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**МАТЕРІАЛИ**

**I ВСЕУКРАЇНСЬКОЇ НАУКОВО-ПРАКТИЧНОЇ КОНФЕРЕНЦІЇ
З МІЖНАРОДНОЮ УЧАСТЮ**

# «ІННОВАТИКА В ОСВІТІ, ДИЗАЙНІ ТА МИСТЕЦТВІ»

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Інноватика в освіті, дизайні та мистецтві : матеріали І Всеукраїнської науково-практичної конференції з міжнародною участю, м. Одеса, 23-24 травня 2024 року. Одеса: Університет Ушинського, 2024. 121 с.


До збірника ввійшли матеріали І Всеукраїнської науково-практичної конференції «Інноватика і освіті, дизайні та мистецтві», яка відбувалася у Державному закладі «Південноукраїнський національний педагогічний університет імені К. Д. Ушинського» 23-24 травня 2024 року.

Матеріали конференції відображають науково-дослідницькі та методико-орієнтовані підходи та сучасні тенденції, щодо використання різноманітних інновацій, актуальних проблем в освіті, дизайні та мистецтві в контексті сьогодення.

Збірник призначений для науковців (докторанти, аспіранти, магістранти), здобувачів вітчизняних та зарубіжних закладів вищої освіти, педагогічних працівників різних типів закладів освіти, художників, дизайнерів, представників творчих спілок, арт-ринку.


Відповідальність за дотримання вимог академічної доброчесності в текстах доповідей несуть їх автори.

**СЕКЦІЯ 2. ІННОВАТИКА В СФЕРІ ДИЗАЙНУ: СТАН ТА
ВИКЛИКИ В УМОВАХ СЬОГОДЕННЯ**

5. Шевченко Т. Етика та соціальні аспекти використання ШІ в дизайні. Харків: ХНУ, 2021. 200 с.

# ORGANIZATION OF ACTIVITIES FOR FORMATION OF GRAPHIC SKILLS IN PROFESSIONAL EDUCATION ACQUISITIONS

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*Key words*: design education, design projects, development of creative abilities, graphic preparation, graphic skills and abilities, pedagogue of vocational training.

The main goal of studying graphics is to teach how to depict objects and phenomena in the form of a visual and illustrative representation of life experience. The training of students of professional education in graphics should be aimed at developing their creative independence and activity.

However, it is impossible to formalize the graphic skills and abilities of those who acquire professional training without sufficient mastery of the technical aspects of drawing. It is necessary to inculcate drawing skills of applicants. The very process of mastering the graphic skill of an image should be an independent and important matter.

The definition of drawing techniques accepted in the art mainly refers to the technique of graphic execution of design products by acquirers. The difference is that the acquirers have an early development of the various subtle hand movements required in the execution of graphic images, which can be called drawing movements. Studying contour lines, strokes, dots as means of graphic representation is a special task that students cannot solve on their own.

At each stage of studying graphics, applicants are given specific graphic and creative tasks, and according to the program, they are required to master certain graphic skills and drawing skills.

First of all, you need to teach children to hold a pencil, brush, and chalk correctly. The inability to properly hold a pencil and brush interferes with the development of drawing movements and makes it difficult to create an image.

Applicants must learn to hold a brush and a pencil with three fingers: between the thumb and middle finger, holding the index finger on top (the hand at the same time lies on the table up to the elbow or can be raised, leaning on a drawing pencil, a brush or a small thing, etc.); draw with a pencil with different pressure (lightly touching the paper for light shades and thin, light lines and pressing harder for bright color and strong, energetic lines). This allows you to demand expressiveness of the lines and the entire image, since the line is one of the main components of the picture. When drawing with a brush, students are taught to use it both with the entire pile and with its end to obtain wide and thin lines [2, 3].

Students learn to color graphic images correctly (draw lines in one direction without change within the contour, without strokes outside the contour, convey a smooth texture, draw without gaps, draw a rough draft with gaps). They get the opportunity to adjust the length of strokes, lines necessary for the image of the object, its parts and texture.

They master different ways of working with brushes and paints: on a dry background, on a wet background, using wash-off techniques. They learned to mix paint with white (gouache) and dilute it with water (watercolor) to obtain different color shades, to use different drawing techniques and to obtain color shades, to use different techniques when creating images (watercolor). Simple pencils and paints - gouache, watercolor, color (wax chalk and gouache or watercolor, etc.).

Already in the next year of study, students of the vocational and technical education institution apply their first watercolor paints and consolidate the gouache technique. Students also learn to draw with colored wax pencils, simple and graphite pencils. They learn how to draw straight lines in different directions and widths, how to draw arcs, circles, ovals, wavy lines and how to use a brush to create strokes. Light movements with the pencil and brush are practiced without too much strain, gently pressing the pencil on the paper and controlling the pressure to get shades of color, drawing thin lines with the tip of the brush and wider stripes on the sides of the pile. The ability to arbitrarily change the force of pressing on the pencil was designed to obtain colors of different intensities.

The rhythm of movements of vocational education students is formed by repeating uniform movements (uniform raising and lowering of hands when drawing wavy lines, drawing arcs forming circles or ovals, applying strokes or dots). They learn to maintain uniformity of movement

in the sweep, pressure and direction of the strokes while coloring parts of the design drawing.

Acquirers learn to use a palette (it can be a lid of a metal box, a piece of plastic glass, a small saucer). The paint from the palette is diluted with water to obtain lighter tones or mixed with other paints. This is how they get colors or shades of one or another color. When painting a large area with watercolors, it is covered from top to bottom with liquid paint of a bright color. After the paint dries, it is painted over with darker and lighter colors [4].

Mastering drawing skills develops hand movements and allows you to freely realize creative ideas and create interesting and expressive graphic images.

All this is the basis for the further work of professional education seekers on graphic tablets and computers. Mastering the skills of graphic drawing will make it easier for applicants to work on creating design project configurations in such graphic editors as PAINT, Krita, SmoothDraw, Coral, etc.

Difficulties in mastering individual graphic skills arise due to a delay in the development of hand movements, too little motor experience. Often, lack of concentration on the part of the acquirer, lack of effort in performing the behavior, and lack of perseverance in achieving the result also become an obstacle.

The task of a teacher of vocational education is to teach every student to express himself through play and work, in relationships with peers. Only then can we identify the causes of failures and provide effective individual support. For example, in classes, during the performance of tasks, the use of game additional exercises to motivate students for further quality work. Also, an effective technique is to break the complex into simpler ones and solve each one separately. Sensitive and attentive attitude of the teacher will help the student to cope with difficulties faster. An irritated tone is absolutely unacceptable, as it causes tension and insecurity in a person, be it a suitor or an adult [5].

Individual differences of vocational education students are also revealed in the mastery of color, form, design of objects and phenomena. Many of them have increased sensitivity to color when performing graphic and creative tasks. Bright colors cause excitement and a spark of joy. Therefore, they prefer their favorite colors and use them during

compositional decisions, both manual and computer work, as a tool "Filling" with paints.

Individual work with vocational training recipients should also be planned in a systematic, and not chaotic manner.

Of course, students can master the drawing technique and all the graphic skills and skills that are contained in them, only if in each age group they are given a certain amount of graphic skills and skills intended for this group.

The aesthetic upbringing of the student is not a little important during the formation of graphic abilities and skills in classes. First of all, let's pay attention to the fact that certain conditions are required for the implementation of the tasks of aesthetic education during the performance of graphic and creative works by students of professional training [1].

The most important condition for a full-fledged aesthetic education is the environment surrounding the student of education: green space, subject environment: furniture, tools and materials for the organization of artistic and creative activities of students of professional education in classes and outside of them.

Appearance, harmony of lines and forms, color, diversity of content, etc. contribute to the formation of the basis of aesthetic perception, aesthetic feelings, evaluation and aesthetic taste.

Zones and special premises are organized in educational institutions for independent artistic and creative activities of vocational education students during the implementation of design projects using graphic skills and work skills. Design projects can be based on various areas of design, such as: graphic, landscape, polygraphic, industrial, etc. Necessary materials for sketches, sketches or drawings of a graphic image should be placed in creative workshops [2].

The second condition is saturation of everyday life with works of art: design products, paintings, prints, sculpture, works of decorative and applied art, fiction, musical works, etc. A creative person should be surrounded by real works of art [4].

The third condition is the active activity of the students of education (their diverse artistic and creative activity and constant interest in it), since the success of the student's aesthetic education depends on the creation of an aesthetic environment.

The fourth condition is an individual approach (taking into account age and individual characteristics and creating appropriate conditions for the aesthetic development of each applicant).

The environment in which a person lives and develops has an influence on him, the power and importance of which cannot be compared with others. If the environment is aesthetic and beautiful (not necessarily rich), if the acquirer sees good relations between people, hears good speech, etc., then there is reason to hope that the acquirer of education will perceive the aesthetic environment as the norm, and everything that differs from this norm, will lead to the rejection of this environment.

Therefore, the aesthetics of everyday life is an indispensable condition for the aesthetic upbringing of the student of education, the background that consolidates or destroys his idea of the beautiful. All these are conditions when creating artistic design works using graphic skills and abilities, both in classes and in a person's professional activity.

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