while adhering with well-respected values within our creative community.

After all, the survey of literature on new ways in which graphics are taught at art schools offers a good basis but it also provides answers to only some questions. This review has identified gaps and shortcomings that research communities must address while providing insights on future routes for academic investigation to support the development of much-needed skills in higher education institutions, which would enable enhancing student learning experience by training students better at resolving challenges posed by a dynamic creative industries landscape. This iterative process of innovation and reflection will be essential for them to help keep graphic arts education salient, efficient and accessible in the 21st century.

Conclusion. Conclusion This literature review examining innovation in teaching graphics at art schools has demonstrated that this is a responsive and dynamic field with the latest technologies combined to produce innovative educational methodologies centered on experiential learning, interdisciplinary studies, cross-cultural perspectives. The main findings reinforce the abiding influence of digital software on graphic arts learning, providing students with greater creative freedoms and technical proficiencies that correspond to present industry needs. At the same time, though — and much of my reading this week reinforces this theme — we read about televisions (and tablets) versus tree spaces; computers over people in principle-efficient schools designed with tax dollars but not for learning.

Experiential and project-based learning would come out as some successful ways for reducing the gap between theoretical knowledge & practical world, also encouraging creativity; problem solving attitude; professional readiness among students. Finally, the review also highlights a growing focus on interdisciplinary work — and in particular student learning that connects art to science, technology, and other disciplines through STEAM education. However, the review also identifies deficiencies in current research on this subject including a lack of longitudinal studies — showing how these new methods can influence students' careers over time - and very few references to non-Western perspectives and diverse cultural backgrounds throughout the curriculum.

Based on these findings, several recommendations can be made for future research and practice. The most fundamental is the development of new tools for assessment that are sensitive to the outcomes from interdisciplinary and project-based learning. And they should [measure] more than just whether students can master technical skills; assessment tools need to assess creativity, critical thinking and the capacity to integrate knowledge across disciplines. Future research should also investigate the incorporation of green graphic arts in education to incorporate sustainable practices into sensitive areas which aim at meeting sustainability standards beyond its typical intended application.

Regardless, future research should still investigate culturally relevant instructional practices that adopt multiple artistic traditions and lenses. One way to do this could be through the broadening of curricular offerings beyond a heavily Euro-centric one or by collaborating with foreign schools and having students' study abroad for broader perspective. Ultimately, it is advisable to do the same proactive work when new technological are integrated into art education such AI and AR or even further down line with VR in terms of their impact on accessibility. This calls for further research into how these technologies can be used in genuinely value creating and enhancing ways, that encourage rather than limit creativity.

To sum up, literature review gives an overall impression of the latest and most common practices in teaching graphic art school. Despite the headway in creative pedagogical approaches, continued research and changeability is required for them to reach their full potential. Educators can further develop graphic arts education by responding to the identified gaps and laying out where they should be headed, ensuring that programs will prepare students for creative industries of today and tomorrow. This iterative process of innovation, assessment and refinement will enable art schools to be leaders in stellar educational experiences for the artists and designers of tomorrow.

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IRSTI 14.35.31 https://doi.org/10.51889/3005-6381.2024.80.3.001

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THE ROLE OF APPLIED DECORATIVE ARTS IN SHAPING STUDENTS' AESTHETIC TASTE

Abstract

The article discusses imitation, on which a student of applied decorative arts should work attentively and confidently in relation to the development of an aesthetic sense, drawing conclusions about the role of practical fine arts studies for educating creativity and culture within society. The study was conducted among 120 high school students who participated in decorative arts workshops of three disciplines (i.e. ceramics, textiles and metalwork) and was characterized using a mixed methods rationale. We measured changes in aesthetic judgment and skill development using pre- and post-tests, as well as qualitative interviews and evaluations of student projects. The students showed substantial gains in their awareness of the diversity of artistic traditions —especially about non-Western decorative arts. The qualitative data suggested that student understanding of beauty and design was enriched through their engagement with the applied arts as evidenced in final projects in which students exhibited greater aesthetic discernment, originality, and cultural awareness. This paper suggests some of the important educational possibilities of decorative training for a fuller and fairer appreciation of taste by students. It also shows the importance of incorporating non-Western arts traditions into the curricula of arts education. Subsequent research could further investigate the lasting effects of the practice-based methods of decorative arts education and possibilities for interdisciplinary collaboration. Putting the results in context the research adds to a body of literature that supports an integrated approach to arts education, including the significance of the decorative arts for cultural and creative learning.

Keywords: decorative arts, aesthetic taste, arts education, cultural awareness, creative development.