



# The state of development of artistic and creative abilities of students in the classroom of applied decorative and applied art in modern educational practice

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**ABSTRACT**

The system of art education and upbringing can be understood only as an immanent reproduction of the needs of a Social Organism from a specific model of society. Only through the mechanism of artistic education can the purposeful development of creative abilities be carried out by rethinking the "I" of humanity (Hegel), the translation of external cultural structures (social norms, attitudes, tastes, needs) into internal stimuli of personality behavior, assuming the unity of aesthetic beliefs of the individual. his intuitive orientations and self-expression in all forms of artistic activity.

**Keywords:**

art, crafts, research, abilities, creative activity

The analysis of scientific research, publications, literature related to the problem of the development of creative abilities of students in the lessons of decorative, applied and folk art in higher educational institutions shows that there are a number of unsolved problems of a theoretical and practical nature that require urgent and careful study. Thus, the study of the laws of the development of creative abilities of students of art faculties for artistic and practical activities is of great importance in the process of teaching artistic creativity and folk crafts. the training of specialists is directly related to quality and acquires special theoretical and practical significance. At the same time, arts and crafts are as multifaceted as life itself, and currently have a sufficient range of unexplored manifestations that benefit scientific research and pedagogical practice. Including lace-making lessons, the aspect of developing students' creative abilities through a specially organized, purposeful process of creative activity in combination with musical art is poorly studied.

This aspect determines the relevance of determining the meaning and place of decorative and applied art classes as a possible effective means of improving the creative abilities of students, as a specific type of artistic and creative activity of a young person in the structure of the university educational process. At the same time, the theoretical and practical experience gained in the field of the positive influence of lace weaving on the personality of a student is not required by pedagogical practice. At the same time, among the various types of decorative and practical activities, lace weaving occupies a special place. It has a kind of artistic language, the uniqueness of which is that the various shades in the composition of the decorative image are successfully expressed not only with the help of various lace-making technologies, but also in the formation of the material. Generality and originality, abstraction and narrative, decorative and ingenuity in solving lace images are optimally combined for the development of students' creative abilities. In modern lace-

making, the best traditions of folk art have been preserved, old lace-making techniques are enriched with new ones. These masters are artists of E. A. Borisova, E. V. Fadeeva, S. B. Doroshenko, T. A. Maslova, O. K. glass. The most important contribution to the study of lace weaving was made by ethnographers and art historians V. A. Faleeva I.Ya. Boguslavskaya, J.I.B. Fedotova, M. A. Sorokin, etc. Boguslavskaya, S. N. Bondarchuk, A. I. Veselova, N. V. Simakina.

The analysis of psychological and pedagogical literature allowed us to draw our attention to studies devoted to the development of creative abilities of students, to establish that creativity is aimed exclusively at professional activity and special exercises designed to form personal qualities necessary for an artist of folk crafts, for example, linking theory with practice throughout his entire pictorial career.

The analysis of the practice of teaching lace weaving showed that in the learning process not enough attention is paid to the artistic expressiveness of the material, the peculiarities of technology, the peculiarities of composition. This leads to a number of shortcomings observed in educational work, the main of which are the lack of figurative integrity, harmony between the purpose of the object and the artistic solution, some stereotypes of compositions. Insufficient understanding by students of the peculiarities of the artistic language of this type of decorative and applied art leads to professional incompetence of the future teacher of the studio of decorative and applied art and, consequently, affects the development of his creative abilities, artistic and aesthetic culture, spiritual and value orientations. In the course of an experimental study determining the use of folk art in the classroom, we D. M. Relied on the works of Ashurov, J.A. Bolotin, A.M. Nolnikov, G. P. Puchkov, A.M. Khodzhaev and other specialists who have made a great contribution to the development of creative abilities in the conditions of fine arts classes at art and other faculties of universities. In the problem of the development of creative abilities of students in the process of teaching

decorative and applied arts at art faculties of universities, the aspect of time was not given enough attention.

The present study is devoted to solving the tasks of developing the creative abilities of students in the process of studying decorative and applied arts, where the development, creation and justification of a modern theoretical and methodological system is carried out. When studying the problem of developing students' creative abilities for artistic and practical activities, a contradiction has been revealed that has arisen in the system of artistic and pedagogical education: the lack of requirements and an adequate methodological base of society for the maximum use of intellectual and creative potential to ensure the prosperity of the Russian state, the lack of an integral methodological system for the development of students' creative abilities. In addition, objective difficulties in the development of students' creative abilities for artistic activity are aggravated by the following real contradictions between the teacher and the head of the art crafts studio:

- between the potential possibilities of lace weaving for the development of students' creative abilities and the underdevelopment of the process of creative self-development using this type of artistic creativity in the lessons of decorative and applied art;
- between the inherent versatility and complexity of the process of improving the creative abilities of students and the insufficient effectiveness of existing forms of training of specialists of this profile in universities;

- between the individual capabilities of each student and the predominantly mass nature of the training of future specialists in folk art.

These contradictions determined the problem of the study. It consists in the need to develop the creative abilities of students in the process of practicing decorative and applied art on the example of lace weaving. The purpose of our research was to solve the task of developing students' creative abilities through scientific substantiation, practical development and experimental verification of a system of

didactic means, forms, methods and techniques for developing students' creative abilities. The object of the research is the creative activity of students of the specialty "Folk Art" in classroom and independent lessons of decorative and applied art.

The subject of the study is the process of developing students' creative abilities, methodological conditions, pedagogical techniques, means and forms of educational work at lace-making lessons. The hypothesis of the study is that the development of creative abilities of students of art faculties of universities in the process of learning lace weaving is significantly improved and qualitatively improved if: the educational process is built taking into account the psychophysiological characteristics and individual capabilities of students; the development of creative abilities of students is based on a modern scientifically based teaching methodology, where the goals, objectives and content of training are aimed not only at the transfer of specific knowledge, skills and abilities, but also at the development of creative abilities, practical tasks and exercises. It is aimed at developing the creative abilities of students; the structure of the content exists as a dynamic system corresponding to the specific conditions of the pedagogical process in the study of lace weaving, the system of tasks is adapted to different levels of complexity and readiness of students, individual characteristics, creative abilities;

- education is focused on national traditions, works of musical folk art are used in the classroom.

The purpose and proof of the hypothesis put forward led to the formulation and solution of specific research problems:

-the study of scientific and theoretical literature in order to identify the foundations of the development of creative abilities of students in the process of decorative and applied arts;

- analysis of the psychophysiological and pedagogical foundations of the development of creative abilities; consider the historical ways of teaching lace weaving;

- to determine the optimal forms and methods of organizing the process of learning lace weaving;

-study of the modern system of education and identification of opportunities for successful educational work in the field of arts and crafts and the state of the organization of the educational process for the development of lace weaving;

- development of the structure and content of lace-making lessons for students of the specialty "Folk art";

-development of scientific and methodological recommendations for conducting lace-making classes aimed at developing students' creative abilities;

- experimentally test the developed training system with a set of training tasks of varying complexity;

- experimental verification of the effectiveness of the proposed methodology in the system of professional training of students.

The methodological basis of the research was the works of modern scientists: philosophers, psychologists, teachers, art history, art education, the creative heritage of folk art masters. To perform specific tasks at different stages of experimental work, various research methods were used:

-study, analysis and generalization of scientific and methodological, psychological and pedagogical, methodological and special literature on the topic of this study, including translations of foreign publications and periodicals;

- analysis of existing curricula of institutions of basic and additional education;

- monitoring of cognitive and creative reproductive and productive activities of students in lace-making lessons;

- conducting a control experiment on the proposed forms, methods and methods of training in order to test the effectiveness of the innovations being developed;

- statistical analysis and verification of the results obtained; generalization of the results and analysis of observations on the research problem.

The research methodology was based on such principles as objectivity, complementarity, mutual control of research methods.

Organization and stages of the study. The study was conducted in several stages from 2004 to 2008.

At the first stage of the study (2004-2005), the direction of the study was determined, the problem of the study was determined and its relevance was substantiated. The special literature on the problems of general and developmental psychology, pedagogy, philosophy has been studied, materials devoted to the nature of creativity, the development of human creative abilities, the teaching of decorative and applied arts, aesthetic education, art education and creative development of students of art and pedagogical specialties have been analyzed. The role and importance of creative abilities of students to applied art is revealed. The special literature on lace weaving has been studied from the point of view of the history of development, forms of existence, knitting technologies. The experience of teachers of decorative and applied arts, artists of decorative and applied arts, masters of folk crafts of various universities and art and vocational schools has been analyzed and mastered.

The research methodology is defined and its methodology is developed, a hypothesis is put forward, goals, objectives, research methods are formulated, the content of experimental classes is determined. To determine the initial positions of the study, its problems and methodological justification on the basis of YSU, a determinant experiment was conducted. T. N. Khrennikova and the Faculty of Design of YSU. I. A. Bunin. Based on the results of the analysis of additional education programs, taking into account the basic rules for the development of creative abilities of the individual, an experimental program for the course of lace weaving was compiled, aimed at students of the specialty "Folk Art".

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