

**“ION CREANGĂ” STATE PEDAGOGICAL UNIVERSITY OF CHISINAU**

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**IMPROVING THE EFFECTIVENESS OF TRAINING  
GRAPHIC ARTS STUDENTS THROUGH THE STUDY  
OF THE SPECIFICITY OF BOOK GRAPHICS**

**Specialty 532.02: School Didactics  
by Levels of Education and Disciplines  
Fine Arts**

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of the Doctoral Thesis in Educational Sciences

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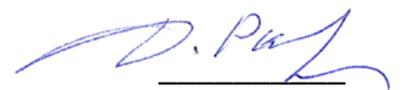
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## CONCEPTUAL FOUNDATIONS OF THE STUDY

**The relevance and the significance of the study** are determined by the rapid changes taking place in the modern world. The digital environment, technological progress, and globalization intensify the transformation of social reality. All these processes fundamentally alter not only people's lifestyles and ways of thinking, but also reshape their consciousness and value systems.

Book graphics constitutes a unique field situated at the intersection of art, design, and visual communication. With its rich historical legacy and dynamic development, it remains relevant and in demand both in traditional formats and in the digital environment. Contemporary book graphics is oriented toward experimentation and the exploration of new expressive visual means. Each book requires an individual approach and, consequently, an original visual solution that reveals the content of the work and ensures the integrity of its graphic design. Familiarizing students with a diversity of stylistic directions, graphic techniques, and compositional solutions in book graphics contributes to the development of creative thinking and the formation of an individual visual narrative style. The effectiveness of professional training for future specialists is determined by their ability to integrate theoretical knowledge with practical skills, which implies a systemic understanding of the role of book graphics in contemporary visual culture. The process of designing a book's graphic structure involves a complex of professional competencies, including the development of concepts and sketches, the creation of high-quality artistic illustrations, typography, layout design, and prepress (pre-print preparation). During their training, students acquire knowledge from related disciplines such as art history, aesthetics, semiotics, composition, color theory, psychology of visual perception, printing technologies, and digital design. This interdisciplinary approach fosters scientific and critical thinking, the ability to analyze information, and the capacity to solve complex artistic and design-related tasks.

Despite the changes brought out by the development of digital technologies, the publishing industry remains an important and dynamically developing sector. The contemporary market demonstrates a steady demand for specialists in graphic design who possess competencies in illustration, layout design, and publication design. The relevance of graphic artists is maintained both in traditional publishing houses and in design studios and digital media, where a high level of professional culture, creative thinking, and the ability to collaborate effectively are particularly valued. The competencies developed through in-depth study of book graphics have broad practical application in the creation of illustrations, book covers, magazine and brochure design, advertising materials, as well as in the development of graphical interfaces for e-books, websites, and mobile applications. Thus, mastering the specific features of book graphics ensures the formation of a versatile set of professional skills and abilities, enabling graduates to successfully integrate into the professional environment.

In the context of these transformations, the sphere of education and culture emerges as a strategic direction of development, highlighting the need to rethink approaches to the training of specialists in creative fields. The education system serves as a fundamental environment that shapes the intellectual and professional potential of society, thereby determining its future. Among all areas, art and professional education acquires particular significance as a factor that shapes not only the cultural potential of society, but also its aesthetic, ethical, and spiritual values. Education in the field of the arts becomes a space in which the future is formed not only in professional terms, but also in a broader cultural sense, ensuring the continuity of traditions and the development of creative thinking necessary in the contemporary world.

At the stage of global reforms and processes of international integration of educational systems, there is an increasing need to revise methodological approaches to the training of specialists in creative professions. The task of consolidating the scientific and methodological heritage of art pedagogy with contemporary trends in professional education is becoming increasingly actual. This creates the preconditions for developing effective systems and methods for fostering a high level of professional mastery among graduates capable of working in a rapidly changing cultural and informational environment. Today, the mission of higher education is to prepare highly qualified specialists capable of competing in both national and international labor markets [49; Article 75].

In art education, particular importance is attached to the development of transversal creative competencies that ensure not only a high quality of professional training but also readiness for independent artistic exploration and self-realization. This aligns with the educational ideal of the Republic of Moldova — “the formation of an initiative and self-developing personality, possessing not only a system of knowledge and competencies necessary for employability, but also independence of thought and action, and openness to intercultural dialogue within the context of assimilated national and universal values” [49; Article 6].

The national development strategy “Education 2030” is aimed at forming an intellectually, physically, and spiritually developed individual — a citizen of the Republic of Moldova — capable of successful self-realization and social adaptation in a rapidly changing world. One of the priority tasks of this strategy is to ensure access to a quality education that corresponds to individual needs and social challenges, as well as to create conditions for comprehensive development and increasing the competitiveness of graduates in the contemporary labor market. Significant changes in the society have created real preconditions for the modernization of the entire educational system, which is reflected in the content of education, teaching methodologies, new educational technologies, and engagement with global pedagogical experience. In the Republic of Moldova, the emphasis in education is shifting toward improving quality and sustainability, as well as toward the development of key competencies for self-development and lifelong learning [26]. The rapid development of technological means and the widespread use of computer graphics directly influence the transformation of the book, which increasingly appears in the form of a digital application. As a result, the book space becomes more complex, acquiring a multilayered structure, which in turn imposes new requirements on the book artist and, consequently, on the content and methods of their professional training, as well as on the formation of relevant digital competencies [27; 14].

Equipping students with professional tools for the realization of authorial artistic projects, supporting the development of their own problem-solving strategies, and defining directions for lifelong self-learning and self-development are becoming key tasks of the contemporary system of higher art education. In light of the above-mentioned requirements and societal needs, the problem of enhancing the effectiveness of training graphic students through the study of the specific features of book graphics becomes highly relevant and is regarded not merely as a methodological direction, but as a pedagogical necessity.

**Description of the research context and identification of research problems.** The issues of *book development* have been addressed in the studies of A.I. Kirpichnikov [47], F.I. Bulgakov, E.I. Katsprzhak, E.L. Nemirovsky [59], B.S. Gorbachevsky, V.G. Borukhovich [32], L.I. Vladimirov, I.A. Shomrakova, and I.E. Barenbaum. Specific aspects of national book graphics have been ex-

amined in the works of L. Ilyashchenko [43], B. Brînzei [34], Gh. Vrabie [28], E. Brigalda [3, 4], V. Rocaciuc [22], and V. Cravcenco [8].

Innovative *ideas of the artistic organization of the book* developed within the Bauhaus movement are a particular interest to this study: the *concept of an international functional style, along with a return to classical principles, harmony, and traditions of bookmaking* as articulated by J. Tschichold [70, 71]; the *humanistic concept of book design* proposed by P. Renner, in which technical mastery and aesthetic value are considered equally important, and the good design is unobtrusive and serves the content [64]; the *typography* of A. Kapr, representing a synthesis of art and technology, where typing is not merely a technical sign but a form of an artistic expression, whose beauty is determined by harmony of proportions, rhythm, and the relationship between black and white elements [46]; V.A. Favorsky viewed *the book as an integral artistic and cultural phenomenon* [67, 68]; A. Kamensky defined *the book as a unified artistic object, with book graphics understood not as mere decorative illustration, but as a part of a cohesive plastic system of the book* [45]. Contemporary understandings of *book culture and visual communication* are further developed in the works of M. McLuhan, U. Eco, and R. Debray. These ideas have become widely disseminated and have formed the foundation for the theory and methodology of studying book composition, significantly influencing the development of pedagogical approaches to the teaching of book art.

Textbooks and methodological materials such as: *The Art of the Book* by V.N. Lyakhov [57], *Texture as an Element of Book Art* by E.D. Kuznetsov [53], *History of Graphic Art and Book Art* and *The Artistic Structure of the Book* by Yu.Ya. Gerchuk [37, 38], *Narrative Graphics* by N.P. Beschastnov [29], *The Art of Illustration* by A. Loomis [56], *Book Graphic Design: A Textbook for Printing Universities and Specialized Faculties* by B.M. Kisin [48], as well as the two-volume work *Book Art* by V.V. Pakhomov — Vol. I *Design Concept* [62] and Vol. II *Illustrations* [61] — have not lost their relevance and continue to serve as a foundation for training specialists in the field of book graphics and visual storytelling.

Contemporary requirements for the professional training of graphic students have led to an increased scholarly attention to pedagogical foundations, concepts, and theories that foster the development of creative potential and the activation of artistic and cognitive activity. *The actualization questions and the psychological and pedagogical aspects of the educational process* have been examined in the works of various scholars: in the United States, J. Dewey [41] *developed the ideas of progressive education in art institutions*; E.W. Eisner [10] *studied the theory and practice of art education and methods for developing creative thinking*; H. Gardner [36] *proposed the theory of multiple intelligences*. In Canada, R.L. Irwin [12], and in Germany, D. Lenzen, *explored various aspects of educational systems and teaching methods*. In the post-Soviet context, significant pedagogical experience has also been accumulated: in Russia, B.P. Yusupov *studied poly-art forms of education*; K.K. Platonov *examined motivational and personal aspects of learning*; V.F. Shatalov *developed methods for intensifying the educational process*; G.O. Borisova and V.I. Selezneva *elaborated active and systemic approaches toward specialist training*. In Belarus, A.V. Kolesnikov also *focused on the effectiveness of higher education*.

Issues of *updating and the psychological and pedagogical aspects of the educational process* in the scientific context of the Republic of Moldova are reflected in the works of L. Cuznețov,

T. Callo [5], Vl. Pâslaru [19], D. Patrașcu [17, 18], I. Gagim [11], V. Cojocaru [7], V. Crudu [9], L. Mogan-Vozian [14], and F.E. Cîmpian [6].

Issues related to *enhancing the effectiveness of the educational process through the application of innovative teaching methods and models* have been addressed by G. Nagăț [16], M.-D. Bocoș [2], O. Jitaru [13], and M. Morari [15]. In national educational practice, *the problem of fostering creativity and developing creative potential* has been explored by researchers such as G. Popescu [21], A. Stoica [25], M. Roco [23], and Șt. Popa [20], while O. Arbuz-Spatari and A. Simac [1] emphasize *the optimization of creative attitudes among students of art faculties and the pedagogy of art*.

In recent decades, the scientific and educational communities of various countries have shown a sustained interest in studying the book as a complex cultural, visual, and pedagogical phenomenon. Increasing attention is being paid to issues of visual literacy, spatial thinking, and graphic expressiveness within the system of professional training for graphic artists. In the Republic of Moldova, the problem of enhancing the effectiveness of training graphic students through the study of the specific features of book graphics has not been the subject of a dedicated study. Despite the extensive research in the field of art education, the pedagogical mechanisms (methods, forms, and means of the educational process) that contribute to improving the effectiveness of developing professional competencies in book graphics remain insufficiently explored.

At the same time, the contemporary system of training graphic arts students faces a **contradiction** between the need to develop complex competencies and the limitations of traditional teaching methods, in which book graphics are given a secondary role. Despite its interdisciplinary potential, methodological development remains fragmented, and the pedagogical conditions require further elaboration. At the present stage of training specialists in the field of book graphics, a number of **inconsistencies** and **contradictions** can be observed:

- *between the significant artistic and communicative potential of book graphics as a synthetic field of art and the insufficient development of methodological approaches to its systematic study in the professional training of graphic arts students;*
- *between the level of theoretical training of graphic arts students and the insufficient development of practical skills in artistic book design and the creation of expressive compositional solutions;*
- *between the need for a comprehensive approach to understanding the organization of a unified and complex book space, including the interaction of illustration, typography and book architectonics, and the fragmented study of these components within the educational process;*
- *between the requirements of contemporary professional practice for the use of digital tools and current design techniques, and the insufficient integration of these means into the process of artistic book design.*

The identified contradictions between the need to develop a holistic understanding of the book as an artistic object and the absence of a scientifically grounded system of propaedeutic training for graphic arts students in the field of book graphics have determined **the research problem**: *what pedagogical conditions and principles of organizing the teaching of book graphics can enhance the effectiveness of the professional training of graphic arts students?*

**The object of the research** is the process of professional training of graphic arts students in the field of book art and graphic design within the system of higher art education. *The subject of the research* comprises the pedagogical conditions, principles, methods, content, and organization of the teaching process of book graphics aimed at the formation of professional competencies in the field of book art and design.

**The aim of the study** is to theoretically substantiate the conceptual and methodological foundations of training graphic arts students through the study of the specific features of book graphics, as well as to develop, implement, and experimentally validate a pedagogical model that ensures increased effectiveness of the educational process and the formation of professional competencies in the field of book graphics.

In accordance with the stated goal, the following **research objectives** were defined:

1. To analyze and scientifically interpret the theoretical and methodological foundations and approaches to teaching graphic disciplines, and to determine the role of book graphics in the formation of professional competencies of graphic arts students.
2. To identify and systematize the main concepts, principles, and artistic-technical features of book graphics in both historical and contemporary contexts.
3. To determine the methodological, scientific-technical, and praxeological foundations for activating the artistic and cognitive activity of graphic arts students in the process of studying book graphics.
4. To develop a system of criteria and indicators for assessing the level of formation of professional competencies of graphic arts students in the field of book graphics.
5. To develop and implement a pedagogical model for increasing the effectiveness of the training of graphic arts students through the study of the specific features of book graphics.
6. To experimentally test the effectiveness of the developed pedagogical model and determine its influence on the formation of professional competencies of graphic arts students in the field of book graphics, and to formulate practical recommendations for improving the educational process.

**The research hypothesis** is based on **the assumption** that the effectiveness of the professional training of graphic arts students in the field of book graphics will increase *if the educational process is based on a scientifically grounded system of pedagogical principles and conditions for activating students' artistic and cognitive activity. This system is implemented through the propaedeutic course "Artistic and Technical Aspects of Book Graphics," which includes a set of practical assignments, a system of diagnostic criteria for assessing the level of professional competency formation, and a pedagogical model for organizing the process of teaching book graphics.*

**The methodological foundation of the study** consists of: the humanistic philosophy of education and the activity-based approach to teaching art (D.B. Elkonin, V.V. Davydov); aesthetic theories of visual thinking and creativity (K. Fiedler, Adolf von Hildebrand [39], I. Moraru, V. Dulgheru, A. Stoica); traditions of national professional art education and the experience of leading international schools; theoretical and methodological developments in the field of book graphics (Yu.Ya. Gerchuk, V.V. Pakhomov, N.B. Beschastnova, V. Rocaciuc, V. Cravcenco); concepts of aesthetic design (A.V. Ikonnikov); studies on the theory of book composition (V.N. Lyakhov, E.B. Adamov,

F.I. Yuryev); and research on pedagogical forms and methods that contribute to enhancing the effectiveness of professional training of students (G. Nagăț, M. Morari, M.-D. Bocoș, Șt. Popa).

**Research methodology.** A set of methods was applied in accordance with the multifaceted nature of the research objectives: *theoretical research methods* (study of regulatory and instructional-methodological documents, interdisciplinary analysis, comparison, systematization, and interpretation of scientific data); *empirical-cognitive research methods* (theoretical modeling, analysis of students' creative works, pedagogical experiment, testing, interviews); **and methods of statistical analysis and processing of empirical data** (comparative analysis, statistical and graphical analysis methods).

**The scientific novelty and originality of the research** are as follows: the educational potential of book graphics as an integrative field of artistic book design within the system of professional training of graphic arts students has been theoretically substantiated; the content of the concept of “*artistic and cognitive activity*” has been clarified, and the pedagogical conditions for its activation in the process of teaching book graphics have been identified; a system of principles for structuring a propaedeutic course in book graphics has been developed; an interdisciplinary pedagogical model aimed at increasing the effectiveness of training graphic arts students through the study of the specific features of book graphics has been developed and experimentally tested; the structure and content of the propaedeutic course “*Artistic and Technical Aspects of Book Graphics*”, oriented toward the formation of professional competencies, have been proposed.

**The results obtained in the research, contributing to the solution of an important scientific problem,** consist in: the scientific interpretation and clarification of key concepts related to the specificity of book graphics and the activation of the artistic and cognitive activity of graphic arts students; the development of an interdisciplinary pedagogical model aimed at increasing the effectiveness of the professional training of graphic arts students; the creation of a system of criteria, indicators, and levels for assessing the formation of professional competencies in the field of book art; the substantiation of a system of pedagogical principles for structuring a propaedeutic course in book graphics; and the introduction into the curriculum of the propaedeutic course “*Artistic and Technical Aspects of Book Graphics*,” which ensures the integration of theoretical knowledge and practical skills in book design and contributes to the development of professional and transversal competencies of graphic arts students.

**The theoretical significance of the research** lies in the development of the theory and methodology of professional art education in the fields of graphic arts and graphic design. The obtained results expand scholarly understanding of the pedagogical potential of book graphics as an integrative field of artistic book design within the system of training graphic arts students. The pedagogical foundations for activating artistic and cognitive activity in the process of teaching book graphics have been substantiated. The proposed pedagogical model contributes to the further development of scientific approaches to the organization of teaching graphic disciplines and to the formation of a coherent system of professional competencies of future book artists.

**The practical significance of the research** lies in the development and implementation of the propaedeutic course “*Artistic and Technical Aspects of Book Graphics*” in the educational process; the possibility of using the developed pedagogical model in teaching graphic disciplines in higher education institutions; the application of the developed system of practical assignments and methodological

recommendations in organizing classes on book graphics; the use of criteria and indicators for assessing the level of formation of professional competencies in the field of book art; and the formulation of practical recommendations for improving the training of graphic arts students within the system of higher art education. The results obtained may be used in improving curricula and educational programs, developing teaching and methodological materials, organizing practical classes in book graphics, and designing propaedeutic courses in the fields of graphic arts and graphic design.

**The scientific problem solved in the research** consists in the theoretical substantiation, development, and experimental validation of a propaedeutic course for the training of graphic arts students based on the study of the specific features of book graphics, aimed at increasing the effectiveness of their professional preparation. The solution to this problem is ensured through *the substantiation of the conceptual and didactic principles* for structuring a propaedeutic course in book graphics as a basis for forming a holistic understanding of the book as an artistic object; *the development of methods for activating the artistic and cognitive activity* of students and organizing the educational process oriented toward the integration of theoretical knowledge and practical skills in the field of book graphics; and *the identification of pedagogical conditions and the formation of an educational environment* that foster the development of professional competence, creative thinking, and project-oriented thinking in the process of mastering the artistic and technical aspects of book graphics.

**The implementation of the research results** has been carried out at Academy of Music, Theater and Fine Arts of Republic of Moldova in the teaching of the Graphic Arts program, as well as through 8 scientific publications and 11 national and international conferences.

**Structure of the dissertation.** The volume and structure of this work follow the logic of scientific research and consist of an Introduction, three chapters, General Conclusions and Recommendations, a Bibliography (206 sources), and nine appendices.

**Key concepts:** efficiency enhancement of education, training of graphic arts students, specificity of book graphics, book graphics, professional competence, art education.

## TABLE OF CONTENTS OF THE DISSERTATION

**The Introduction** presents the justification for the relevance of the topic and the research problem, which is related to the need for modernization of art education. It outlines the problematic situation, formulates the aim and objectives of the study, defines the object and subject of research, and highlights the scientific novelty, theoretical and practical significance, methodological foundations, and stages of the experimental work. The directions for implementing the research results are presented, along with the structure and logic of the dissertation, and the content of each chapter is briefly summarized.

**Chapter 1, *Theoretical Foundations for Enhancing the Effectiveness of Training Graphic Arts Students***, includes three independent but interrelated sections in which the art of the book is examined as a subject of study in higher art education; the approaches established in contemporary scholarly literature to defining the concepts of “book” and “book graphics” are specified; and the particularities of studying book art in the context of the professional training of students in an art higher education institution are revealed. Book graphics is a key interdisciplinary element of professional training, integrating artistic creativity and literature. For illustrators, the book is a special kind of art form that requires knowledge of composition, drawing, typography, mastery of graphic techniques, and an under-

standing of perceptual mechanisms. As D.S. Bitsy notes, the artist is an active interpreter of the literary work, capable of proposing their own, sometimes unexpected, readings, but is obliged to convey the ideas of the text through the plastic language of visual art. Only then does the illustration acquire meaning [30; 61]. While working on a book, the artist functions not only as an illustrator but also as its designer. They shape the holistic appearance of the book, from its physical parameters (proportions of the book block, texture and color of paper, binding) to the artistic design (typeface, the plasticity and expressiveness of composition, originality of technical execution). It is crucial how accurately the artist conveys the author's intent, achieving, as M. Lazarev emphasizes, a coherence between the graphic design and the ideas and emotions of the writer, thus creating a creative unity with them [54].

As a result of analyzing various interpretations, it was concluded that the study of the book in an art university goes beyond its traditional perception as merely a carrier of text. For graphic arts students, the book is a complex visual-material object in which form, content, composition, and material structure interact. This approach fosters a systematic understanding of the artistic image and develops design-oriented thinking. Through working on a book, students master expressive artistic and plastic techniques, composition, typography, and principles of perception. The coursework includes creating layouts, developing spreads, designing typefaces, illustrations, and covers — from concept to the finished publication. This activity requires artistic intuition, technical literacy, and a creative approach. The analysis of contemporary book graphics is an integral part of the educational process. Studying the visual structure and material-spatial solutions in both historical and contemporary editions enables students to master current artistic practices and to understand trends in graphic design and the art of the book.

The history of the book begins with ancient Egyptian scrolls, where text and illustrations formed a unified whole. Later, in ancient Greece and Rome, scrolls were replaced by the codex — a form that became the basis of the modern book. The Middle Ages saw the flourishing of the manuscript book, leaving humanity monuments of the highest book art distinguished by their exceptional artistic quality. The invention of printing by Johannes Gutenberg in the 15th century had a profound impact on book publishing, promoting the development of typefaces, engraving, and the mass distribution of books.

At the end of the 19th and the beginning of the 20th century, the “World of Art” (Мир искусства) movement (A.N. Benois, L.S. Bakst, I.Ya. Bilibin) reinterpreted the book as an object of art. In the 20th century, avant-garde artists (futurists) radically reimagined the book, employing unconventional fonts and compositions, turning the book into an experimental object. During the same period, the Bauhaus (W. Gropius, V.V. Kandinsky, Jan Tschichold) and the Swiss school (E. Ruder) laid the foundations of functional design and modular construction. V.A. Favorsky defined the book as a synthetic art form, equal to painting and architecture.

The emergence of digital technologies has transformed the book, bringing it into electronic and interactive formats, including animated applications. As U. Eco noted, the book has become a “screen” through which the world is conveyed via words and images [73, 133].

Today, artists create books as works of art, combining illustration, typography, and modern technologies. The books of R. Dautremere demonstrate a delicate synthesis of illustrations and the book object, where not only the visual imagery but also the physical organization of the book plays an important role. High levels of printing and artistic quality are exemplified in the books of P. Ta-

tarnikov, G. Spirin, and V. Erko, distinguished by their refined authorial graphics. Pop-up books by R. Sabuda and tactile books by X. Deneux illustrate the possibilities of engineering and the interaction of illustrations with moving elements, expanding the understanding of the spatial and tactile aspects of the book as an object. Analyzing such examples in educational practice allows students to trace how form, structure, and plastic means function within the format of a cohesive book block.

The established views in the scholarly psychological and pedagogical literature on the principles, methods, and approaches to the training of graphic arts students are specified. The analysis focuses on contemporary domestic and international pedagogical practices and methodologies used in art universities, which enable students to develop professional competencies, visual thinking, creativity, and project-based skills. Particular attention is given to identifying the shortcomings of existing approaches and exploring pedagogical strategies that facilitate a deep mastery of book graphics as a synthetic field combining graphic design, illustration, typography, and visual communication theory.

A comparative analysis was conducted of curricula and study plans at universities in the *Republic of Moldova* (Academy of Music, Theatre and Fine Arts; «Ion Creangă» State Pedagogical University; Technical University of Moldova), *Romania* (National University of Arts Bucharest; George Enescu National University of Arts in Iași; West University of Timișoara; Babeș-Bolyai University in Cluj-Napoca), *Ukraine* (Lviv Polytechnic Institute; Ukrainian Academy of Printing), *Belarus* (Belarusian State Academy of Arts), *Russia* (I. Fedorov Moscow State University of Printing Arts), *France* (École Nationale Supérieure d'Arts Appliqués (ENSAM); University of Arts, Paris), *Germany* (Leipzig Academy of Visual Arts), and *Switzerland* (Basel School of Arts). The analysis of various methods and principles of organizing the educational process across these countries leads to the conclusion that there is no universal program for training specialists in the art of the book. The fundamental differences lie not only in the form or educational approach but also in the interpretation of the importance of specific components of the book. Depending on the specialization of the university, the emphasis on the organization of book space and overall book architecture varies.

An analysis of the scholarly literature devoted to the activation of the artistic and cognitive activity of graphic arts students in the process of studying the specific features of book graphics makes it possible to identify a number of key concepts:

- **Human activity**, according to A.I. Krupnov [52; 15–25] and S.L. Rubinstein [66; 15–25], is understood as the manifestation of an individual's initiative and their ability to exert transformative influence on the world.
- **Cognitive activity**, according to V.A. Krutetsky [51; 73], is expressed in the interest in knowledge and independent cognitive engagement.
- **Creativity is interpreted** as the process of creating something new, self-expression, and the ability to generate unconventional solutions (E. Fromm [69; 119], A. Maslow [58; 223]).
- **Artistic activity** is viewed as understanding the world through imagery, emotional perception, and aesthetic apprehension of reality (M.S. Kagan [44; 215], E.P. Ilyin [42; 20–21]).

Based on the analysis conducted, artistic and cognitive activity is defined as a synthesis of cognitive, creative, and artistic engagement aimed at the professional and aesthetic development of students through mastering the principles of book graphics, including composition, typography, and illustration. Activating this activity requires student-centered and activity-based approaches that create an atmosphere of collaboration [65; 138–139]. Problem-based learning involves presenting prob-

lems, jointly searching for solutions, and creative instruction, stimulating student autonomy [72; 102–103]. The stages of educational activity are identified as: 1) *motivational-orientational*: understanding objectives and fostering motivation through comprehension of the discipline's significance; 2) *operational*: developing the concept, designing composition and illustrations, and selecting techniques; 3) *control and evaluation*: reflection and discussion of results [40; 12–18].

According to V.A. Yakunin [74; 29], criteria for effectiveness include competence, motivation, engagement, and independence. Innovative methods, inspired by international experience, and an increased proportion of independent work contribute to the development of creative potential, forming specialists prepared for the challenges of contemporary book art. It has been established that issues such as student apathy, outdated methodologies, and lack of technical resources hinder the learning process.

From the above, it can be concluded that book graphics, as an interdisciplinary field of artistic creativity integrating art, literature, technology, and history, possesses significant socio-cultural value and considerable educational potential. It contributes to the development of artistic and technical skills, fosters comprehensive thinking, and supports professional training. At the same time, contemporary art education in this field lacks a unified methodological concept. This situation is associated with differing interpretations of the book as an artistic object and with varying approaches to its structural organization. The educational process is often determined by the individual preferences of the instructor, which limits its systemic character and continuity. Innovative methods inspired by international experience, as well as an increased share of independent student work, contribute to the development of creative potential and help form specialists capable of responding to the challenges of contemporary book art. At the same time, problems such as student apathy, outdated teaching methods, and the lack of technical resources slow down the educational process.

**Chapter 2, “Methodological Foundations for Enhancing the Effectiveness of Training Graphic Arts Students,”** focuses on the development of methodological approaches to improving the educational process for graphic arts students through the use of the potential of book graphics. The chapter includes four interrelated sections that form an integrated approach to teaching, combining theoretical foundations, practical methods, and a pedagogical model. The foundations for the development of a propaedeutic course aimed at mastering the artistic and technical aspects of book graphics are also presented. The foundations for the development of a propaedeutic course aimed at mastering the artistic and technical aspects of book graphics are also presented. The course, *“Artistic and Technical Aspects of Book Graphics”* is designed to cultivate integrated thinking that combines theoretical knowledge, artistic perception, and practical skills, bridging the gap between theory and practice and transforming acquired knowledge into a tool for conscious artistic activity. The methodology is based on the activity-based approach (L.S. Vygotsky, A.N. Leontiev) and the active engagement of students in the creative process, alongside the concept of reflective and deliberate skill acquisition (D.A. Schön), which promotes the activation of artistic and cognitive activity. The course draws on the traditions of the Bauhaus school, where propaedeutics focused on analyzing visual forms, deconstructing complex structures, and mastering functional principles of composition, adapted to contemporary book publishing tasks. Book graphics is treated as an interdisciplinary field combining art, literature, design, and printing, and is perceived as a holistic artistic object in which its constituent elements interact within a unified visual-semantic system. An illustration serves not only as visual accompaniment but also as an independent expression that interprets the text, reveals subtexts, and enriches the narrative.

Examines the pedagogical principles of teaching book graphics. The course is structured around a system of interrelated principles: general didactic, content-related (*principles of scientific rigor, integration of theory and practice, systematicity and consistency, wholeness of content, aesthetic and value orientation, and cultural relevance*), and procedural (*activity-based, individualization and variability, gradual complication, interactivity, project- and research-based activities, and reflection*). The interconnection of general didactic, content-related, and procedural principles ensures the integrity of the developed system, which focuses on forming fundamental knowledge about the book as an artistic phenomenon, mastering its artistic and technical aspects, and developing practical skills for designing visual-textual structures.

A comprehensive approach to designing the propaedeutic course ensures the coordinated development of all components of educational activity, including perception, analysis, artistic interpretation, and practical realization of the author's concept. This approach reflects contemporary requirements for art education and is based on the idea of developing the creative potential of the person through the interaction of instructional content and creative activity. The practical component of the course is structured into five sequential modules, designed to cover the main stages of the book creation process and gradually immerse students in the subject. The proposed practical assignments and methodological recommendations are intended to support instructors in organizing the educational process, activating students' artistic and cognitive activity, fostering their independence, and creating a space for creative freedom where mistakes are perceived as part of the experimental process.

Special attention is given to the forms and methods that promote the creative and cognitive engagement of students. The study found that activation of artistic and cognitive activity is achieved through interactive methods (N.V. Bordovskaya [31]; T.S. Panina and L.N. Vavilova [60]) and by creating pedagogical conditions that foster an inspiring educational environment (N.M. Borytko [33]).

Based on this analysis, a system of pedagogical conditions was developed to activate artistic and cognitive activity, which includes the following interconnected elements:

1. ***The educational program "Artistic and Technical Aspects of Book Graphics,"*** which integrates theoretical courses (history of the book and book graphics, typography and type design) with creative practical assignments (working with layouts, character design, illustration).
2. ***Immersion in the art of the book*** involves studying examples of book art, experimenting with composition, typography, and illustration, and using both traditional graphic materials and digital tools to explore new artistic forms and develop visual thinking.
3. ***The development of artistic thinking*** involves pedagogical methods and techniques aimed at cultivating the ability to generate unconventional solutions, enhancing creative potential, and supporting professional self-determination.
4. ***The interactive environment*** is organized within a creative space and stimulates artistic thinking, collaborative work, and initiative.
5. ***Encouraging independence*** is a key factor in professional training, fostering the ability to independently determine concepts, methods, and techniques of execution without constant instructor supervision.
6. ***Reflection and feedback*** are carried out through regular discussions of student work, helping them to understand their results and identify directions for further development.

The proposed system creates an educational environment focused on developing theoretical knowledge and practical-technical skills, inspires students to explore unique creative solutions, and shapes their worldview and aesthetic values.

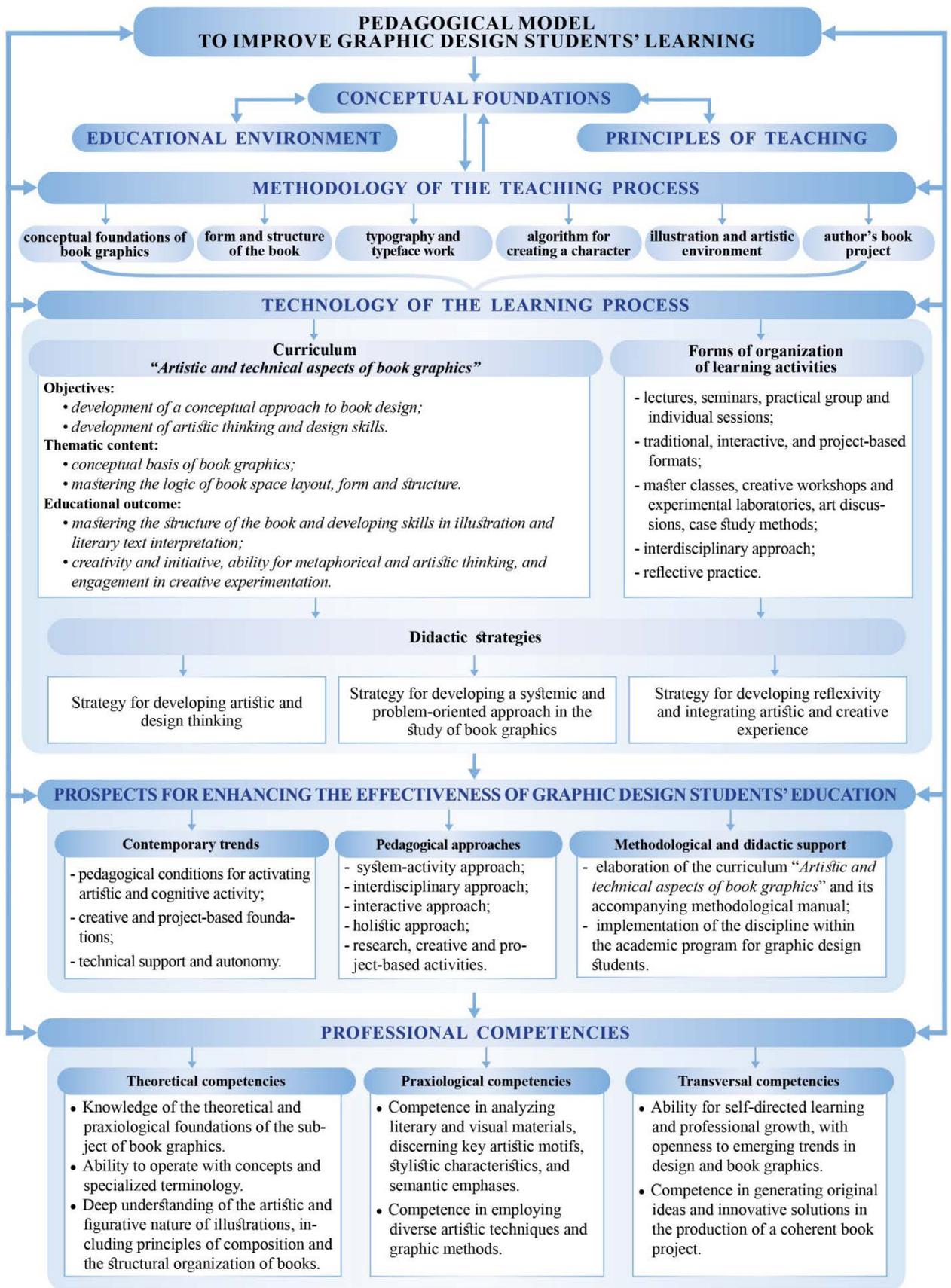
Presents a pedagogical model (*Fig. 1*) for training graphic arts students in the field of book graphics. This model provides a comprehensive approach to developing professional competencies, encompassing artistic and design activities, and is aimed at activating students' artistic and cognitive activity, fostering creative potential, initiative, independence, and reflection.

***The implementation of the pedagogical model is aimed at achieving the following goals:*** *educational* (developing a holistic understanding of book graphics as an art form); *developmental* (enhancing artistic perception, visual thinking, analytical skills, and professional identity); *and practical* (acquiring skills in illustration, layout design, and project development). The theoretical foundation of the model consists of: *a humanistic paradigm*, which creates conditions for students' self-realization through the development of creative abilities (I.P. Podlasiy [63; 111–112]); *a student-centered approach* that considers individual characteristics, supports the formation of a personal style, *and reflective practice* (Donald A. Schön [24]) that stimulates analysis of creative decisions; *a comprehensive and activity-based approach* (I.P. Podlasiy, L.S. Vygotsky, and A.N. Leontiev), encompassing all components of the educational process and emphasizing the active application of knowledge in practice; *artistic and cognitive activity*, which includes emotional, cognitive, and creative-constructive components and forms the motivational basis of learning (L.S. Vygotsky [35; 114–125]); *methodology for modeling educational processes* (V.V. Kraevskiy [33]); *the Bauhaus propaedeutic method and design thinking* (Martin Tomitsch and Cara Wrigley), facilitating systematic, sequential mastery of visual language and the search for innovative solutions; *and student-centeredness*, where the teacher acts as a mentor inspiring experimentation (IKOGRAD Manifesto, 2000).

The structure of the model consists of five interrelated blocks: *conceptual foundations, teaching methodology, learning process technologies, prospects for enhancing the effectiveness of graphic arts students' training, and learning outcomes*. The starting point of the model is the definition of ***the conceptual foundations*** and the initial understanding of book graphics as a complex, multi-component type of artistic and design activity. A distinguishing feature of this model, unlike fragmented instruction in illustration and printing technologies, is its integrity and comprehensive approach, which allows for a complete understanding of the art of the book and the formation of stable professional competencies.

***The educational environment and teaching principles*** constitute the pedagogical conditions for the development of professional competencies. *The educational environment* involves creating an atmosphere of openness and trust, supporting initiative, providing access to diverse artistic practices, and establishing a space for creative experimentation, emotional engagement, and reflection. *The principles of teaching* book graphics organize a system of interrelated principles: general didactic, content-related, and procedural/organizational-methodological.

***The methodological foundation*** of the model consists of six modules that define the specifics of book graphics: the theoretical concept of book graphics; the form and structure of the book; typography and working with fonts; the algorithm for creating a character; illustration and the material-artistic environment; and the design of an author's picture book. These modules cover the key aspects of book graphics and are organized according to the principle of progressing from simple to complex, ensuring a sequential and systematic approach to learning.



**Fig. 1. Pedagogical Model for Enhancing the Effectiveness of Training Graphic Arts Students in Book Graphics**

*The learning process technologies* constitute the core of the pedagogical model and include a content module, forms of organizing the educational process, and didactic strategies. The foundation of this block is the **educational program** (curriculum) “*Artistic and Technical Aspects of Book Graphics*” **Forms of organizing educational activities** (lectures, seminars, practical group and individual sessions, traditional, interactive, and project-based formats, creative workshops, and others) ensure the effective implementation of the model and create optimal conditions for the sequential mastery of the curriculum. In accordance with the established goals, **didactic strategies** have been defined: *a strategy for developing artistic and design thinking; a strategy for fostering a systematic and problem-oriented approach to studying book graphics; and a strategy for promoting reflection and the integration of artistic and creative experience.*

The block “**Prospects for Enhancing the Effectiveness of Training Graphic Arts Students**” includes three key areas: *current trends in the development of book graphics, pedagogical approaches, and methodological-didactic support of the educational process*, which allow identifying and determining potential ways to improve the educational process. This perspective promotes the renewal of curriculum content, increases the flexibility and adaptability of the pedagogical model, and aligns it with the continuous professional development of future specialists. Achieving these goals is possible only through the activation of artistic and cognitive activity, the implementation of modern methods (systematic, sequential, interactive, and experimental), which stimulate students’ emotional engagement and create conditions for their active involvement in creative, analytical, and research processes.

The implementation of the pedagogical model results in the formation of a comprehensive set **of professional competencies**, including *theoretical, praxiological, and transversal competencies.*

The study identified the pedagogical conditions and substantiated the potential of the propaedeutic course in the training of graphic arts students. A system of pedagogical principles for organizing the propaedeutic course “*Artistic and Technical Aspects of Book Graphics*” was developed, and a pedagogical model for the training of graphic arts students based on learner-centered and activity-based approaches was proposed.

**Chapter 3, “An Experimental Approach to Studying the Effectiveness of Training Graphic Design Students through the Study of the Specificity of Book Graphics,”** is devoted to the experimental verification of the proposed pedagogical model and the hypothesis concerning the effectiveness of training graphic design students by means of studying the specificity of book graphics.

The experimental work was carried out in 2022–2024 and involved 59 students majoring in Graphics: 23 students from the Faculty of Fine Arts of Academy of Music, Theater and Fine Arts of the Republic of Moldova and 36 students from the Department of Graphics and Art Pedagogy of „Ion Creanga” State Pedagogical University. The main methods of the experimental study included analysis of methodological literature, pedagogical observation, interviews, testing, examination of the results of creative activity, and data comparison.

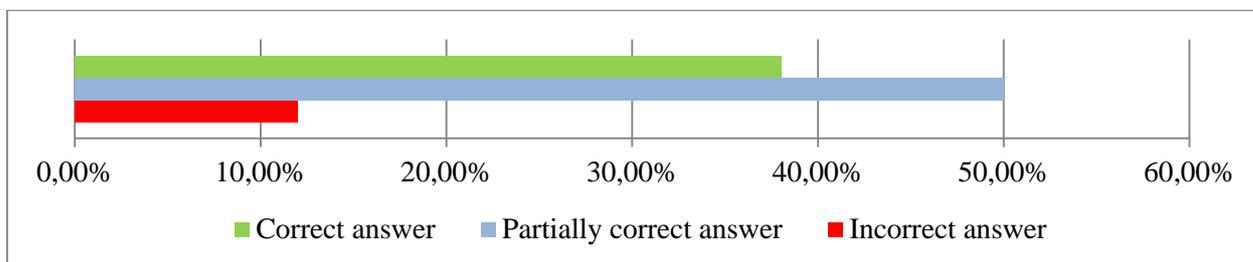
At the **ascertaining stage**, the goals and objectives of the experiment were defined, the methods of its implementation were characterized, the components of the specificity of book graphics were identified and described, the levels of professional training were defined, and an ascertaining experiment was conducted. Its purpose was to determine the initial level of knowledge, skills, and abilities in the field of book graphics, as well as to identify gaps in the training of graphic design students. The experiment consisted of several stages: preparatory work, interviews, analysis of crea-

tive works, and testing. *The preparatory stage* included an analysis of scientific and methodological literature, identification of gaps in students' training, development of a pedagogical model, and design of an assessment test.

*Interviews* with students showed that 75% (45 students) considered themselves well acquainted with the history of book graphics; 62% (37 students) underestimated the importance of technical processes and terminology; 70% (42 students) were confident in their ability to create a complete book project, although 92% (54 students) had no experience in professional illustration. The students demonstrated interest in book graphics as a promising field for creative self-realization. *The analysis and evaluation of creative works* made it possible to examine students' practical skills and to identify the main problems: illustration is perceived as a flat image and is limited to mechanical reproduction of the plot without deep semantic interpretation or expressiveness; there is a lack of understanding of the book as an integral spatial whole; students experience difficulties with compositional organization, typographic design, and character stylization.

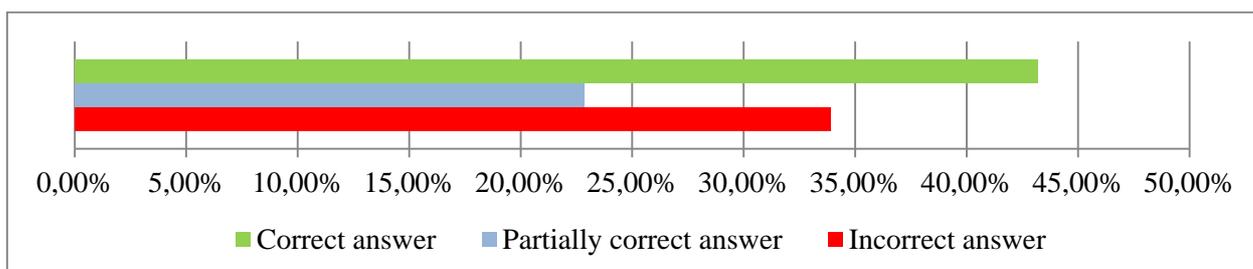
*Testing* enabled a quantitative and qualitative assessment of the cognitive, activity-based, and reflective components of professional training and the mastery of the specificity of book graphics. Each component of professional training corresponded to a set of test tasks, the answers to which were evaluated using a certain number of points; the total score was distributed across three levels (high, medium, and low).

The identification of the level of professional training in the field of book graphics began with an analysis of responses to a set of tasks aimed at determining the level of knowledge in the history and theory of book graphics. As a result, **38.13%** of the respondents provided correct and complete answers, while **49.15%** and **12.70%** gave partially correct and incorrect answers, respectively (*Fig. 2*).



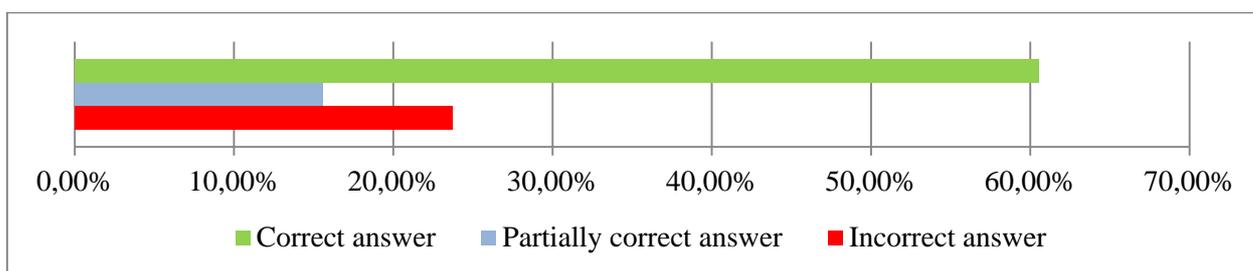
**Fig. 2. Assessment of the level of theoretical knowledge in the field of book graphics at the initial evaluation stage**

Next, a group of responses to questions related to the form and structure of the book was examined. As shown by the presented data (*Fig. 3*), **43.21%** of the students gave complete and correct answers, **22.87%** provided partially correct answers, and **33.89%** answered incorrectly.



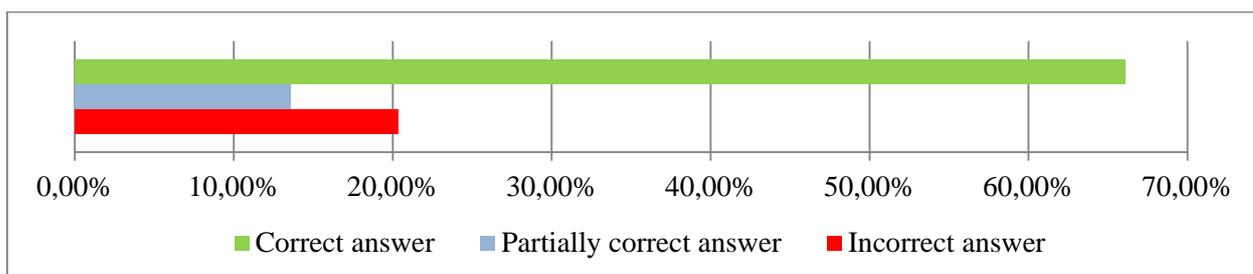
**Fig. 3. Assessment of the level of theoretical knowledge about the form and structure of the book at the initial evaluation stage**

Figure 4 presents the results for the group of questions assessing the presence of skills in developing a character image. As can be seen from the data, **60.58%** of the respondents provided correct answers, while **15.67%** and **23.72%** gave partially correct and incorrect answers, respectively.



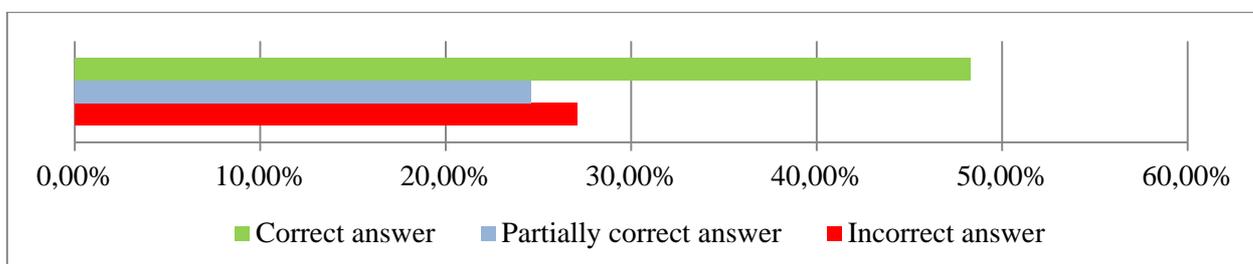
**Fig. 4. Assessment of skills in developing a literary character at the initial evaluation stage**

The results of assessing the skills related to working with illustration and the artistic environment are presented in figure 5. The data indicate that **66.09%** of the respondents gave correct answers, while **13.55%** and **20.33%** provided partially correct and incorrect answers, respectively. A detailed analysis of each task showed that 40.66% of the respondents did not fully раскрыть the concept of book illustration as a visual image that reveals and complements the text, and 3.38% mistakenly consider illustration to be an independent composition.



**Fig. 5. Assessment of skills in working with illustrations and the artistic environment at the initial evaluation stage**

To determine the presence of skills in creating a book project, students were offered key questions focusing on the organization of the creative process in terms of the sequence of main actions and the definition of the primary purpose of illustration within the interrelated system of the book. The results presented in figure 6 show that **48.30%** of respondents answered correctly, while **24.57%** and **27.11%** provided partially correct and incorrect answers, respectively.



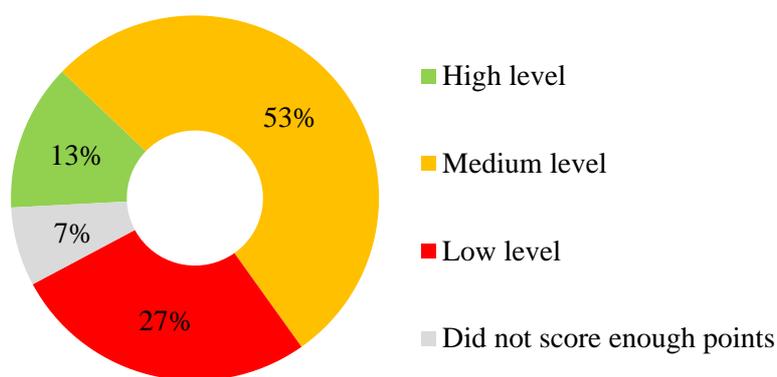
**Fig. 6. Assessment of skills in working on a book project at the initial evaluation stage**

According to the obtained results, **60.45%** of respondents (45.76% incorrect and 22.03% partially correct) answered incorrectly or only partially correctly to the question concerning the sequence of organ-

izing the process of work on a book project. This fact allows us to conclude that theoretical and practical skills in illustrating literary works and in organizing a unified book space are insufficient.

Based on the obtained data, the levels of professional training of the respondents in the field of book graphics at the initial stage of the experimental work were determined. All the scores were summed and distributed according to the developed scale: 50–40 points corresponded to a **high level**, 39–30 points - to a **medium level**, and 29–20 points - to a **low level**.

The results are presented in *Figure 7* and demonstrate the following: **a high level** was demonstrated by **13%** (8 stud.), who scored between 50 and 40 points; **a medium level** was shown by **53%** (31 stud.), who scored between 39 and 30 points; **a low level** was identified in **27%** (16 stud.), who scored between 29 and 20 points, in addition, **7%** (4 stud.) did not reach the minimum number of points required for the low-level category, having scored 13, 15, 16, and 19 points, respectively.



**Fig. 7. Levels of professional training in the field of book graphics at the initial stage of the experimental study**

As a result, we obtained a comprehensive understanding of the students' initial level of training and identified its key shortcomings: *weak knowledge of book history; lack of understanding of book structure; distortions in the interpretation of artistic images and illustrations; limited mastery of graphic tools; superficial perception of book space; and inability to construct composition in a developmental context.* The results of the ascertaining stage revealed the need to review and adjust the teaching methods being used.

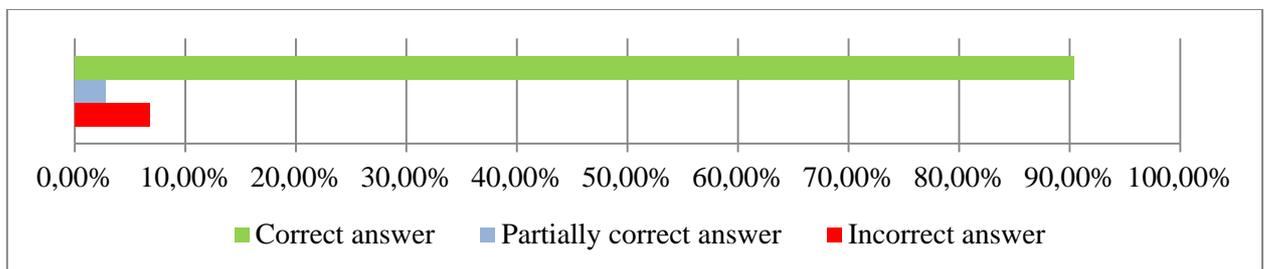
**At the formative stage** (the 2023–2024 academic year), the pedagogical model was implemented through elective courses and master-classes at the Faculty of Fine Arts of Academy of Music, Theater and Fine Arts of the Republic of Moldova and at “Ion Creanga” State Pedagogical University, involving a total of 59 graphic design students. The stages of training included: studying the history of the book and its design; mastering book construction and specialized terminology; studying typefaces and the fundamentals of typography; working with illustration and the artistic environment; designing character images according to the proposed algorithm; and creating a concept for an authorial picture book, including plot development, storyboarding, and producing the original artworks. Practical tasks were carried out sequentially, with collective analysis and discussion of the sketches, which promoted reflection and creative exploration. The tasks were divided into cognitive (knowledge of history and morphology), activity-based (skills in illustration and design), and reflective (evaluation of results and self-development) components, ensuring a systematic development of skills. The propaedeutic course was structured around the stages of the formation of professional competencies in the field of book

graphics (*based on Bloom's taxonomy*): **acquisition** of basic knowledge about the book and its morphology; **understanding** the historical development of book form and illustration; **development** of skills in classifying book forms, typefaces, and illustrations; **formation of abilities** to analyze text structure and to use expressive visual means; **synthesis of knowledge and skills** in independent artistic and cognitive activity; and **evaluation of the results** of individual and collective work.

The training process was based on the principle of the unity of theory and practice: theoretical classes were accompanied by practical assignments organized in a sequential system with mandatory discussion of the results. To develop professional competence, three groups of tasks were used: **cognitive tasks** (*the study of the history of the book, its structure, and design elements*); **activity-based tasks** (*the design of characters, illustrations, and book projects*); and **reflective tasks** (*the evaluation of the results of one's own creative activity*). The step-by-step implementation of the program enabled students to acquire systematic knowledge and practical skills in the field of book graphics and contributed to the development of the artistic and creative abilities of future graphic artists.

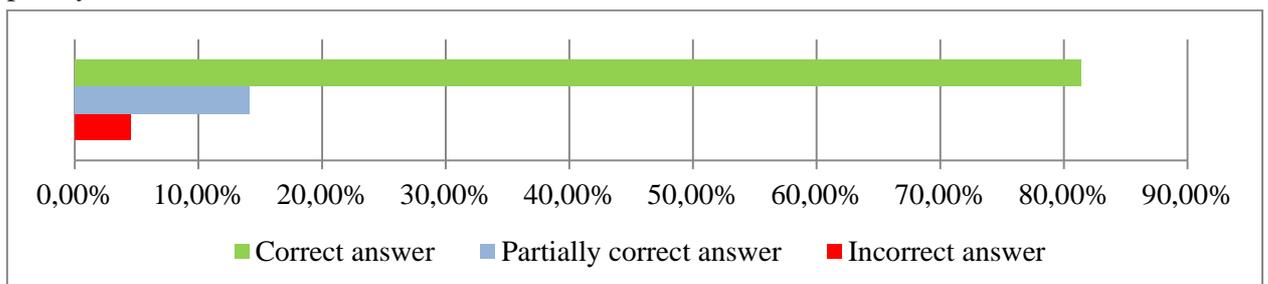
**The control stage** was implemented at the end of the 2023–2024 academic year through an assessment test measuring theoretical knowledge, practical skills, and abilities.

The assessment of the level of professional training in the field of book graphics began with an analysis of responses to a set of tasks aimed at determining knowledge in the history and theory of book graphics. According to the data presented (*Fig. 8*), **90.39%** of respondents answered correctly, while **2.82%** and **6.77%** provided partially correct or incorrect answers. The majority of incorrect responses — 1 1.86% — were related to terminology, and 5.08% concerned.



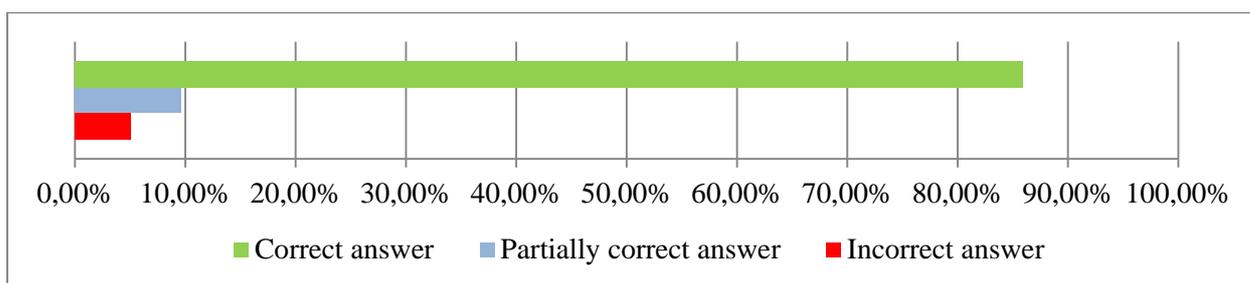
**Fig. 8. Assessment of the level of theoretical knowledge in the field of book graphics at the final evaluation stage**

Analysis of the test results related to the form and structure of the book (*Fig. 9*) indicates that **81.35%** of students answered correctly, **14.11%** provided partially correct answers, and **4.51%** answered incorrectly. Notably, for the task on book structure, the number of incorrect answers was zero, with only **20.33%** of students giving partially correct responses, while **79.66%** provided completely correct answers.



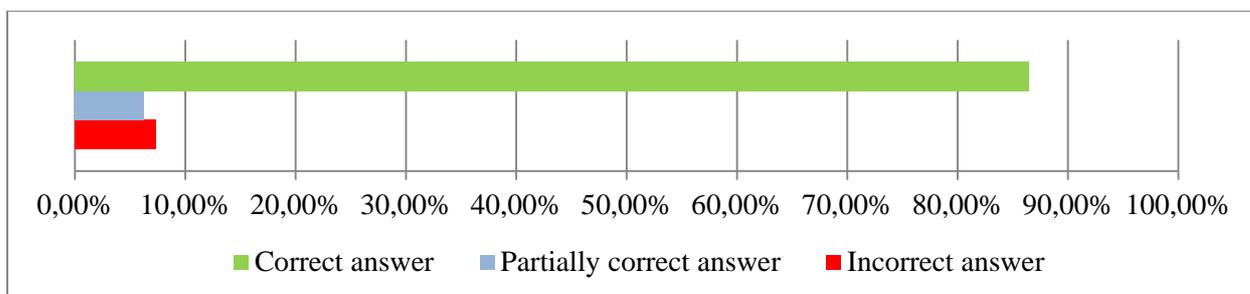
**Fig. 9. Assessment of the level of theoretical knowledge about the form and structure of the book at the final evaluation stage**

As shown by the data in *Figure 10*, **85.87%** of respondents demonstrated skills in developing and organizing the image of a literary character, while **9.60%** and **5.07%** completed the tasks partially or incorrectly, respectively.



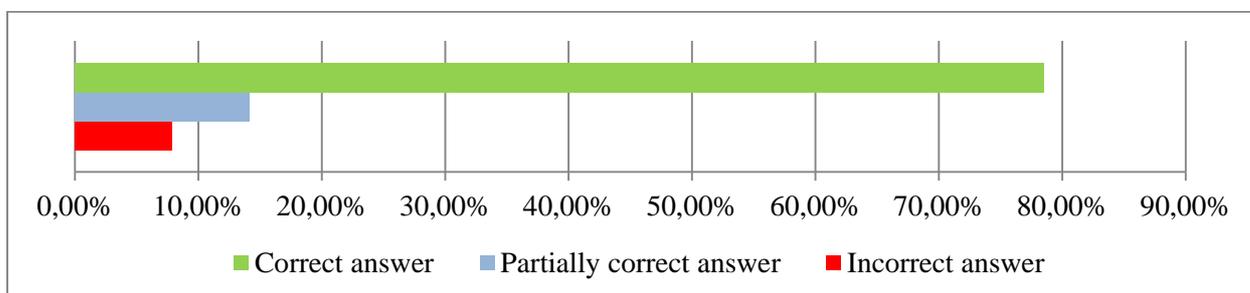
**Fig. 10. Assessment of skills in developing a literary character at the final evaluation stage**

According to the results presented in *Figure 11*, in the group of test tasks aimed at assessing skills in working with book illustration and the artistic environment, **86.46%** of respondents demonstrated excellent performance, while **6.21%** completed the tasks partially, and only **7.34%** were unable to complete them.



**Fig. 11. Assessment of skills in working with illustrations and the artistic environment at the final evaluation stage**

To assess the level of understanding and the presence of skills in creating visual narratives, students were asked to define the concept of a picture book, its features, and organize a sketch of the overall composition (storyboarding) for an authorial picture book. The results obtained (*Fig. 12*) show that **78.53%** of respondents performed excellently, while **14.12%** completed the tasks partially, and **7.90%** were unable to complete them.



**Fig. 12. Assessment of skills in working on a book project at the final evaluation stage**

Next, a comprehensive analysis of the results of all test tasks from the control test was conducted to determine the level of professional training in book graphics for each respondent. All scores were summed and distributed according to the developed scale.

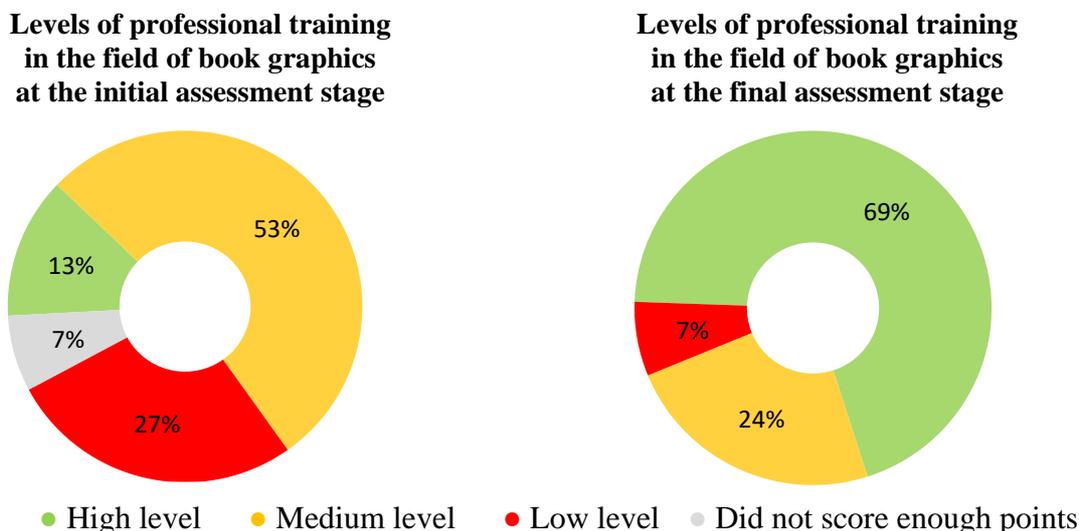
The results of the analysis, presented in the comparative diagram (Fig. 13), revealed the following:

**a high level** was demonstrated by **69.49%** (41 students), scoring 50–40 points;

**a medium level** was shown by **23.72%** (14 students), scoring 39–30 points;

**a low level** was shown by **6.77%** (4 students), scoring 29–20 points.

It is worth noting that **37%** (22 students) achieved the maximum score.



**Fig. 13. Levels of professional training in the field of book graphics at the initial and final stages of the experimental study**

Next, the collected data was subject to mathematical analysis. Thus, the proportion of students with a high level of knowledge in book graphics increased from 13% to 69%, the medium level decreased to 24%, and the number of students with a low level dropped to 7%, confirming the positive dynamics and the effectiveness of the pedagogical model.

Statistical analysis showed an increase in correct responses: theoretical foundations —from 40% to 90%; form and structure — from 43.21% to 81.35%; character — from 60.58% to 85.87%; illustration — from 66.09% to 86.43%; and authorial book project — from 48.30% to 78.53%. *The Student's T-test* ( $t_e = 9.08$ ,  $p < 0.001$ ), *Mann-Whitney U test* ( $U_{emp} = 491.5$ ), and *Fisher's  $\phi$ -test* ( $\phi = 4.339$ ,  $p < 0.01$ ) confirmed statistically significant differences, demonstrating the effectiveness of the model.

For a more comprehensive approach to validating and testing the proposed pedagogical model, **the case study method** was used. The need for this method is dictated by the nature of the creative work of graphic design students, the results of which are difficult to measure solely through statistical analysis or mathematical calculations. Using the case study method, the process of developing professional competencies in book graphics was examined. During the step-by-step execution of sequential creative tasks — from character development to the creation of a complete book project — key aspects of organizing creative work were identified, the challenges of each stage were analyzed, and methods for overcoming these challenges were explored. Particular attention was given to the process of the emergence and sequential development of an integral artistic concept, from the initial idea to a finished book edition. Finally, an expert evaluation of the creative works produced at each stage of the design and implementation of the authorial book project was conducted. The results demonstrated a high level

of effectiveness in mastering all stages and developing professional skills. Thus, the study confirms the high effectiveness of the proposed methodology and its practical significance for the professional training of graphic design students.

To evaluate the content and organization of the book graphics course and the quality of the knowledge gained, students were asked to answer several questions. The survey results showed that 96.61% (57 students) rated the course highly (21–26 points), while 3.38% (2 students) rated it as average (16–20 points). All respondents (100%) noted the effectiveness of the integration of theory and practice, 98.30% highlighted the systematic organization of knowledge, 94.91% reported an increased interest in book graphics, and 89.83% recognized new opportunities for applying their skills. No student reported the absence of the expected outcomes.

The results obtained during the experimental verification fully support the proposed hypothesis: book graphics is a powerful educational tool that contributes to the deepening and systematization of theoretical knowledge, stimulates the development of students' abilities to create aesthetically expressive and functionally innovative graphic solutions, fosters skills for solving complex artistic and design tasks, and shapes both professional and transversal competencies of future graphic artists.

## GENERAL CONCLUSIONS AND RECOMMENDATIONS

1. Analysis of the curricula for the “Graphics” program revealed a fragmented approach and a lack of a comprehensive methodology in teaching book graphics, which affects both the level of student training and their motivation. The need to revise the content and teaching methods is supported by the results of studies on contemporary pedagogical practices.
2. Analysis of the psychological and pedagogical foundations of artistic and cognitive activity shows that it involves active thinking, problem-solving, and is closely linked to the concept of “creativity,” which manifests through imagination, emotional perception, and the ability to produce a new artistic work.
3. The study of scientific, theoretical, and methodological approaches to activating the artistic and cognitive activity of graphic design students made it possible to identify pedagogical conditions, principles, and effective teaching methods: *the creation of an educational environment, the use of interactive and problem-based creative teaching methods, the stimulation of student autonomy, and an interdisciplinary approach.*
4. During the study, key concepts of book graphics were systematized as a set of elements of artistic design: structure, illustrations, typographic and decorative solutions. Their evolution, organization, and hierarchical relationships were traced depending on the form and compositional structure. Based on this analysis, groups of concepts were identified that contribute to the formation of professional competencies.
5. A system of criteria and indicators was developed to assess the level of understanding and practical application of knowledge in book graphics, including training levels and criteria for evaluating practical work. Based on this system, tests were designed for the ascertaining and control stages of the pedagogical experiment, allowing for both quantitative and qualitative assessment of the cognitive, activity-based, and reflective components of the professional training of graphic design students.

6. The implementation of the model involved a complete cycle of project-based activities: studying the visual image of the book, analyzing its structural elements, step-by-step work on characters and illustrations, and creating an authorial picture book. During the training, students mastered basic concepts, terminology, the specifics of the book, and the principles of designing various editions. Experimental methods, an interdisciplinary approach, reflection, and feedback promoted the search for non-standard solutions, fostered interest, and supported professional growth. The effectiveness of the model is ensured by a systematic approach, the selection of pedagogical principles and teaching methods, and the creation of a specialized educational environment.
7. The effectiveness of the model was confirmed by the results of the experimental verification: the proportion of students with a high level of competencies increased from 13% to 69%, while those with a low level decreased from 27% to 6.77%. Qualitative changes were confirmed by statistical analysis (*Student's T-test*:  $t_e = 9.08$ ,  $p < 0.001$ ; *Mann-Whitney U test*:  $U_{emp} = 491.5$ ; *Fisher's  $\phi$ -test*:  $\phi = 4.339$ ,  $p < 0.01$ ). During the study, 96% of students positively evaluated the structure and content of the course.
8. The experimental verification confirmed that the activation of artistic and cognitive activity is achieved through interactive and experimental teaching methods, project-based work, a specialized educational environment, and reflection. These elements engage students in creative activity and foster sustained interest and motivation for further self-development.
9. **The results obtained contributed to the solution of an important scientific problem** consisting in *the theoretical substantiation, development, and experimental validation of a propaedeutic course for the training of graphic arts students based on the study of the specific features of book graphics, aimed at increasing the effectiveness of their professional preparation*. The solution to this problem was *ensured through the substantiation of the conceptual and didactic principles for structuring the propaedeutic course in book graphics as a basis for forming in students a holistic understanding of the book as an artistic object; the development of methods for activating the artistic and cognitive activity of students and organizing the educational process oriented toward the integration of theoretical knowledge and practical skills in the field of book graphics; and the identification of pedagogical conditions and the creation of an educational environment that promote the development of professional competence, creative thinking, and project-oriented thinking in the process of mastering the artistic and technical aspects of book graphics*.

Based on the conclusions drawn, we propose the following **recommendations**:

*For the Ministry of Education and Research and relevant authorities*: given the cultural and social significance of the book, include book graphics among the priority areas for the professional training of graphic design students; establish and develop support centers, online platforms, and professional development courses for instructors.

*For specialized higher education institutions*: integrate a propaedeutic course, "Artistic and Technical Aspects of Book Graphics," into the curriculum; provide students with access to up-to-date graphic software; create an engaging educational environment and support experimental forms of learning; and strengthen partnerships with publishing houses and the media industry for collaborative projects.

*For instructors of specialized disciplines*: cultivate in students an understanding of the book as a synthetic art form; employ interactive and project-based teaching methods using digital tools;

develop students' reflective thinking, skills for independent and collaborative work, authorial style, and professional growth.

*For graphic design students:* approach book graphics as a tool for professional development and the formation of transversal competencies, based on mastering and applying both traditional graphic techniques and digital tools; stay informed of current trends and engage in a variety of creative projects.

We see *the prospects for further research* in the field of artistic exploration of book graphics in the format of e-books, digital applications, books with augmented and virtual reality (AR/VR), and multimedia projects.

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## AUTHOR'S PUBLICATIONS RELATED TO THE RESEARCH TOPIC

### I. ARTICLES PUBLISHED IN SCIENTIFIC JOURNALS

#### a) Articles in foreign journals recognized as scientific by the national authorities of the respective countries:

1. TIMUȚA, A. The integration of digital technologies in students' training in the field of book graphics. În: *Review of Artistic Education*. no. 30, 2025. pp. 281–287 DOI: 10.35218/rae-2025-0038 / <https://doi.org/10.35218/rae-2025-0038> Disponibil: [Review of Artistic Education - 10.35218 / 30 / 2025 / 38\\_paper.pdf](#)

#### b) In journals listed in the National Register of specialized journals (with category indicated)

2. TIMUȚA, A. Digital tools as an essential factor in improving the professional skills of graphic artists-illustrators. În: *Revistă de teorie și practică educațională a Centrului Educațional PRO DIDACTICA*. Categoria B. Nr. 5 (3) 2025. pp. 44–48. ISSN 1810-6455 CZU: 37.016:[004+75/76] DOI: <https://doi.org/10.5281/zenodo.17455126> Disponibil: [https://ibn.idsi.md/ro/vizualizare\\_articol/238499](https://ibn.idsi.md/ro/vizualizare_articol/238499)
3. ТИМУЦА, А. Методологические основы проектирования образа персонажа в контексте книжной графики. În: *Studiul artelor și culturologie: istorie, teorie, practică*, Categoria B. 2025, nr. 1 (48), pp. 121–125. ISSN 2345-1408. CZU 769.2.041.021.2 DOI <https://doi.org/10.55383/amtap.2025.1.21>  
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### III. ARTICLES PUBLISHED IN CONFERENCE PROCEEDINGS AND OTHER SCIENTIFIC EVENTS

6. ТИМУЦА, А. Влияние технологий AI на формирование художественной идентичности студентов-графиков в процессе обучения книжной графике. În: *Materialele Simpozionului artistico-științific național cu participare internațională „Învățământul artistic — dimensiuni culturale și identitare”, din 28 octombrie 2025*. Chișinău: UPS „Ion Creangă” Facultatea Arte vizuale și design, 2025. pp. 175–182. ISBN 978-9975-48-307-0. CZU: 378.147:76+004.8=161.1 Disponibil: <https://dir.upsc.md/handle/123456789/8288/Materiale-Simpozion-Arte.pdf>
7. ТИМУЦА, А. Иллюстрация как метод формирования образного мышления: от восприятия к художественному образу. În: *Materialele Conferinței Științifice Internaționale Învățământul artistic — dimensiuni culturale*, 11 aprilie 2025, Chișinău: AMTAP, 2025. pp. 289-296. CZU 69.2:[159.955:159.923.37]DOI <https://doi.org/10.55383/iadc2025.88>  
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## CONFERENCE PAPERS ABSTRACTS IN CONFERENCE PROCEEDINGS

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**ANNOTATION**  
**TIMUTA Aliona,**  
**"Improving Graphic Design Students' Training Efficiency through**  
**the Study of Book Illustration Specifics"**  
**Doctoral thesis in educational sciences, Chisinau, 2026**

**Structure of the thesis:** introduction, three chapters, general conclusions and recommendations; bibliography — 206 sources, and 9 appendices, main text — 147 pages, 11 figures, 14 tables.

**Publications on the dissertation topic:** the research results have been published in 8 scientific papers.

**Key concepts:** efficiency enhancement of education, training of graphic arts students, specificity of book graphics, book graphics, professional competence, art education.

**Field of research:** pedagogy of higher professional education, methodology of teaching graphic disciplines.

**Purpose of the research:** to theoretically substantiate the conceptual and methodological foundations for training graphic arts students through the study of the specific features of book graphics, as well as to develop, implement, and experimentally validate a pedagogical model that enhances the effectiveness of the educational process and supports the formation of professional competencies in the field of book graphics.

**Research objectives:** to analyze and scientifically interpret the theoretical and methodological foundations and approaches to teaching graphic disciplines, and to determine the role of book graphics in the formation of professional competencies of graphic arts students; to identify and systematize the main concepts, principles, and artistic and technical features of book graphics in both historical and contemporary contexts; to determine the methodological, scientific-technical, and praxiological foundations for activating the artistic and cognitive activity of graphic arts students in the process of studying book graphics; to develop a system of criteria and indicators for assessing the level of formation of professional competencies of graphic arts students in the field of book graphics; to develop and implement a pedagogical model aimed at increasing the effectiveness of training graphic arts students through the study of the specific features of book graphics; to experimentally validate the effectiveness of the developed pedagogical model and determine its influence on the formation of professional competencies of graphic arts students in the field of book graphics, and to formulate practical recommendations for improving the educational process.

**The scientific novelty and originality of the research lie in the following:** the educational potential of book graphics as an integrative field of artistic book design within the system of professional training of graphic arts students has been theoretically substantiated; the content of the concept of "*artistic and cognitive activity*" has been clarified, and the pedagogical conditions for its activation in the process of teaching book graphics have been determined; a system of principles for structuring a propaedeutic course in book graphics has been developed; an interdisciplinary pedagogical model for improving the training of graphic arts students through the study of the specific features of book graphics has been developed and experimentally validated; the structure and content of the propaedeutic course aimed at the formation of professional competencies have been proposed.

**Research results that contribute to solving an important scientific problem in the field consist of:** the scientific interpretation and clarification of key concepts related to the specificity of book graphics and the activation of students' artistic and cognitive activity; the development of an interdisciplinary pedagogical model aimed at improving the professional training of graphic arts students; the creation of a system of criteria and levels for assessing the formation of professional competencies in the field of book art; the substantiation of a system of pedagogical principles for structuring a propaedeutic course in book graphics; and the introduction into the curriculum of the course "*Artistic and Technical Aspects of Book Graphics*", which ensures the integration of theoretical knowledge with practical skills in book design and contributes to the development of professional and transversal competencies.

**Theoretical significance of the research** lies in advancing the theory and methodology of professional art education in the fields of graphic art and graphic design. The obtained results expand scientific understanding of the pedagogical potential of book graphics as an integrative field of artistic book design within the system of training graphic arts students. The pedagogical foundations for activating artistic and cognitive activity in the process of teaching book graphics have been substantiated. The developed pedagogical model contributes to the further development of scientific approaches to organizing the teaching of graphic disciplines and to the formation of a holistic system of professional competencies of future book artists.

**Practical significance of the research** lies in the development and implementation of the propaedeutic course "*Artistic and Technical Aspects of Book Graphics*" in the educational process; the possibility of applying the developed pedagogical model in teaching graphic disciplines in higher education institutions; the use of the developed system of practical assignments and methodological recommendations in organizing classes on book graphics; the application of criteria and indicators for assessing the level of formation of professional competencies; and the formulation of recommendations for improving the training of students within the system of higher art education.

**The implementation of scientific results** was carried out at the AMTFA within the teaching activities of the Graphic Arts specialization, as well as in scientific publications (8) presented in the proceedings of (11) national and international conferences.

**ADNOTARE**  
**TIMUȚA Aliona,**  
**„Eficientizarea instruirii studenților-graficieni**  
**prin intermediul studierii specificului graficii de carte”**  
**Teză de doctor în științe ale educației, Chișinău, 2026**

**Structura tezei include:** introducere, trei capitole, concluzii generale și recomandări, bibliografie din 206 titluri, 9 anexe, 147 pagini text de bază, 11 figuri, 14 tabele.

**Publicații la tema tezei.** Rezultatele cercetării sunt reflectate în opt lucrări științifice.

**Concepte-cheie:** eficientizarea instruirii, instruirea studenților-graficieni, specificul graficii de carte, grafica de carte, competență profesională, educație artistică.

**Domeniul cercetării:** pedagogia învățământului profesional superior, metodologia predării disciplinelor grafice.

**Scopul cercetării** constă în fundamentarea teoretică a bazelor conceptuale și metodologice ale instruirii studenților-graficieni prin valorificarea specificului graficii de carte, precum și în elaborarea, implementarea și validarea experimentală a unui model pedagogic care să asigure eficientizarea procesului de instruire și formarea competențelor profesionale în domeniul graficii de carte.

**Obiectivele cercetării:** analizarea și interpretarea științifică a fundamentelor teoretice și metodologice, precum și a abordărilor de predare a disciplinelor grafice și determinarea rolului graficii de carte în formarea competențelor profesionale ale studenților-graficieni; identificarea și sistematizarea principalelor concepte, principii și particularități artistico-tehnice ale graficii de carte în context istoric și contemporan; determinarea fundamentelor metodologice, științifico-tehnice și praxiologice ale activizării activității artistico-cognitive a studenților-graficieni în procesul studierii graficii de carte; elaborarea unui sistem de criterii și indicatori pentru evaluarea nivelului de formare a competențelor profesionale ale studenților-graficieni în domeniul graficii de carte; elaborarea și implementarea modelului pedagogic de eficientizare a instruirii studenților-graficieni prin studierea specificului graficii de carte; validarea experimentală a eficienței modelului pedagogic elaborat și determinarea influenței acestuia asupra formării competențelor profesionale ale studenților-graficieni în domeniul graficii de carte, precum și formularea unor recomandări practice pentru perfecționarea procesului educațional.

**Noutatea și originalitatea științifică a cercetării** rezidă în fundamentarea teoretică a potențialului educațional al graficii de carte ca domeniu integrativ al proiectării artistice a cărții în cadrul sistemului de formare profesională a studenților-graficieni; în clarificarea și operaționalizarea conceptului de „activitate artistico-cognitivă”, precum și în determinarea condițiilor pedagogice necesare activizării acesteia în procesul instruirii în grafica de carte; în elaborarea unui sistem coerent de principii care fundamentează conceperea cursului de grafică de carte; în proiectarea și validarea experimentală a unui model pedagogic interdisciplinar orientat spre eficientizarea procesului de instruire prin valorificarea specificului graficii de carte; în elaborarea structurii și conținutului cursului „*Dimensiuni tehnice și artistice în grafica de carte*”, conceput ca instrument didactic orientat spre formarea competențelor profesionale ale viitorilor graficieni.

**Rezultatele obținute în cadrul cercetării, care contribuie la soluționarea unei probleme științifice relevante,** vizează: interpretarea științifică și precizarea conceptuală a noțiunilor-cheie referitoare la specificul graficii de carte și la mecanismele de activizare a activității artistico-cognitive a studenților-graficieni; elaborarea unui model pedagogic interdisciplinar orientat spre creșterea eficienței formării profesionale a acestora; fundamentarea și structurarea unui sistem de criterii, indicatori și niveluri de evaluare a gradului de dezvoltare a competențelor profesionale în domeniul artei cărții; argumentarea sistemului de principii pedagogice care stau la baza proiectării cursului propedeutic de grafică de carte; precum și implementarea în planul de învățământ a cursului „*Dimensiuni tehnice și artistice în grafica de carte*”, conceput ca demers integrativ ce asigură articularea cunoștințelor teoretice cu abilitățile practice de proiectare artistică a cărții și contribuie la dezvoltarea competențelor profesionale și transversale ale studenților-graficieni.

**Semnificația teoretică a cercetării** rezidă în dezvoltarea și aprofundarea fundamentelor teoriei și metodicii învățământului artistic profesional în domeniul artei grafice și al designului grafic. Rezultatele obținute contribuie la extinderea și consolidarea reprezentărilor științifice privind potențialul pedagogic al graficii de carte ca domeniu integrativ al proiectării artistice a cărții în cadrul sistemului de formare a studenților-graficieni. Totodată, au fost fundamentate bazele pedagogice ale activizării activității artistico-cognitive în procesul de instruire în grafica de carte, prin configurarea unor repere conceptuale și metodologice coerente. Modelul pedagogic elaborat susține dezvoltarea ulterioară a abordărilor științifice privind organizarea predării disciplinelor grafice și contribuie la structurarea unui sistem integrat de competențe profesionale ale viitorilor artiști ai cărții.

**Valoarea aplicativă a cercetării** constă în elaborarea și implementarea în procesul educațional a cursului propedeutic „*Dimensiuni tehnice și artistice în grafica de carte*”, precum și în fundamentarea unui model pedagogic care poate fi valorificat în predarea disciplinelor grafice în instituțiile de învățământ superior. Contribuțiile practice includ aplicarea sistemului de sarcini formative și a recomandărilor metodice elaborate în organizarea activităților didactice la disciplina grafica de carte; utilizarea criteriilor și indicatorilor de evaluare a nivelului de formare a competențelor profesionale în domeniul artei cărții; precum și formularea unor direcții de optimizare a pregătirii studenților-graficieni în cadrul sistemului învățământului artistic superior.

**Implementarea rezultatelor științifice** a fost realizată în cadrul AMTAP, specialitatea Grafică, și în (8) publicații științifice incluse în reviste de profil și materialele (11) conferințelor naționale și internaționale.

## АННОТАЦИЯ

ТИМУЦА Алёна,

### *«Повышение эффективности обучения студентов-графиков посредством изучения специфики книжной графики»*

Диссертация на соискание учёной степени доктора педагогических наук,  
Кишинёв, 2026

**Объем и структура диссертации:** введение, три главы, общие выводы и рекомендации, основной текст — 147 страниц, библиография — 206 источников, 14 таблиц, 11 рисунков и 9 приложений.

**Публикации на тему диссертации:** результаты исследования опубликованы в 8 научных работах.

**Ключевые слова:** повышение эффективности обучения, обучение студентов-графиков, специфика книжной графики, книжная графика, профессиональная компетентность, художественное образование.

**Область исследования:** педагогика высшего профессионального образования, методика преподавания графических дисциплин.

**Цель исследования:** состоит в определении и теоретическом обосновании концептуальных и методологических основ обучения студентов-графиков посредством изучения специфики книжной графики, а также в разработке, внедрении и экспериментальной апробации педагогической модели, направленной на повышение эффективности обучения и формирования профессиональных компетенций в области книжной графики.

**Задачи исследования:** проанализировать и научно интерпретировать теоретические и методологические основы и подходы к обучению графическим дисциплинам и определить роль и особенности книжной графики в формировании профессиональных компетенций студентов-графиков; выявить и систематизировать основные понятия, принципы и художественно-технические особенности книжной графики в историческом и современном контексте; определить научно-теоретические, методологические и праксиологические основы активизации художественно-познавательной деятельности студентов-графиков в процессе изучения книжной графики; разработать систему критериев и показателей оценки уровня сформированности профессиональных компетенций студентов-графиков в области книжной графики; разработать, внедрить и экспериментально апробировать педагогическую модель повышения эффективности обучения студентов-графиков посредством изучения специфики книжной графики; оценить функциональность компонентов педагогической модели и определить их влияние на развитие профессиональных компетенций студентов-графиков в области книжной графики, а также сформулировать практические рекомендации по совершенствованию образовательного процесса.

**Новизна и оригинальность исследования:** заключается в системном подходе к использованию потенциала книжной графики для повышения эффективности подготовки студентов-графиков. Оригинальность исследования заключается в разработке междисциплинарной педагогической модели, учитывающей взаимосвязь теоретических знаний, практических умений и творческого самовыражения студентов.

**Научная проблема, разрешённая в исследовании,** заключается в теоретическом обосновании, разработке и экспериментальной апробации пропедевтического курса подготовки студентов-графиков на основе изучения специфики книжной графики, направленного на повышение эффективности их профессиональной подготовки. Решение данной проблемы обеспечено: обоснованием концептуальных и дидактических принципов построения пропедевтического курса по книжной графике как основы формирования целостного представления о книге как художественном объекте; разработкой методов активизации художественно-познавательной деятельности студентов и организации учебного процесса, ориентированного на интеграцию теоретических знаний и практических навыков в области книжной графики; определением педагогических условий и формированием образовательной среды, способствующих развитию профессиональной компетентности, творческого и проектного мышления в процессе освоения художественных и технических аспектов книжной графики.

**Теоретическая значимость исследования:** обусловлена результатами исследования, которые способствуют развитию теории и методики профессионального образования в области графики и графического дизайна. Предложенная педагогическая модель расширяет представления о возможностях использования различных видов графического искусства для повышения эффективности учебного процесса и формирования целостной системы профессиональных компетенций будущих художников-графиков.

**Практическая значимость работы:** заключается в том, что разработанная педагогическая модель может быть использована преподавателями в высших учебных заведениях для совершенствования учебных планов и программ, разработки учебно-методических материалов и организации практических занятий. Внедрение результатов исследования в образовательный процесс позволит повысить качество подготовки студентов-графиков, их конкурентоспособность и поспособствует профессиональной самореализации.

**Внедрение научных результатов:** осуществлено в АМТИИ в преподавательской деятельности на специальности Графика, а также в научных публикациях (8), представленных в материалах национальных и международных конференций (11).

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