

## РОЗДІЛ 1. АКТУАЛЬНІ ПРОБЛЕМИ МИСТЕЦЬКОЇ ПЕДАГОГІКИ

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## Content foundations of future visual arts specialists training in higher education institutions of the USA

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*The article clarifies content foundations of future visual arts specialists' professional training in higher education institutions in the USA. The historical foundations of future visual arts specialists' professional training in higher education institutions in the USA were revealed. It is found that the history of art education development in the USA dates back to the late 18<sup>th</sup> century, and began with individual art subjects in urban schools, and then developed and modernized thanks to new concepts in the field of art. Within the regulatory framework, the provisions of a number of laws are characterized, in particular, the "Higher Education Act", which regulates general provisions for higher education institutions functioning in the USA, and are based on the principles of freedom of expression and artistic activity; development of creative and critical thinking; promoting free and open exchange of ideas; students should be treated equally and fairly; the diversity and breadth of artistic theories and methods; taking into account the opinions of students in all aspects of university life; equality of opportunities (social, gender, etc.) and so on. The content of future visual arts specialists' training in higher education institutions in the USA was highlighted on the example of the educational program provided by the Taylor School of Art and Architecture, Temple University in the specialty "Graphic Design", specialization "Illustration and New Media". It is determined that the purpose of training students in higher art education institutions in the USA is to increase their professional competence in the field of visual arts and provide them with appropriate consultations. The selection of methods for teaching graphic design in accordance with the main type of activity, as well as development of professional and general theoretical skills, which correspond to the individual creative abilities of students, are also aimed at improving their professional experience.*

**Keywords:** art education, visual art, future visual arts specialists, professional training, higher education institutions, USA.

**Introduction.** Rapid changes in all spheres of the modern world, including education, put forward new requirements for higher education systems, including professional training of future visual arts specialists. It is an undeniable fact that modern art education system requires reforming aimed at enhancing the quality of educational services, as well as increasing art specialists' competitiveness in the global art market, increasing their importance in social life. Taking into account the above, higher art education institutions face the task of increasing the efficiency and quality of future visual arts specialists' training. Therefore, we consider it expedient to study positive experience of foreign countries that have key achievements in the outlined field, and first of all, the USA as an advanced country in the field of modern visual arts.

**Analysis of current research.** Foreign and domestic scientists focus on several aspects of future visual art specialists' professional training. As a result of the analysis, we found that future visual art specialists' professional training in higher education institutions of the USA is practice-based and corporate in nature.

Italian researchers M. Samaniego, N. Usca, J. Salguero and W. Quevedo (Samaniego et al., 2020) consider practice-based learning to be the most common and recommended educational mechanism

for developing creative thinking in future visual arts specialists. In their research, the authors focus on project-based learning, STEAM learning, challenge-based learning, and interdisciplinary approaches. In addition, these methods include collaborative work, where the exchange of ideas and solutions, the analysis of various points of view, and the contribution of each student in the group to solving specific problems are the main elements of training visual arts specialists. D.A. Schön (Schön, 1985) and A. Diachenko (Diachenko, 2020) note in their research that US universities often use individual approach to each student, due to small groups, introduction of author's programs, and free choice of forms and methods of learning, focusing on the study of the final product or result. R. Sara (Sara, 2006) expresses opinion that education seekers, as part of their studies in the USA, carry out specialized projects commissioned by companies, while receiving certain restrictions (limited budget, shortened development times, requirements of a specific order market, etc.).

Having analyzed the research of foreign scholars, in particular F. Fiore, A. Scroccaro, E.A. Elkilany, W. Yousef, we can conclude that often the methods used to train specialists in the field of visual arts are centered around interdisciplinary projects. Other methods include drawing practices in different

techniques and using a variety of graphic media, creating objects and multimedia content. In addition, F. Fiore also emphasizes the combination of nature experience and audiovisual activities. These methods allow students to gain new knowledge by linking ideas and experiences, thereby providing a solid foundation for further professional activity (Elkilany, Yousef, 2021; Fiore et al., 2022).

V. Papanek studies visual art in higher design schools in Germany, where game-based teaching methods are actively implemented, including fairs, competitions, and vernissages aimed at developing practical skills of creative thinking. Methods of abstract-figurative associations, three-dimensional and combinatorial search are used to stimulate professional thinking (Papanek, 2004).

An interesting approach proposes J. Boonpracha, who in his study reveals the significance of the "SCAMPER" method (the acronym stands for S – substitute, C – combine, A – adapt, M – maximize or minimize, P – keep for other purposes, E – eliminate, and R – rearrange or modify) for creative ideas of students majoring in visual arts, particularly graphic design. SCAMPER was originally proposed by Alex Fakeney Osborne in 1953, he found that most innovations are modifications of things that already exist, and that significant improvements can be achieved by precise changes (Boonpracha, 2023).

However, as the analysis of scientific research has shown, despite significant findings on the outlined topic, the issue of the content foundations of future visual arts specialists' professional training in higher education institutions in the United States has not yet received adequate coverage in the Ukrainian scientific and pedagogical space.

**Purpose of the article** is to clarify the content foundations of future visual arts specialists' professional training in higher education institutions in the USA.

**Research methodology.** During the research, we applied the following theoretical methods: analysis, synthesis, comparison and generalization of the opinions of scientists from different countries on a number of aspects of the problem under discussion; analysis of scientific, pedagogical and art history literature, which allowed us to identify the level of development of the problem under study; the method of historical-genetic analysis, which helped to analyze the historical foundations of training future artists and visual arts specialists in higher education institutions of the USA; the structural-logical method, which made it possible to outline the regulatory framework, content, procedural and methodological foundations of future visual arts specialists' training in higher education institutions of the USA.

**Research results.** The key objective of training future visual arts specialists in HEIs is to enable students to reach the pinnacle of creative

self-realization in their chosen field. Professional development depends on several factors, including labor market requirements and stakeholder requests, higher education standards, and social problems. Every year, the demand for specialists in visual arts is increasing, thanks to the combination of computer modeling with visual graphic elements.

We can argue that visual arts specialists' training includes many factors, namely: the choice of profile, content and stages of the student's development as a specialist in the HEI during his professional training, orientation towards future employment and professional adaptation, the student's professional activity after graduation, etc.

Considering the specifics of future visual arts specialists' professional activity, we can state that professional competence is certainly a key factor influencing its effectiveness. According to the concept of professional development in this area, the professionalism of a future specialist in visual arts involves not only successful performance of artistic activity, but also general maturity of the personality. The study of world trends in visual arts specialists' training demonstrates the growth of requirements for professionalism and personal qualities of an artist (Kutsenko et al., 2023).

Turning to the historical discourse of future visual arts specialists' training in higher education institutions in the USA, we note that the history of higher art education in the United States dates to early 19<sup>th</sup> century, when the first art schools were founded to teach painting, drawing, and other types of art. The main stages of higher art education development in the United States can be characterized as: the "early years", the emergence of the first institutions that offered art courses and were informal education institutions. Most of the training took place through personal workshops by artists or by teachers without specialized higher education (College Art Association, 2012).

The next period was marked by the emergence of the first formal education institutions, such as the School of Fine Arts at Columbia University or the New York Academy of Art. This period was also marked by the rise of art museums and private art collections (Rabkin, Hedberg, 2012).

As a separate field, art education in the USA began to take shape in the 20<sup>th</sup> century. Many universities and colleges began to create departments of fine or visual arts, which offered BA, MA, and PhD programs. New styles and trends appeared in the history of art, in particular modernism and postmodernism, which were reflected in the curricula.

Today, higher art education in the USA is a rapidly developing field with an emphasis on interdisciplinarity and innovation. Art education programs cover not only traditional visual arts, but also new technologies such as digital art, animation, and interactive media. Many HEIs actively cooperate with industry, advertising,

and marketing, which allows students to gain practical experience (Brownell, 2023).

When considering the regulatory framework for future visual arts specialists' professional training in higher education institutions in the USA, we note that HEIs' activities are not fully regulated at the federal level; the U.S. Department of Education sets only general standards that are finalized and changed at the local level in each state. Such laws include Higher Education Act of 1965 (as amended in 1968, 1972, 1976, 1980, 1986, 1992, 1998, 2008, and 2014), The Higher Education Opportunity Act (2008), and the Arts Education for All Act (2021).

The general provisions of the Higher Education Act state that: academic institutions exist for the transfer of knowledge, the pursuit of truth, the development of students, and the general welfare of society. Free inquiry and free expression are essential to the achievement of these goals. Students, as members of the academic community, should be encouraged to develop the capacity for critical judgment and to engage in a continuous and independent search for truth. Institutional procedures for achieving these goals may vary from campus to campus, but minimum standards of academic freedom for students are essential to any community of scholars (*Higher Education Act of 1965*).

The general principles regulating the operation of higher education institutions under this Act are: 1) diversity of institutions and educational missions is one of the key strengths of American higher education; 2) individual institutions of higher education have different missions, and each institution should design its academic program in accordance with its educational goals; 3) higher education institution should promote free and open exchange of ideas; 4) students should not be intimidated, harassed, discouraged from speaking, or discriminated; 5) students should be treated equally and fairly; 6) nothing in this section shall be construed to modify, alter, or infringe upon any constitutionally protected religious freedom, freedom of expression, or association.

While considering the content foundations of future visual arts specialists' training in higher education institutions of the USA, we analyzed the corresponding educational program market. As an example, let us consider in more detail the program offered by Temple University, a leading public HEI in the field of art and design (*The Tyler School of Art and Architecture, Temple University*).

To successfully enter selected undergraduate programs, the University offers a number of short (one and two-week) paid intensive training programs for potential applicants: preparatory summer studios, a series of two-week practical workshops in visual arts; preparatory programs in architecture; ecological design preparatory programs developed to prepare for training in the field of landscape architecture and

horticulture, acquiring skills in research institutions; preparatory courses on the formation of a portfolio bootcamp, which includes time for drawing still life, figures and other living sources. Students gain self-presentation skills, learn about the college admissions process and develop work to specify their own portfolio, which emphasizes their strengths.

The Temple University's Tyler School of Art and Architecture also offers a year-long, full-scholarship art program for talented high school seniors attending public and charter high schools in the School District of Philadelphia – the "Creative Scholars Program" (*The Tyler School of Art and Architecture, Temple University*).

Temple University's Tyler School of Art and Architecture offers a number of programs to prepare future specialists in visual arts, and in this study, we will focus on the field of graphic design. The university offers several educational programs at the first and second levels of higher education: Bachelor of Arts in Graphic and Interactive Design; Bachelor of Arts in Graphic and Interactive Design with Entrepreneurship; Bachelor of Arts in Illustration and New Media; Master of Arts in Graphic and Interactive Design (*Design & Illustration Faculty*).

Let us pay attention to the training program "Bachelor in Illustration and New Media", which combines traditional illustration techniques with modern digital and multimedia technologies. This program is designed to develop a harmonious interaction between classical illustration methods and the latest digital tools. The main emphasis is on improving traditional drawing skills and mastering new media. The structure of the program is aimed at preparing students for the challenges of the modern visual environment, giving them the opportunity to create works that successfully function in a variety of digital formats.

This program teaches students key aspects of illustration, such as composition and visual storytelling, while also exploring contemporary trends in digital illustration, animation, interactive media, as well as augmented and virtual reality. The program is designed to provide a well-rounded education that integrates traditional artistic skills with the technological skills needed to succeed in today's and tomorrow's media environments.

The proposed 8-semester educational program is aimed at developing such professional and general competences as proficiency in graphic editors: thorough mastery of Adobe Creative Suite and other modern tools; fundamentals of typography: knowledge of fonts, principles of creating balanced compositions, and study of typographic techniques; color theory: understanding the principles of harmony, creating palettes, and analyzing the psychology of color; layout and composition: using a grid system, creating layouts to achieve optimal balance and hierarchy of visual elements; visual branding: analyzing successful brands, creating their simulations, and studying

the basics of brand identity; UX design principles: interacting with users, creating wireframes and prototypes, and testing finished projects; illustration: studying different styles and using illustrations in one's own design projects; motion graphics: developing skills in creating animated elements and integrating them into designs; 3D and 4D Modeling: working with programs such as Blender and Cinema 4D, creating 3D/4D objects and integrating them into projects; print production: mastering the processes of preparing designs for printing, adapting layouts to different formats and ensuring color accuracy; digital marketing: studying the basics of creating effective visual solutions for digital platforms; creative and critical thinking: developing the ability to generate non-standard solutions and analyze modern challenges; project management: using specialized tools, planning and controlling deadlines; current trends in art and design: analyzing contemporary art markets, historical examples, and studying the works of the leading artists and designers. This program provides students with knowledge and practical skills to successfully work in a dynamic environment of design and illustration.

The educational program "Bachelor in Illustration and New Media" contains subjects of various directions, which are divided into categories and presented in Table 1. The table also shows the number of ECTS credits for each direction, as well as their distribution by semesters.

The analysis of the selected program "Bachelor of Arts in Illustration and New Media" of the Tyler School of Art and Architecture of Temple University allows us to state that there is a wide range of educational offers

for shaping the professional track of future visual arts specialists. It should be emphasized that the content of the courses is aimed not only at mastering practical skills through work in studios, but also at providing solid theoretical knowledge in art history, illustration, design, art theory, and general disciplines of the humanities cycle.

**Results and their discussion.** Noting the main trends in visual arts specialists' training in the 21st century, it was found that it is implemented through the digitalization of the educational process. Modern educational strategies in higher education appear as a result of the intensive use of virtual educational spaces, audiovisual content and other differentiated digital tools.

In connection with modern challenges, the field of education requires the use of innovative pedagogical technologies in higher education institutions, the main purpose of which is to connect teachers of artistic disciplines with students. Higher education institutions that train specialists in visual arts must adapt the traditional educational process to modern requirements. Differentiated digital tools, online platforms and technological applications play crucial role in the process of training visual arts specialists.

Research on the teaching of a range of visual arts disciplines in U.S. higher education institutions shows that it is important for visual arts specialists to acquire creative skills and relevant knowledge in the field. A well-designed educational strategy and curriculum are crucial to preparing future professionals.

**Conclusions and prospects for further scientific research.** The article clarifies the content

Table 1

**Educational components of the educational program for professional training of bachelors in the field of art design (graphic design)**

Content areas	ECTS credits	Semesters								
		1	2	3	4	5	6	7	8	
Professional disciplines (FDPR)	20	10	10	0	0	0	0	0	0	
The content area "Professional Disciplines" is one of the key in the educational program we studied. After mastering this cycle of disciplines, graduates should possess basic formal, conceptual and technical skills, fundamental principles of visual language, including formal, technical and conceptual aspects of creating images in two dimensions, the basics of working with 3D form and space, use and safety protocol in All School Wood Shop										
Theoretical and artistic training (APT/ARTH)	10	3	3	0	2	0	2	0	0	
Students have knowledge to study and analyze arts around the world, including architecture, sculpture, painting, and modern media, from ancient times to the present day										
General education subjects (ENG, IH, GenEd)	25	4	3	0	6	4	2	3	3	
Students have fundamental knowledge of the English language, intellectual heritage, and will read important works of world literature, philosophy, and religion, from ancient epics to graphic novels, with an emphasis on individual well-being										
Disciplines for acquiring design skills (DES)	36			7	3	9	8	3	6	
Students are able to navigate graphic design, UX/UI design and illustration, and receive tools to develop conceptual thinking, creativity, and visual communication skills										
Disciplines of free choice	8	0	0	4	0	3	1	0	0	
Students have the opportunity to independently choose disciplines to expand and enrich their own skills and abilities										
Studio and non-studio electives	27	0	0	6	3	0	3	9	6	
Students work in and out of the studios in their chosen fields to gain relevant practical experience										
Total	126	17	16	16	14	16	16	15	15	

foundations of training future visual art specialists in higher education institutions in the United States. The state of development of the problem of future visual art specialists' professional training in higher education institutions in the United States in scientific and pedagogical literature is clarified. In particular, the analysis allowed us to outline a number of aspects in which research on the professional training of future art design specialists in Ukraine, Europe and the United States is being conducted, namely: practice-based learning, training based on art projects, STEAM training, interdisciplinary approaches, joint work, for the exchange of ideas, an individual approach, free choice of forms and methods of training, the use of author's methods (e.g., "SCAMPER").

The historical foundations of future visual arts specialists' professional training in HEIs in the United States were revealed. It has been found that the history of art education development in the USA dates to the late 18<sup>th</sup> century, and began with individual art subjects in urban schools, and then developed and modernized thanks to new concepts in the field of art and development of materials for creativity.

Within the regulatory framework, the provisions of a number of laws are characterized, in particular, the "Higher Education Act", which regulates general provisions for HEIs functioning in the USA, and are based on the principles of freedom of expression and artistic activity; development of creative and critical thinking; promoting free and open exchange of ideas; students should be treated equally and fairly; the diversity and breadth of artistic theories and methods; taking into account the opinions of students in all aspects of university life; equality of opportunities (social, gender, etc.) and so on.

We have outlined the content of training future specialists in the field of visual arts in HEIs in the USA using the example of educational programs at the Taylor School of Art and Architecture, Temple University in the specialty "Graphic Design" and the features of professional training of future specialists in graphic design in the specialization "Illustration and New Media" at the bachelor's level.

It has been determined that the purpose of training students in higher art education institutions in the USA is to increase their professional competence in the field of visual arts and provide them with appropriate consultations. The selection of methods for teaching graphic design in accordance with the main type of activity, as well as development of professional and general theoretical skills, which correspond to the individual creative abilities of students, are also aimed at improving their professional experience.

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## Змістові засади підготовки майбутніх фахівців візуального мистецтва в закладах вищої освіти США

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*У статті з'ясовано змістові й розкрито історичні засади професійної підготовки майбутніх фахівців візуального мистецтва в закладах вищої освіти США. Установлено, що історія розвитку художньої освіти в США сягає кінця XVIII століття і почалася з окремих мистецьких предметів у міських школах, а потім розвивалася й модернізувалася завдяки новим концепціям у сфері мистецтва. У межах характеристики нормативно-правового забезпечення окреслено положення низки законів, зокрема Закону про вищу освіту, який регулює загальні аспекти функціонування закладів вищої освіти США та ґрунтується на принципах свободи вираження поглядів і творчої активності, розвитку творчого та критичного мислення, сприяння вільному й відкритому обміну думками, рівного і справедливого ставлення до здобувачів освіти, різноманітності й широти художніх теорій і методів, урахування думки студентів у всіх аспектах життя університету, рівності можливостей (соціальних, гендерних та ін.) тощо. Зміст підготовки майбутніх фахівців візуального мистецтва в закладах вищої освіти США висвітлено на прикладі освітньої програми Taylor School of Art and Architecture Temple University за спеціальністю «Графічний дизайн», спеціалізацією «Ілюстрація та нові медіа». Визначено, що метою навчання студентів у мистецьких закладах вищої освіти США є підвищення їх професійної компетентності у сфері візуального мистецтва та надання їм відповідних консультацій. На вдосконалення професійного досвіду спрямовані також підбір методик навчання графічного дизайну відповідно до основного виду діяльності, а також розвиток професійних і загально-теоретичних умінь і навичок, які відповідають індивідуальним творчим здібностям здобувачів освіти.*

**Ключові слова:** мистецька освіта, візуальне мистецтво, майбутні фахівці образотворчого мистецтва, професійна підготовка, заклади вищої освіти, США.