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Prospects for the Development of Art Pedagogical Education: the Case of the New Profile “Art of the Book”

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Abstract
The article analyzes the current problems of artistic-pedagogical education caused by the shift of emphasis towards general studies, causing damage in to the detriment of special subjects. The necessity of the extending and specifying a provisioning profile "Fine Arts and Further Education" is established, one of the areas of which should become active implementation of art books in art pedagogy. To this aim, the author gives suggestions for improving the program of educational discipline "Academic Drawing", which consists in the use of drawing from memory, vision and imagination, as well as serious revision of some sections. This is followed by proposals for the development of the curriculum, the main subjects of which should be “The Art of the Book Font”, "The Art of Artistic Bookbinding", "The Composition of the Book Illustration", "Computer Technology in Book Design", "Stages and Technologies of the Printing Process". The study has resulted from considerable experience of working in the Drawing Department of the Art and Graphic Faculty (AGF) in Moscow State Pedagogical University, as well as personal creative activity. The study may be of interest to teachers and students of pedagogical and art universities.

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1. Introduction

To determine the subject of the research, it is necessary to think about the term: "art-pedagogic education". The first word is “art”, and the second one is “pedagogic”. It is important that the area where pedagogy is to be used goes first. One of the main problems of modern Russian education in connection with its switch to the system

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"bachelor – master" is substitution of a tool for the purpose, in order to achieve it. The goal in this case is to teach students, pupils, etc. how to draw, and pedagogy is the means used to achieve this goal.

In this regard, we are going to build the presentation on the review of the primarily artistic component of education. The author's creative and teaching experience inspires to focus on such aspects as teaching drawing and art of the book.

Of course, the proportion of fine disciplines in professional art education today is far more than that in a pedagogical university, which is fair. But there are two pitfalls.

First, one can hardly teach if he or she is not enough competent in the particular sphere of knowledge. If from the beginning we aim to give students only a small portion of graphic literacy we will actually get a bad teacher and a bad artist.

Second, at an early stage students are not always ready to determine their vocation, to decide whether they are more into studying pedagogy or developing their creativity. It is not a secret that many students join the art and graphic faculty exactly wanting to be artists, but for some reasons, including lack of finance, cannot afford solid training in an art university. To help student to make the right choice, in our opinion, it is necessary to offer a solid block of professionally oriented disciplines at the initial stage.

For these two reasons, it is essential to increase the number of hours devoted to drawing, painting and composition.

It is also advisable while maintaining a single database, to extend and to specify the profile "Fine arts and Further education" by breaking it into several parts, each of which needs further study in this or that aspect.

In this regard, our department is planning to open a new profile "Art of the Book" which will be included in the bachelor programme "Pedagogical Education" and the corresponding master's programme.

Why is it so important to fully implement art of the book in art pedagogy?

Through the book we educate younger generation. The inner spiritual culture is formed through respect to the book because it is seen as the ancient source of information. This is largely due to the fact that the book, unlike most video sources, does not present the image to the reader. The reader’s thought and imagination must be busy working to recreate the image – both visual and emotional – through the words and illustrations. The book is the synthesis of textual information and a visual image. This aesthetic, artistic aspect of the book is its vital component.

In view of the above, the relevance of the study lies in the need for highly qualified teachers, who will combine the professionalism of both the teacher and the artist in the field of art of the book.

The novelty of the research is determined by the lack of methodological developments concerning the implementation of art of the book in the teaching of fine disciplines in art-graphic faculties of pedagogical universities. Such developments should not only concern teaching the book graphics and related areas (history of book lettering and bookbinding, typesetting and computer image processing), but also a revision of the entire programme of the academic drawing.

2. Objectives, methodology and research design

The aim of the study was to investigate selected aspects of the contemporary situation in the field of art education and art and pedagogical education and on this basis to develop my suggestions for improving the programmes of fine disciplines at art-graphic faculties in relation to the new profile "Art of the Book" (under the programme "Pedagogical Education").

The following research methods have been used:
- study of literature, including dissertation research on related topics;
- study of syllabi of various artistic and pedagogical universities of Moscow (Moscow State Academic Art Institute named after V.I. Surikov; Moscow State University of Printing Arts named after Ivan Fedorov; Moscow State Art-Industrial Academy named after S.G. Stroganov; Moscow State Humanitarian University named after M.A. Sholokhov);
- cooperation with the manuscripts division of the State Tretyakov gallery (book restoration workshop);
- personal involvement in the drafting of more than 80 programmes in the system "bachelor-master" at the art-graphic faculty of Moscow State Pedagogical University;
- personal teaching (12-year experience in teaching the discipline "Academic Drawing" and 4-year experience in teaching the additional educational programme "Art of the Book", as well as supervision of graduation projects and master thesis at the art-graphic faculty of Moscow state pedagogical University);
personal creative activity (participating in 34 art exhibitions, including 7 personal ones; working with various publishers; creating 10 series of literature illustrations).

The study is to some extent an intermediate result of all the author’s educational and creative activities since graduating from the art-graphic faculty of Moscow State Pedagogical University (in 2002).

Nevertheless, it is possible to identify two main stages.

Stage 1 (2010 - 2014):
- management of additional educational programme "Art of the Book" at the Art-Graphic Faculty;
- development of drawing disciplines programmes in the system "bachelor - master".

Stage 2 (April 2015)

The final wording of the research results in the form of proposals to improve the curriculum and programme of the discipline "Academic Drawing" with the purpose of adapting it to the new profile "Art of the Book".

### 3. Research outcomes and discussion

#### 3.1 Suggestions to improve the programme of the discipline "Academic Drawing" for the new profile "Art of the Book"

The proposed set of tasks (table 1) is offered in accordance with V.K. Lebjodko’s (2013) statement that one of the main tasks of the academic drawing programme should be the development of compositional thinking. A.P. Karetnikova’s (2013) words about practicing different kinds of drawing in a certain combination and in a fixed sequence for effective development of students' compositional thinking also played a major role. Standing on the positions of realism as a multifaceted and versatile method of reflection of reality, we focused on realistic drawing.

Thus, from the viewpoint of adaptation of the academic drawing programme traditionally established in our university to the new profile "Art of the Book" the analysis of the programme suggests the following conclusions:

- the sections "Animal Drawing" and "Dressed Figure Drawing" are obviously flawed;
- not enough attention is given to drawing from memory, vision and imagination.

According to studies in psychology, the basis of visual activity is creative thinking, which, in turn, includes four mental processes: perception, memory, vision and imagination (Yakimanskaya, 1980; Nikiforova, 1972).

**Drawing from life** includes the image of the object observed at the moment. It is based on direct perception.

**Drawing from memory** the object is represented some time after its observation or representation from nature, following the "traces" of the previous perception, that is, on the basis of image-based memory; the position of the object, the artist’s point of view, lighting and other characteristics remaining unchanged. Not all the information is stored in memory, but only that part which seems to be the most important to the subject.

**Drawing from vision** includes free interpretation of the various characteristics of the object based on the visual images of memory and representation. Objects can be drawn in arbitrary positions, angles and combinations without considering the point of view from which this subject was studied when drawing from life.

The process of **drawing from imagination** is based on multiple and diverse kinds of images of memory and creation on their basis of new, original images (Avsiyan, 1985).

From the point of view of teaching students visual literacy (academic drawing), drawing based on the perception (from nature), drawing from memory and from vision are the most important ones. At the same time in the development of the artist, the main role is played by drawing from the imagination. A well-known Soviet psychologist and teacher E.I. Ignatiev (1968) pointed to the fact that all illustrative, creative and thematic drawing is based on the ability to create drawings "from yourself".

While preparing the proposals, we relied on the analysis of the three programmes:

- the discipline "Academic Drawing" (the programme "Pedagogical Education" profile "Fine Arts and Further Education") (Moscow State Pedagogical University);
- the discipline "Academic Drawing" for the workshop "Art of the Book" (Moscow state academic art Institute named after V.I. Surikov);
- the experimental program, developed by the Associate Professor of Drawing A.P. Karetnikova (2010) (Moscow State Pedagogical University) in the framework of the research "Balanced Use of Different Types of Figure in the Development of Students' Compositional Thinking."

We do not aim to give the exact number of hours for each task, because it requires prior approval of the training plan, but we consider it necessary to mention that completion of the following tasks needs a significantly
greater amount of time than traditionally assigned to the “Fine Arts and Further Education” profile.

Table 1. Suggestions to improve the programme of the discipline "Academic Drawing" for the new profile "Art of the Book".

| The name of the part of the discipline | The training topics (classroom working with nature) | Homework |
|---------------------------------------|--------------------------------------------------|----------|
| **The drawing of the gypsum geometric solids** | Linear structural arrangement of three simple geometric solids (cube, sphere, hexagonal pyramid) | 1) a linear-constructive drawing of three simple geometric bodies based on vision (at angles different from full-scale productions); 2) a linear-constructive drawing of a globe and a cube based on vision (with different heights of the horizon line); 3) the figure of the sphere and the cube with a cut-out sector) based on vision; 4) a linear-constructive drawing of intersecting geometric solids (sphere, crossed with pyramid etc.) based on vision |
| Long tonal drawing of a still life of 3 to 4 gypsum geometric solids with contrast side lighting | 1) a quick drawing of a full-scale production from memory (Fig. 1) 2) sketches of a still life from full-scale setting based on vision (changing the position of the light source); 3) black and white sketches of prismatic objects from nature with different types of lighting: ambient and point; building a drop shadow on the rules of perspective and modeling forms of objects by means of the tone; 4) the construction of the shadow falling from a cube based on vision at a different position of the light source |
| Linear-constructive drawing of the Doric capital in three positions | sketches of the capital from memory a short time after classroom drawing |
| **The drawing of a still life** | Tonal drawing of a simple still life of everyday objects | 1) comparative linear-constructive and tonal drawings of various objects of everyday life of a simple form; 2) linear-constructive drawings of everyday objects at difficult angles; 3) pictures of everyday objects based on vision by changing the shape (proportions, general outline, etc.) |
| | Tonal drawing of a drapery | 1) sketches and drawings of various fabrics from nature; 2) sketches of drapery from memory immediately after drawing a full-scale pattern; 3) sketches of drapery from memory after a long period (several days) after drawing a full-scale pattern; 4) sketches of drapery from memory after visual observation; 5) sketches and drawings of different phases of motion of swaying draperies (for example, a flag in the wind) |
| | Tonal drawing of a gypsum ornament and parallel molding it out of plasticine | no homework |
| | Long drawing of the complex still life, created by | 1) compositional sketches and drawings of various... |
| **The drawing of the interior** | Linear-constructive drawing of a simple interior with easy tone introduction | a quick drawing of the interior from memory immediately after the completion of classroom work |
|--------------------------------|--------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------|
|                                | Linear-constructive drawing of the complex interior with a light tone introduction | no homework |
|                                | Tonal drawing of the interior | a creative drawing of the interior on literary description (e.g., "Dead Souls" by N.V. Gogol: interior of Plushkin, interior of Sobakevich, interior of Manilow) |
| **The drawing of the gypsum head** | Linear-constructive drawing of the schematic human head in five or six positions: front; three quarter; profile; from the back; top and bottom view; schematic head lying on the back and on the side | a linear-constructive drawing of the schematic head from memory in 2 – 3 angles |
|                                | Comparative linear-constructive and tonal drawing of gypsum parts of the David’s head (nose, lips, eye and ear) | sketches and drawings of parts of the face of a living person (eyes, lips, nose, ear) from nature and from memory |
|                                | Copy of picture of a gypsum head | a phased pedagogical drawing of a gypsum head |
|                                | Tonal drawing of the simple gypsum head (Socrates) with contrast side lighting and parallel modeling it by plasticine | no homework |
|                                | Tonal drawing of the complex gypsum head (Voltaire) in diffuse daylight | a drawing of full-scale productions based on vision with changed lighting conditions |
|                                | Tonal drawing of a gypsum head in complex angle – top view | a quick drawing of a gypsum head from classroom work based on vision in a modified position |
|                                | Tonal drawing of a gypsum head in a complex perspective, bottom view | a quick drawing of a gypsum head from classroom work based on vision in a modified position |
|                                | The drawing of a gypsum head with complex light (double light) | no homework |
| **The drawing of a living head** | Tonal drawing of a skull in three different angles (full-face, three-quarter, view from the back) | a quick drawing of a skull based on vision in 2 angles |
|                                | Modeling of the skull from plasticine | no homework |
|                                | Tonal drawing of Ecorse of the human head in three positions (front, three-quarter view from the back) | a quick drawing of a full-scale production from memory |
|                                | Copy of the classic drawing of a living head | no homework |
|                                | A comparative picture of the head and skull of a man with the task to convey the individual characteristics (by the method of M.M. Gerasimov) | portrait sketches and drawings of people of different sex and age under different lighting conditions |
|                                | Drawing of a living head with difficult lighting (candle, from the bottom) | no homework |
|                                | Long tonal drawing of the human head from life, intended to convey emotional expression changes | 1) portrait sketches of facial changes from life and from memory (Fig. 2); |
2) caricature portrait sketches (Fig 3); 3) exercise "Shaped dictation: teacher reads 3 to 4 figurative comparisons, and the students depict images which arose in their mind: "Boyar", "Student", "Merry fellow", "Melancholic", etc.

| Drawing Nude figures                                      | Drawing of a standing male figure in the "contraposto", with anatomic analysis | anatomical analysis of the drawing: skeletal and muscular forms based on vision |
|----------------------------------------------------------|---------------------------------------------------------------------------------|--------------------------------------------------------------------------------|
| Similar drawing from the back                            |                                                                                  | anatomical analysis similar to the previous task                                |
| Drawing of a seated Nude in a simple motion              |                                                                                  | a phased pedagogical illustration of the corresponding full-scale production    |
| Drawing of a reclining Nude in a complex angle           |                                                                                  | no homework                                                                      |

| Animal drawing                                          | Lecture: Anatomical structure of birds and animals. Similarities and differences with humans |
|----------------------------------------------------------|---------------------------------------------------------------------------------------------|
| The drawing of a skull of a human, primate and herbivore (horse or cow) on one sheet | 1) a drawing of a skeleton of a mammal and a bird on one sheet using literature and visual aids; anatomical analysis with the names of the bones; 2) a similar drawing of a muscular system of a mammal and a bird |
| no homework                                              |                                                                                             |

| Lecture: The motion features of birds and animals. Similarities and differences with humans | 1) a drawing of the phases of movement of the bird using literature and visual aid; 2) a drawing of the phases of movement of the hoof; 3) a comparative illustration of the phases of movement of the predator and humans; 4) sketches of the moving animals from nature and from memory (Fig. 4) |
|                                                                                             |                                                                                             |
| Long drawing of the stuffed bird in three spatial positions                                  | a short drawing of the previous setting from memory                                          |
| Long drawing of the stuffed mammal in three spatial positions                               | a short drawing of the previous setting from memory                                          |
| Compositional looking and long lasting picture of a still life with a stuffed bird or a mammal | 1) cartoon sketches of animals 2) figure animalistic compositions on literary description |
| Lecture: the transmission of emotions by animals                                             | 1) short drawings of animals in different emotional states – "joy", "sadness", "jealousy", "fear", "rage", "hunger", "sleep"(Fig. 5) |
| Composite drawing of complex classroom setting with several stuffed birds or mammals, supplemented by imaginary parts | sketches and drawings of animal compositions based on imagination |

| The dressed figure drawing and portrait with hands | The drawing of the folds on the mannequin in static pose | a quick drawing of the classroom production based on memory |
|-----------------------------------------------------|--------------------------------------------------------|-----------------------------------------------------------|
|                                                     | The drawing of the folds on the mannequin in a dynamic pose | sketches of the classroom production based on vision from other angles and with the changed position of the light source |
|                                                     | The dressed figure drawing without a background | no homework |
|                                                     | The drawing of a half-figure in space | a portrait of a literary character from a verbal description |
|                                                     | The dressed figure drawing with contrast side | a quick drawing of the corresponding full-scale production |
lighting
(image of the illuminated area;
figure is immersed in the depth and is not the main
one)
The two-figure drawing without a background
sketches of 3 – 4 one-figure compositions from
imagination on given topics ("Mother",
"Fisherman", "the Drunkard", "Artist etc.")

The drawing of two-figure performances in the
interior
Sketches of 3 – 4 two-figure compositions from
imagination on given topics ("Dialogue",
"Quarrel", etc.)

Note: Lectures on all academic subjects, except "Animal Drawing", are provided in the disciplines "Perspective" and "Anatomy".

In addition to the above tasks, a positive assessment for the “Academic Drawing” discipline requires a diary of sketches and drawings on arbitrary topics: life impressions, records (Fig. 6).

3.2. Suggestions for the curriculum intended for the new profile "Art of the Book"

The basis of these proposals is the following additional educational programme "Art of the Book" (table 2), developed by the author in collaboration with the associate professor of drawing A.M. Prokofiev (Moscow State Pedagogical University). Working on the textbook (Makarova & Prokofjev, 2010) and the course programme "Book graphics" (Makarova & Prokofjev, 2012) can be considered to be intermediate stages.

In preparing the program, we relied on the research of some authors in the field of book art and composition theory: E.B. Adamov (1988), N. Goncharova (1977), E.Z. Gankina (1988), V.N. Lyakhov (1971). Also the material was received in close collaboration with Moscow State University of Printing Arts named after Ivan Fedorov, Moscow state Art-Industrial Academy named after S.G. Stroganov, Moscow State Humanitarian University named after M.A. Sholokhov, as well as the Manuscripts Department of the State Tretyakov Gallery (Book restoration workshop).

Table 2. Suggestions for the curriculum intended for the new profile "Art of the Book"

| The name of the part of the discipline | The training topics |
|--------------------------------------|--------------------|
| **The history of the book**          |                    |
| Manuscript book                      |                    |
| Copy of a page of a handwritten book |                    |
| Printed book in the West and in Russia (XV – XX centuries) | |
| Soviet book                          |                    |
| Eastern book                         |                    |
| Contemporary book. Prospects of development | |
| The essay about your favorite illustrator | |
| **The structure of the book**        |                    |
| The general concept of the structure of modern books | |
| Book elements: the book block, bookbinding, cover, page, page turn, illustrations, title, shmutsitul | |

Table 2. Suggestions for the curriculum intended for the new profile "Art of the Book"
The design sketch of the page-by-page layout of the prospective book

| The art of binding                          |
|--------------------------------------------|
| Classification of the binding materials.  |
| Ancient and modern bookbinding materials   |
| Manufacturing, basic chemical and          |
| physical properties of the binding         |
| materials                                  |
| Sewing the book block by the "Byzantine    |
| chain" method                              |
| Sewing the book block by the "at the cords" |
| method                                     |
| The fastening of binding caps and trailing |
| Manufacturing a composite and shift cover  |
| Making handmade paper                      |
| Restoration of books                       |

| The types of book printing                |
|------------------------------------------|
| High, deep and flat printing             |
| Offset printing                          |
| Digital printing                         |

| The book font                            |
|------------------------------------------|
| The history of writing development       |
| Types of fonts in the manuscript book    |
| Core exercises for pen font              |
| The writing by the Gothic font           |
| The writing by the Ustav and the Poluustav|
| Types of fonts in the printed book       |
| Hand-drawn font. The authorial font      |
| The construction of the font             |
| The composition of the font (theory)     |
| Creating a typographic composition      |

| The composition of the illustration     |
|-----------------------------------------|
| General information about composition   |
| in the context of the book illustration |
| Illustration as an element of book      |
| design                                    |
| The relationship of the composition of  |
| the illustration with the literary       |
| source                                   |

| Graphic techniques used in the book     |
|-----------------------------------------|
| The watercolors                         |
In fact, each section of this table may be developed into a separate discipline of the curriculum, which will require a set of creative training tasks that would help students to develop, consolidate and improve their skills as well as fulfill their creativity. This will be the subject of further research.

So, when teaching “Art of the Book” to bachelors it is necessary, from our point of view, to give the basic knowledge and allow students to obtain skills in the following disciplines:

1. The history of the book.
2. The art of book font.
3. The art of bookbinding.
4. The composition of the illustration.
5. Computer technology in book design.
6. The stages and technologies of the printing process.

and modules:
1. The techniques of the unique graphic in the illustration:
   • watercolor;
   • ink;
   • graphite pencil;
2. The techniques of printmaking in the illustration:
- etching;
- linocut;
- woodcut;
- monotype;
- lithography;
- silkscreen.

3. Types and styles of the illustration:
- black and white illustration;
- full-color illustration;
- the ornament in the illustration.

4. Illustration of different types of publications:
- classic literature;
- folklore;
- adventure fiction;
- children's literature;
- popular science and scientific literature.

Teaching “Art of the Book” to masters involves expansion and deepening of the obtained competences with an access to a higher creative level. Therefore, the main emphasis here should be made on students’ creativity and teaching potential.

In this regard, a major discipline at this stage should, from our point of view, become a "Creative Project". Great attention should be paid to teaching book graphics in modern conditions, which should be the basis of students’ pedagogical practice.

4. Conclusion

The paper analyses special literature on the psychology of graphic activity, composition theory and art of the book, methods of teaching academic drawing. The paper also focuses on different aspects of the contemporary situation in the field of art education and art and pedagogical education (including programs and curricula of the leading Moscow art and pedagogical universities).

The main research findings of the study include the following:
- creative remaking of the program of the "Drawing" discipline by means of improvements and additions present in its learning activities with a focus on enhancing all mental processes that underlie creative thinking;
- the development of disciplines, the training topics and assignments for the new provisioning profile "Art of Book" toward undergraduate "Pedagogical Education" and the corresponding master's program. The study has reached only intermediate results. The finalization of the curricula and programs and identification of interdisciplinary connections are necessary. All assignments given in the text require practical tests. All this should be the subject of the author’s further research.

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Appendix A.

In the appendix there are examples of how some tasks mentioned in the article were done. The authors of the drawings are students of the Art-Graphic Faculty in Moscow State Pedagogical University and K.V. Makarova personally.

Fig. 1. Maksimenko A. (a 1st year student). The drawings of a still life depicting gypsum geometrical objects from nature and from memory.

Fig. 2. Makarova K. Portrait sketches of people in different emotional states.
Fig. 3. Makarova K. Caricature portrait sketches

Fig. 4. Makarova K. Sketches of animals in motion from nature and from memory

Fig. 5. Makarova K. Sketches of animals in various emotional states
Fig. 6. Makarova K. Sketches of multi-figured scenes from the diary

Fig. 7. Anisimova A. (a master student). The artistic design of the book "Icelandic and Norwegian folk tales".
Fig. 8. Makarova K. Illustrations to the book by Sergey Matveev "On the high banks…"

Fig. 9. Kuzmenkova A. (a master student). The artistic design of F.M. Dostoevsky's "White nights"

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