



## A modern approach to applied art

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### ABSTRACT

This article deals with the modern approach to applied arts, folk applied art - painting, examples of applied art

### Keywords:

Decoration, graphics, applied arts, image, handicrafts, decoration, symbolic image, fine arts

The artistic principle lives in the material culture of the people in all its forms: from household items to works of art and crafts. Folk applied art is a source of painting, graphics, decorative and applied arts-professional art. Its uniqueness is its close connection with a person's lifestyle and way of life. Folk art serves as a guardian of the spiritual and moral culture of mankind. The decorations and ornaments of the products of folk craftsmen were originally sacred and mythological in nature, they were symbolic images, reflecting the image of natural harmony, world order. Over time, decoration has become not only the decoration of an object, but it has always obeyed the general compositional laws of fine art in relation to the form of the product and its purpose.

The ancient roots of Russian folk art are very well studied by researchers of the twentieth century (M. V. Alpatov, V. A. Baradulin, A. V. Bakushinsky, P. G. Bogatyrev, V. M. Vasilenko, V. S. Voronov, G. L. Dain, M. S. Kogon, A. S. Kanzedikas, D. S. Likhachev, Yu.M. Lotman, M. A. Nekrasova, B. V. Rauschenbach, et al., E. P. Olesina, Yu.N. Protopopov, Yu.V. Mann et al.).

In the second half of the twentieth century, artists and educators turned to the possibilities of decorative and applied arts (DPI) in their classes with children and adolescents. DPI classes have high humanistic and educational potential. In addition, in such classes, the product of children's creativity has a characteristic, figurative form. T. Ya Shpikalova, V. V. Koreshkov, V. N. Polunina, L. G. Savenkova, L. V. Ershova, N. R. Makarova, R. A. Gilman, N. M. Sokolnikova and others made a great contribution to the development of methods of teaching the basics of folk and decorative arts. The main system of introducing children to folk art has become a holistic approach, the essence of which is to study the artistic heritage of art, as well as the formation of aesthetic qualities, spiritual values, developing students' creative abilities through decorative and applied arts. Children's creativity is activated during decorative and applied arts classes. However, modern pedagogical science is no longer satisfied with the approach when the law of "repetition-variation-improvisation" is the basic law and the level of mastery in decorative and applied arts. Modern research begins to consider DPI lessons from different

perspectives: for example, E. S. Lykova considers them decorative in the visual activities of young schoolchildren, E. N. Sukholentseva-young school in rural areas with the help of folk decorative and applied arts in additional education Methodological system of aesthetic education of students, T. P. Malakhova - spiritual and moral education of adult school students in the circle classes on Russian ethnographic embroidery, E. A. Bazhenova-Development of creative abilities of students of grades 1-3. In Bodrov's dissertation research, the activation of creative self-development of schoolchildren in art ceramics classes, the formation of artistic and aesthetic needs of schoolchildren with the help of S. A. Sandyukova-folk decorative and applied arts.

We believe that artistic tasks and types of creative activities in decorative arts classes should be appropriate to their time, region, and interesting and relevant for the child. Classes of decorative and applied arts are the field of formation of personal culture and the field of mastering in all forms of manifestation of cultural heritage: national, regional, universal, historical. In such classes, it is advisable to use integrated forms of education that allow the child to form a holistic picture of the world.

The modern concept of integrated education (D. B. Bogoyavlenskaya, A. V. Brushlinsky, V. N. Drujinin, N. S. Leyts, A. M. Matyushkin, B. P. Yusov, L. G. Savenkova, E. A. Ermolinskaya, A. V. Khutorsky, N. A. Vetlugina, T. Ya Shpikalova, Yu.N. Prot. , A. M. Verbenets, I. A. Lykova, T. G. Ruban, etc.) solves the problems of poly-artistic development of the child's personality, expands the boundaries of knowledge to consider ideological and universal problems in the classroom. It shapes students' ability to comprehensively and comprehensively review, implement, and evaluate situations presented in a variety of academic disciplines, as well as real-life events; expands the boundaries of research within a single art; allows children to take an active part in the creative process; forms a holistic artistic consciousness of different academic disciplines. the student allows him or her to adequately comprehend works of art and events of reality; forms aesthetic evaluations and preferences;

provides ample opportunities to choose the direction of development; fulfills the desire to actively express oneself in one or more types of creativity, activates freedom of creative expression, interest and need to communicate with art; creates a culturally, intellectually, creatively active space, the center of which becomes the personality of the student.

Types of decorative and applied arts are based on one category - "artistic image". The unique nature of all forms of art corresponds to the ability of "every child to engage in artistic activity and all forms of creativity based on the natural poly-artistic nature of creativity" (B. P. Yusov), as well as patterns of art perception. This ability is based on the child-specific forms of visual-imaginative and visual-effective thinking. The perception of the surrounding reality is understood by the child through the perception of works of decorative and applied art, which include a figurative picture of the world, based on the emotional and imaginary priorities of perception. Decorative and applied art was originally poly-artistic. Singing culture and folklore can also be included in the creative classes. Child development is a harmonious system of entering the child's learning process and the gradual development of cultural heritage, revealing their creative potential, self-awareness in creativity.

Integration as a modern pedagogical technology opens up a wide range of possibilities for the teacher to "build" the learning process of each individual lesson based on the objectives, goals and capabilities of the lesson. E. A. Ermolinskaya defines an integrated approach as an acceptable form of a child's natural access to a gradually becoming more complex educational space, which requires the teacher to reconsider the curriculum and methodological developments in the direction of expanding the learning space. Enrichment of information and cognitive flow occurs through the use of information from other academic disciplines and finding options for "openness" of one's subject to other academic disciplines. It is the unity of effort of the teacher and the students in the process of solving the set artistic task. Art as a field of knowledge implies various correct decisions,

the basis of which will be the forms of creative thinking, life experience, the level of development of the emotional and imaginary sphere, the peculiarities of critical and creative thinking. The need to pursue the direction of developing creative, creative, inquisitive thinking and cognitive technology skills.

A child's artistic creation is considered by researchers not only as a final product but also as a process. In it, the child manifests as a social person. In his works, the child reflects the world around him, the reality around him. It's a creative process because drawing creates an artistic image and makes a creative start. A child's creativity is always based on his or her idea of the world, self-awareness and understanding in this world, and self-expression.

We see a lesson in an additional education institution for children as a process of active collaboration between teacher and student if the teacher knows how each student he or she is working with feels. It is when the student finds it difficult to generalize their knowledge and ideas independently, when the information is multifaceted or the task at hand is multifaceted, and when the desired object or topic is completely e. 'tibor can come to the rescue in a timely manner when needed. poly-artistic development is successful. The basis for this should be based on a team creative approach, which allows even the weakest student to quickly get used to and work on themselves.

The main link in our pedagogical work with children is the creation of an artistic image - the creation of children's work and the organization of an exhibition of artistic creation, from the moment of conception (idea) to its implementation. With a child-centered learning space, the interaction between teacher and child, child and parent, parent and teacher creates a conducive collaborative environment. Our pedagogical research is based on the assumption that the development of students' creative activity in art and craft classes will be effective in the following conditions. First, students' creative activity is formed in the process of interaction with universal values in works of art and is characterized by personal

self-development and interpersonal interaction, co-creation as an important quality of the individual. understood. Second, creative activity serves as a pedagogical tool for the development of artistic and creative activity of students in decorative and applied arts classes as a special type of activity to realize the emotional and intellectual connection of the artist and the spectator through mediation. Third, in the process of teaching decorative and applied arts, a specially designed system of lessons is used to shape creative activity, including a step-by-step system of its development and methods appropriate to each stage. Fourth, the curriculum of additional education for children can meet the requirements of variability, integration, and a variety of decorative, such as collage, stained glass, jigsaw, batik, mosaic, silhouette carving, embroidery, etc. and should include applied arts.

The experimental base of the study is MOU DOD "Leninsky House of Children's Creativity", "Ya" studio, "Solovushka" D / s preparation group No. 16, "Sunny" D / S No. 64, Magnitogorsk No. 108. A total of 10 children aged 90 to 6 years were involved in the experiment.

We have developed and tested an integrated lesson system to shape children's creative activity in art and craft classes. The process of acquainting students with decorative and applied arts is carried out taking into account the psychophysiological features of children at different stages of artistic development. A distinctive feature of the artistic and creative activity of children aged 6-10 years is that it continues on an emotional and emotional basis. Children enter the fascinating world of art and master it in connection with the whole and the life around them.

The content of the program is built around three areas of artistic activity: visual, constructive and decorative-applied, which allows you to make full use and mastery of different visual materials, to study the types of decorative and applied arts. In the first phase of the course, decorative and applied arts work alongside other art forms as one of the ways in which a person develops the world artistically.

The main components of the study and development of decorative and applied arts are stylization, expressive means of decorative art, decorative composition, decorative composition.

Familiarity with the expressive means of decorative and applied arts and figurative language will help children to be born with original sketches of decorative compositions. The traditionality of the language of decorative and applied arts is taken into account in a cycle of preparatory tasks — exercises aimed at solving problem situations, working with tasks, initial forms to help complete an image, developing and creating a sketch of future work.

Classes in decorative composition are aimed at developing in children independent artistic ideas that emerge in the process of working with different materials, and a material with unique characteristics is the starting point for the development of an artistic idea. Decorative art is characterized by a certain character of the painting, a special, planar structure of the composition. The construction of such compositions often presents students with a very difficult task of generalizing, simplifying, depending on the material and technique, processing natural shapes into decorative images - collage, stained glass, batik, graphic composition, ceramic or textile panels.

The organization of lessons in the system of additional education of children allows to involve different types of art - music, literature, oral folk art, theater to organize the perception and absorption of the subject. Thus, the program is combined in the form of its own content and classes.

Topics such as "Flora and Fauna", "City", "Mythology", "Reality and Fantasy", "Contradictions", "Self-Portrait", "My World", and "Time" were fun for the children. "Patch fantasies", "travel", "fantasy world", "these are funny animals", "circus" and more.

Form, color, compositional dominance, plot, space, dynamics, national color in traditional and decorative art actively influence the feelings, emotions, imagination and imagination of the child. Using stylization techniques, relying on folklore and traditional

folk art, children create vivid images from mythology: birds "Sirin", "Polkan", "Mokoshi", "brown", "Goblin", "mermaid", "Kikimora," "blue bird." Based on national DPI motifs, they study and revise images of Russian embroidery, paintings, carved elements, and create prototypes of "birds," "horses," "lions," and so on.

Activity (high level)

Cognitive performance. The child knows works of art that reflect the values of spiritual culture, the authors of which are broader than the requirements of the program, get acquainted not only with classical but also modern works of art, know patterns and examples of spiritual works (cultural works of their people) and able to make connections with his experience.

Emotional indicator. The child perceives the mental state of the other person and expresses feelings similar to those perceived through facial expressions (smiles, spooning), pantomime (actions, gestures), speech intonation (voice mimicry); kinship, experiences a sense of unity with the subject, discovers the inner life in him, shows a non-utilitarian (aesthetic) attitude to him, understands his individuality and self-worth

Behavioral index. The reader feels the need to communicate in accordance with "eternal themes" (about man and his purpose, the meaning of life, beauty, truth, goodness, etc.) and at the level of perceiving creativity) demonstrates initiative and desire to express.

Practical indicator. The student creates a bright artistic image, original composition, knows how to use stylization techniques. His works are characterized by a high degree of variability (creative approach to the task), generalization, breadth of knowledge transfer, productive activity. The child enjoys work, has the ability to work in creating teamwork, has a variety of visual materials and techniques, and uses them extensively to realize his or her idea.

Motivational (intermediate)

Cognitive performance. The child knows works of art that reflect the values of spiritual culture and their authors. Knowledge is limited to application materials; knowing the patterns and patterns of spiritual actions is fragmented, the child does not connect the acquired

knowledge with the experience of personal experience.

**Emotional indicator.** The student responds to clear appearances of the other person's emotional experiences and demonstrates emotions perceived through facial expressions, pantomime, intonation; the "feeling" of the subject's "inner life" does not always occur independently.

**Behavioral index.** The child is interested in communication in the direction of "eternal topics", is willing to interact, but does not take the initiative to interact; artistic and aesthetic activity is of a reproductive nature.

**Practical indicator.** The artistic image is integrated, but with the help of the teacher the child enjoys the process of drawing, the teacher helps in the process of working on the composition. The student has the basic visual materials and techniques, can use the expressive possibilities of painting, graphics, decorative and applied arts, reproductive activities. In the creation of collective work, when the result of the activity of one participant is closely related to the result of the previous and subsequent participant, a serial form is applied, taking into account the principle of the conveyor.

**Knowledge (low level)**

**Cognitive performance.** The child knows that works of art that reflect the values of spiritual culture are somewhat fragmented; ideas about patterns and patterns of spiritual action are shattered.

**Emotional indicator.** The student does not feel and react to the appearance of the other person's emotional experiences, does not pay enough attention to the world around him, does not try to "feel" his objects.

**Behavioral index.** The child participates in the conversation about man and his purpose, the meaning of life, beauty, truth, goodness, but does not want to; the child does not feel the need for artistic and aesthetic activities, communication with art.

**Practical indicator.** Stereotypical or copied composition is characteristic, low level of detail in the work; as a rule, the child is only focused on the result and the process does not interest him, he does not enjoy drawing. The activity

has a low level of mastery of reproductive, visual materials and techniques, using patterns suggested by the teacher. Collective work is created in a joint-individual form: participants first work individually according to the plan, and in the final stage everyone's work becomes part of the overall composition

We consider these criteria as criteria for evaluating the growth of creative activity. Observation tools are a test-cognitive, motivational, knowledge, author's questionnaire to determine the level of creative activity, which determines the level of knowledge of students about decorative and applied arts, as well as a system of criteria for assessing children's creative work. All of these allow the teacher to properly guide the student's artistic and creative development. A comparative analysis of the results of the implementation of the program we developed allowed to determine its effectiveness (see Figure 1). The diagram shows that in the experimental group, the indicators for the cognitive criterion increased by 25%, for the emotional criterion - by 25.4%, for the behavioral criterion - by 22.5%; for practice - 49.1%, while in the control group the indicators changed slightly. Thus, the growth of creative activity indicators: cognitive-11%; emotional - 5%, behavioral - 1%, practical - 10.1%

Practice has shown that decorative and applied arts classes have great pedagogical potential. They allowed to cultivate the taste of children in the samples of folk decorative art, to develop creative activity and to create beautiful and functional products for them. The final exhibitions at the end of the school year, celebrations with parents, master classes brought together not only the children but also their parents, as they were participants in a single process — co-authorship.

Thus, it is safe to say that decorative and practical exercises based on an integrated approach have high development potential. Children have an increased interest in the content of search tasks, a wide range of interests - a desire to engage in different and different types of activities, a desire to try their hand at different areas. All this will be the basis

for collecting different experiences and constantly processing it, turning it into new images, ideas. Involving interesting types of decorative and applied arts in arts and crafts classes in interaction with literature, music, and cultural heritage is not only reasonable but also effective.

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