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**Influence of initial art training of students
on the process of mastering the process of painting in the field of traditional
applied art in secondary vocational education**

Abstract. The article is devoted to the problem of the influence of initial artistic training of students on the process of mastering painting in secondary vocational education. Differences in the artistic preparation of applicants to master painting require the definition of the importance of the initial artistic training of first-year students to study painting in the field of traditional applied art; the specifics of the organization of the educational process in the field of traditional applied art. The article substantiates the importance of specific organization of the educational process for first-year students with different initial training in the field of fine arts providing equal opportunities for them to master painting in secondary vocational education in the field of traditional applied arts.

Keywords: art training, applicant, painting, secondary vocational education, traditional crafts, specificity, unique art, pedagogical principles, motivation.

The professional training of future artists of traditional applied art is carried out in a unique educational institution the Higher school of folk arts (academy). The branches of the Higher school of folk arts (academy) located throughout Russia provide continuous professional education in twenty-two specific types of traditional applied arts [2].

The first stage of continuous multi-level education is secondary vocational education in the training of artists in the field of traditional applied arts. In all training profiles future artists of traditional applied art study the basics of artistic literacy in painting.

The artist of traditional applied art as noted by Academician of the Russian Academy of Education V.F. Maksimovich is characterized by the artistic and professional activity. This activity is accompanied by conditions among which there are abilities knowledge of artistic and technological traditions performing skills design and artistic skills etc. The professional training of future artists ensures the implementation of the requirements of artistic and creative activity in traditional applied art [7, p. 390].

The training of future artists of traditional applied art, the formation of skills in the field of artistic and creative activity is based on their mastering the basics of artistic literacy in particular the basics of painting. The phenomenon of artistic literacy as a key concept in art education is interpreted as the ability to correctly

convey the shape proportions and volume of an object using visual means [8]. In this article the concept of artistic literacy (in the field of traditional applied art) represents the willingness of students to master skills in three-dimensional and conditionally planar depiction of elements of the surrounding world by means of painting.

The professional and creative development of future artists of traditional applied art is realized in the conditions of different initial artistic training of first-year students. The concept of initial artistic training will be further interpreted as any artistic training of students preceding professional training in painting in the field of traditional applied arts in secondary vocational education.

To support the professional and creative development of first-year students who have different initial training in the field of fine arts equal opportunities for mastering painting are created. This process in secondary vocational education is studied by the example of the Institute of Traditional Applied Arts the Moscow branch of the Higher school of folk arts (academy). The institute trains future artists in such types of traditional applied art as artistic embroidery decorative painting "Moscow painting", artistic painting of fabric and jewelry.

The peculiarity of the academic discipline "Painting" in the field of traditional applied art in secondary vocational education is characterized by the inclusion in it of the basics of decorative interpretation of an image made from nature i.e. a planar image of a full-scale form by means of painting correlated with the artistic and plastic originality of specific types of artistic crafts.

The specificity of the discipline "Painting" which is characteristic exclusively for the field of traditional applied art requires a special organization of the educational process including taking into account differences in the initial artistic training of first-year students.

The author of the article conducted a survey among first-year students in 2021-2024. The results of this report show how the percentage of students with and without artistic training changed.

The data presented in table 1 reflect information about differences in the initial artistic training of first-year students. Let's look at what results they achieved in mastering painting, what impact initial artistic training had on their mastery of painting in the field of traditional applied arts in secondary vocational education.

For example, first-year students with initial artistic training demonstrate a willingness to master painting in the field of traditional applied art. They quickly and correctly determine the compositional solution of the image, carry out linear constructive construction, find the main color and tonal relationships in the image using expressive means of painting, quickly correct the image in accordance with the teacher's remarks.

At the same time students without initial artistic training have difficulty making sketches, make multiple mistakes when performing linear constructive construction. Such students need more time to correct mistakes in their work to master the possibilities of artistic materials, new graphic and painting techniques.

The study of the basics of pictorial literacy for future artists with different initial artistic training is supported by the sequence of their mastering of the teaching

content. The definition of the initial artistic training of students is necessary for their adaptation to the development of the work program in the discipline "Painting".

Table 1.

Initial artistic training of students of the first year of secondary vocational education. Institute of Traditional Applied Arts 2021-2024

<i>Academic year</i>	<i>Graduated from art school in %</i>	<i>Studied at an art school in %</i>	<i>Took preparatory courses in %</i>	<i>Studied independently in %</i>	<i>Have no artistic training in %</i>
2021-2022	0	25	0	37,5	37,5
2022-2023	0	57,14	14,28	21,42	7,16
2023-2024	0	31,25	12,5	18,75	37,5

The work program of the discipline "Painting" includes practical tasks for mastering the basics of academic painting and the basics of decorative interpretation of images made from nature [4] on the following topics:

- the image of simple plant forms and their decorative interpretation;
- the image of simple household items and their decorative interpretation;
- the image of vegetables and fruits and their decorative interpretation;
- an image of draperies;
- the image of a simple still life and its decorative interpretation.

In the first year future artists learn to depict simple plant forms (fig. 1, 2⁴⁸), master painting techniques and techniques for conveying volumes and shapes in the image of simple-shaped vegetables and fruits (fig. 3), draperies (fig. 4), household items.

The final task of the first course is to perform a pictorial image of a still life from simple household items draperies vegetables or fruits (fig. 5).

In subsequent courses students continue to study in-depth the pictorial depiction of a still life using the example of full-scale forms of a more complex design. At the same time students master the image of birds and animals by means of painting (fig. 6-8).



Fig. 1. A. Gulyaev. I course. The academic assignment of the first semester "A pictorial sketch of leaves". 2022

⁴⁸ Fig. 1-15. – photo from the methodological fund of the Institute of Traditional Applied Arts – the Moscow branch of the Higher school of folk arts (academy).



Fig. 2. N. Gardyuk. I course.
The academic assignment of the first semester "A pictorial sketch of leaves".
2023



Fig. 3. S. Yeast. I course.
The study assignment of the first semester is "A picturesque sketch of vegetables and fruits". 2023

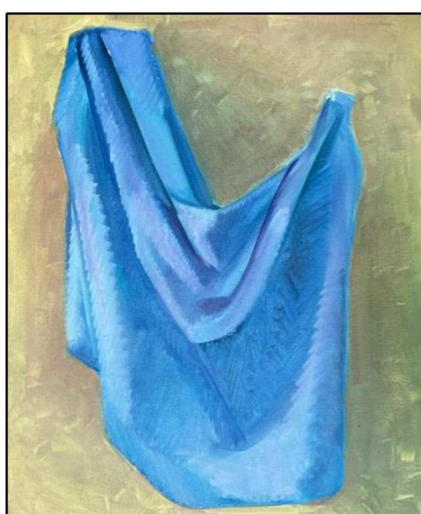


Fig. 4. M. Leonova. I course. The study assignment of the second semester "A picturesque drapery sketch". 2023.



Fig. 5. In Durov. I course. The second semester's study assignment is "A pictorial sketch of a simple still life." 2023



Fig. 6. M. Leonova. II course. The academic assignment of the third semester is "A picturesque sketch of a still life with a stuffed animal." 2023



Fig. 7. A. Gulyaev. II course. The academic assignment of the third semester is "A picturesque sketch of a stuffed bird". 2023



Fig. 8. A. Gulyaev. II course of SPO. The educational task of the third semester is "Decorative interpretation of the image of birds of various species". 2023

The choice of the above-mentioned topics corresponds to the professional orientation of painting training. Practical tasks in the discipline "Painting" are thematically related to the disciplines "Design" and "Performing arts".

Future artists are trained in watercolor or oil painting taking into account the specifics of a particular type of traditional applied art. For example, they master the techniques of oil painting in the field of decorative painting "Moscow painting". At the same time future artists in the field of

artistic embroidery jewelry and decorative painting on fabric are trained in watercolor painting.

Painting training already from the first semester (fig. 9, 10) includes tasks related to decorative interpretation which most fully reflects the peculiarity of traditional applied art – its decorative nature (fig. 11, 12).

Recognizing the importance of painting as a basic discipline in secondary vocational education let us turn to the analysis of the development of the discipline "Painting" by students on specific topics.

Students with initial artistic training perform practical tasks related to the study of the basics of academic painting at an advanced level. For example, figure 1 shows the work performed on the assignment "Pictorial sketch of leaves" (1 semester of study).

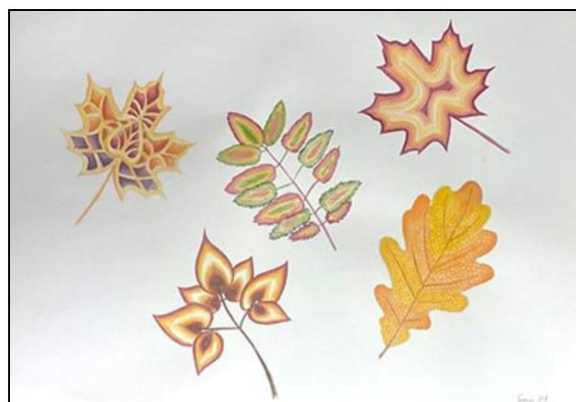


Fig. 9. N. Gardyuk. I course. The first semester's study assignment is "Decorative interpretation of a pictorial image of leaves." 2023



Fig. 10. N. Gardyuk. I course. The first semester's study assignment is "Decorative interpretation of the pictorial image of vegetables and fruits." 2023

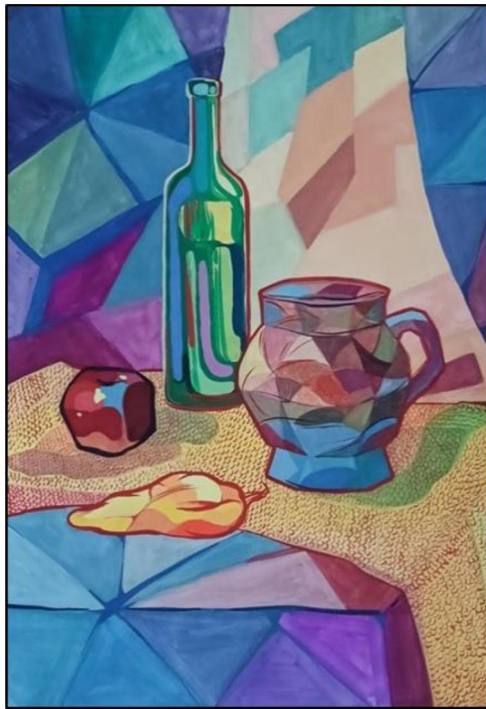


Fig. 11. V. Durova. I course. The second semester's study assignment is "Decorative interpretation of the pictorial solution of a simple still life." 2023



Fig. 12. A. Gulyaev. I course. The second semester's study assignment is "Decorative interpretation of the pictorial solution of a simple still life." 2023

Gulyaeva A. studied at an art school prior to entering the first year of secondary vocational education. The pictorial sketch made by her is distinguished by the correct arrangement of the image elements in the sheet. The compositional center is defined in the image of the picturesque sketch, the permissible distances from the image to the edge or corner of the sheet are observed. The student managed to convey the character and plasticity of plant forms when performing a preparatory drawing for painting. The depicted plant elements are characterized by different sizes and silhouettes. When performing a pictorial solution of the image of leaves the student demonstrated the ability to compose various shades of the same color.

Students who do not have initial experience in drawing reach a standard level in mastering painting. However, they need more time to complete tasks to familiarize themselves with the basic painting techniques correct mistakes and perform additional short-term tasks to practice specific painting techniques (for example, pouring polishing).

One of the conditions for teaching painting is pedagogical support, the development of a motivated attitude to educational creative and professional activities among students. Failures, the need for repeated corrections and adjustments can negatively affect the motivation of students to master painting. At the same time in the conditions of an optimal psychological and pedagogical environment and psychological and pedagogical support, the same circumstances can contribute to the formation of a motivated attitude among students to the development of artistic literacy.

For the first time a successfully completed educational assignment by a future artist without initial training has a positive impact, creates a sense of success and satisfaction from the completed work. In addition, students are offered individual tasks of different levels of complexity depending on the initial artistic training. Consequently, the development of academic painting is influenced by both initial artistic training and the organization of the educational process.

"The performance of tasks for the decorative processing of full-scale images is characterized by specifics. The essence of decorative interpretation in the field of traditional artistic crafts is manifested in the comparability of the artistic and plastic originality of a particular type of art to the artistic and expressive means of painting" [5]. Performing practical painting tasks related to the decorative interpretation of full-scale images, requires them to understand the specifics of traditional applied art.

In the first year future artists perform tasks related to the development of artistic and pictorial means in the field of decorative painting (for example, color spot decorative line). It is shown how performing even the simplest tasks related to decorative interpretation requires an understanding of the artistic originality of traditional applied art (using the example of the educational task "Decorative interpretation of a pictorial image of leaves" performed by a student without initial artistic training in the first semester of study (fig. 9). The future artist defines the compositional plastic and coloristic features of a decorative image in comparison with traditional applied art. For example, the student successfully arranged the location of individual leaves in a decorative image when performing a training task. Each of the plant forms has its own decorative solution while all the elements of the image are combined with a common coloristic and stylistic solution corresponding to the specifics of jewelry art.

The decorative interpretation of a full-scale image by means of painting correlated with the artistic originality of a particular type of traditional applied art is a specific field of knowledge. The purposeful study is conducted only at the Higher school of folk arts. The initial artistic training of students to master the basics of decorative interpretation of a full-scale image (in the field of traditional applied art) ceases to matter.

In the first semester students demonstrate various successes in mastering painting. Those who have initial artistic training have great opportunities to achieve a positive result compared to students without initial training when performing tasks aimed at studying academic painting. The value of initial artistic training is significantly reduced when performing tasks related to the decorative interpretation of full-scale images. The resource content of training compared with the potential of initial artistic training in mastering painting is confirmed by the results of intermediate and final attestations (tables 2-4).

The effectiveness of teaching painting to future artists with different initial artistic training is ensured by the application of specific didactic principles. Principles specific to this field of pedagogy are applied in professional art education along with the generally recognized general pedagogical principles (consciousness and activity; systematicity and consistency; developing and educating nature of education etc.) [13]. For example, the following principles are

implemented: individualization; the principle of combining different forms of learning depending on the tasks content and methods of learning; the principle of consistency in the implementation of design and organizational decisions etc. [10, pp. 10-21].

The basis for scientific research related to the definition of didactic principles optimal for traditional applied art are the results of scientific work devoted to the analysis of innovative didactic principles in the field of art education: integrity, imagery, associativity, improvisationality, artistic taste, dialogicality, the principle of reliance on interest, a combination of artistic perception and practical activity [3; 13, p. 63].

The performance of practical painting tasks is based on the basic principles of drawing from nature. Among these principles are work from nature consistency, from the general to the particular, the principle of constructive analysis of the shape, of the depicted object, the integrity of the image [9]. The application of the principles of image from nature is associated with the formation of the skill of analytical perception of the natural form. At the initial stages of training future artists mastering painting is preceded by mastering drawing. This is due both to the technological features of watercolor oil or tempera painting and to the sequence of stages of completing educational tasks. For example, the performance of practical tasks in painting is carried out according to the algorithm proposed by the teacher:

- visual research and analysis of a natural object. Determining the image angle;
- execution of a composite sketch from nature (in the sketch the search for a compositional solution of the image is carried out the definition of the main color-tonal relations in the image);
- execution of the preparatory drawing on the pictorial plane (the drawing is performed in accordance with the found compositional solution. Preparatory drawing is performed regardless of the chosen painting technique; in watercolor and tempera painting the drawing is applied with a pencil on paper in oil painting with a pencil soft material or brush on canvas or primed cardboard);
- a pictorial solution of the format in large planes (thus using the techniques of watercolor tempera or oil painting techniques the following are determined in the image: color, warmth, coldness, tonality, lighting, source, volumes and textures of image elements; the compositional center is revealed).

A pictorial image is preceded by a linear-constructive image. The image in painting as well as in drawing is based on an analytical perception of form. Therefore, painting as well as drawing must first of all be defined as a thought process [9].

This perception of the process of creating a pictorial image corresponds to the methodological principle of mental drawing. Mental drawing corresponds to the visual representation of the image process.

The formation of artistic literacy among students respectively is carried out through the analysis of natural forms. At the same time the natural form through its imaginative perception by future artists initiates a decorative interpretation of an image made from nature. The full-scale material contains all the necessary information that students learn to reproduce in the image using methods of

generalization constructive analysis of the full-scale form, from general to particular etc. For example, already in the first year future artists learn to enhance the arbitrariness of attention to the compositional organization of the sheet; for this they master the ability to generalize not only to depict but to see the full-scale form. This ability of holistic and selective vision contributes to the formation of basic skills in painting (linear-constructive image transmission of basic proportions, determination of heat and coldness of color in the image).

It should be noted that the perception of painting as an intellectual process not a mechanical reproduction of what is seen initiates the creation of an educational situation that puts students on an equal footing with and without initial artistic training. Students with initial artistic training learn to perceive the process of painting in a new way; often this process requires some inner overcoming. Students without training do not have the opportunity to compare the new drawing experience with the previous one and perceive the teacher's recommendations more easily without internal resistance.

So practical tasks aimed at mastering academic painting contribute to the formation of students' skills:

- in drawing up an artistic palette tonal and color relations to determine a coloristic solution;
- the difference in color shades lightness saturation warmth and coldness of color;
- in possession of a variety of painting techniques and techniques (pouring polishing, raw alla prima brushstroke technique etc.);
- in generalized work excluding the isolated image of individual elements through the identification of a reflex relationship in painting.

Practical tasks aimed at mastering the decorative interpretation of full-scale images from the first semester of training are associated with the formation of skills in decorative processing of images by future artists using methods of generalization, flattening, stylization of the full-scale form in the image. For example, when performing practical tasks related to the decorative interpretation of a full-scale image students learn to rethink the compositional structure of the image in the sheet, stylize the image enhancing its expressiveness and develop a coloristic solution that meets the artistic intent. At the same time they take into account the samples proposed by the teacher from the methodological fund but offer their own decorative solution of the full-scale image (fig. 13-15). Thus, the performance of tasks in the discipline "Painting" related to the decorative interpretation of full-scale images contributes to the formation of students' readiness for artistic creative design and professional activities. These types of activities are also important for completing the final qualification work.



Fig. 13, 14. V. Doronina. III course. The academic assignment of the fifth semester is "Decorative interpretation of the pictorial solution of a still life." 2024



Fig. 15. A. Kislyakova. III course. The academic assignment of the fifth semester is "Decorative interpretation of the pictorial solution of a still life." 2024

When completing the final qualification work students develop original product designs and present them executed in the material. Future artists show the ability to create a unique work.

The ability to create unique works is supported by the readiness of students to independently stylize the form in a decorative image in accordance with the artistic and stylistic features of a particular type of traditional applied art. This type of activity is equally new for students with and without initial artistic training.

Performing tasks related to the decorative interpretation of full-scale images presupposes the manifestation of initiative variability originality and interest by the future artist in his work [11]. The application of an interdisciplinary approach, the creation of a developing educational environment, the use of methods of conscious learning immersion in the subject based on subject-subject relations, cooperation of all participants in the educational process provide conditions for the development of the creative potential of the individual and a motivated attitude to educational activities [1, 14]. Students' motivation supports their active participation in art competitions, extracurricular activities performing additional tasks of increased complexity and creative work. The solution of the pedagogical problem of developing students' abilities for the decorative interpretation of full-scale images, understanding the artistic and plastic features of artistic crafts is supported by positive changes in the attitude of students to educational and professional activities [12].

Academic achievements in painting by future artists with different initial training indicate the effectiveness of purposeful pedagogical activity (tables 2, 3).

Table 2.

Academic performance of students in the discipline "Painting"
The first semester of the 2021-2022 academic year

<i>Preliminary preparation</i>	<i>Evaluation of completed tasks from the block "academic painting" in points</i>				<i>Evaluation of completed tasks from the "decorative interpretation" block in points</i>			
	86-100 %	71-85 %	41-70 %	0-40 %	86-100 %	71-85 %	41-70 %	0-40 %
Studied at an art school – %	0	6,6	33,4	0	0	66,6	33,4	0
were engaged on their own – %	0	66,6	33,4	0	0	33,4	66,6	0
have no artistic training – %	0	50	50	0	0	56,6	43,4	0

Table 3.

Academic performance of students in the discipline "Painting"
The third semester of the 2022-2023 academic year.

<i>Preliminary preparation</i>	<i>Evaluation of completed tasks from the block "academic painting" in points</i>				<i>Evaluation of completed tasks from the "decorative interpretation" block in points</i>			
	86-100 %	71-85 %	41-70 %	0-40 %	86-100 %	71-85 %	41-70 %	0-40 %
Studied at an art school – %	66,7	0	33,3	0	66,7	0	33,7	0
were engaged on their own – %	33,3	33,3	33,3	0	66,7	0	33,3	0
have no artistic training – %	0	100	0	0	50	50	0	0

The analysis of the data reflected in table 4 indicates that the initial artistic training of first-year students does not provide advantages throughout the entire period of study.

Table 4.

Academic performance of students in the discipline "Painting"
The fifth semester of the 2023-2024 academic year.

<i>Preliminary preparation</i>	<i>Evaluation of completed tasks from the block "academic painting" in points</i>				<i>Evaluation of completed tasks from the "decorative interpretation" block in points</i>			
	86-100 %	71-85 %	41-70 %	0-40 %	86-100 %	71-85 %	41-70 %	0-40 %
Studied at an art school – %	66,7	33,3	0	0	100	0	0	0
were engaged on their own – %	33,3	66,7	0	0	66,7	33,3	0	0
have no artistic training – %	50	50	0	0	100	0	0	0

Students without initial artistic training achieve success in the field of decorative painting. Figures 13 and 14 present educational tasks on the topic: "Decorative interpretation of the pictorial solution of a still life" performed by students without initial artistic training. The works are distinguished by the originality of the solution. The stylistics of the interpretation of the image of natural forms reflects the specifics of jewelry art, i.e. the image is characterized by graphicity. The student used the expressiveness of the line in his work stylized the silhouettes of shapes enhanced the tonal and color contrast in the image.

As statistics show students without initial artistic training already achieve success at the end of the second semester in completing tasks related to the creation of decorative images. These successes are confirmed by the results of the certification. At the same time mastering the basics of decorative painting directly contributes to the formation of professional skills of future artists of traditional applied art.

In addition, motivated attitude and interest in educational activities and is noted in the learning process regardless of the initial artistic training of students the development of creative activity. The interest in educational creative and professional activities is confirmed by active participation in exhibitions and competitions held at the Institute of Traditional Applied Arts and branches of the Higher school of folk arts (academy).

The educational programs implemented at the Higher school of folk arts in the field of professional training of future artists in a specific type of traditional applied art have no analogues. Therefore, the initial artistic training of students does not have a decisive impact on the development of future artists of painting. This allows us to conclude about the specifics of the organization of the educational process in the field of teaching painting [6].

These conclusions give grounds to present the following features of teaching the discipline "Painting" in terms of their resource importance for the development of painting by students:

- the content of the discipline painting includes practical tasks on the decorative interpretation of full-scale images reflecting the artistic and aesthetic features of traditional applied art as a unique art form;
- painting is taught in close relationship with the content of the academic disciplines of the Department of Drawing and Painting and the Department of Professional Disciplines;
- application of specific and innovative didactic principles in teaching painting;
- creation of an optimal educational environment strengthening of creative potential and formation of a comprehensively developed personality;
- maintaining the dialogic nature of the educational process and personality-oriented learning [6].

Thus, the success of mastering painting by students both with and without initial artistic training is supported by the specific organization of the educational process, i.e. the professional activity of a teacher the educational activity of a future artist.

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