



Improving The Teaching Methods of Applied Decorative Arts on The Basis of Creative Educational Technologies

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ABSTRACT

The article provides general information about applied decorative arts. In addition, the methods of teaching applied arts and their application are described in detail. Creative learning technologies that can be used in the teaching of applied decorative arts are also analyzed using examples.

Keywords:

Decorative Arts, Methods Of Teaching, Creative Learning Technologies, Creative Plans, Artistic Crafts, Folk Art.

I. Introduction

During the period of restructuring of socio-economic relations in society, moral and aesthetic education, artistic and technological education of the younger generation is of great importance. The formation of spiritual and moral qualities and value orientations of the individual should be carried out in unity with the development of creative activity. The basis for the development of spiritual and value orientations, the creative development of student youth is the humanization of the educational process, its openness to culture (scientific, technical, informational, social, design, etc.), as the main characteristic of the educational process, studying process, personal in a person, conditions for his development and self-realization, moral and creative plans. The levels of a person's culture are the sources of his interest in creative activity, increasing individual intellectual capabilities. The study of arts and crafts in the system of preparing the younger generation for life contributes to the implementation of the artistic, moral, aesthetic, labor education of students, their introduction

to work at school and extracurricular activities, circles, their formation and development as a creative person. In recent years, new approaches to teaching arts and crafts and fine arts, general cultural disciplines have appeared which are designed to contribute, along with the enrichment of educational material and its focus on spiritual and moral problems, as well as the inclusion of students in various types of creative activity. Modern achievements of pedagogy, psychology, philosophy, art history and other sciences reveal various problems associated with the moral and ethical influence of folk crafts and crafts on the development of personality. Decorative and applied art, like other types of art, like the entire system of education and culture, is designed not only to mitigate life's contradictions, but also to purposefully influence the morality and spirituality of the younger generation.

II. Literature review

The works of many leading researchers are devoted to the problems of arts and crafts in the aesthetic struggle, nutrition and artistic

education of young people. A significant contribution to the development of these issues was made by A.V. Bakushinsky, P. Blonsky, S. Shatsky and others, who considered arts and crafts as an important component of children's lives, an effective means of teaching. An invaluable contribution to the substantiation of the theoretical foundations of the aesthetic and labor education of the younger generation was made by N.K. Krupskaya, A. Makarenko, A. Lunacharsky, and V. Sukhomlinsky. Various aspects of teaching arts and crafts to schoolchildren are considered in the works of V.A. Baradulina, I. Volkova, N.A. Goryaeva, Kh.I. Makhmutova, B. Emensky, A. Semenova, A.S. Khvorostova and others. The problems associated with the use of the educational impact of folk arts and crafts on the formation of a student's personality are reflected in a number of dissertations. M.A. Abdi-rasimova, T.Y. Bautruk, N.A. Goryaeva, H.M. Dikinova, N.V. Efremichev, P.V. Losyuk, S.N. Novikov. L.S. Nersisyan, D.G. Pilipenko, M.V. Sokolov, D.A. Khvorostova and others, where approaches are outlined and conditions are determined that ensure active perception and practical assimilation of folk art in certain areas (on the basis of artistic crafts, in the process of exposure to various types of folk art, in unity with labor training, in the context of a lesson and extracurricular activities).

Decorative and applied arts in the system of vocational training (methodological, technological, artistic) of students of pedagogical universities (hudgraf, main faculty, labor training) have also been reflected in a number of dissertations in recent years, which are of particular interest from the point of view of terminology; our research. E.V. Alekseeva, E. Atadaeva, S. I. Botova, T.A. Davydova, M. Daragan, L.P. Zarechnoy, A.E. Lapshina, R.G. Lomonosov, P. Magomedova, A. Nasyrova, G.A. Porevskoy, O. N. Popova and others, in which various aspects of the role of DPI in the development of creative activity of students, aesthetic and professional development of the individual are considered, and ways of improving teaching methods are outlined.

III. Analysis

The analysis of the problem revealed the following contradictions: between the awareness of the needs of modern society in a number of new pedagogical specialties (in particular, teachers of arts and crafts and folk crafts) and the lack of a scientifically based approach to developing a model for their activities and learning; between the need for a modern education system for teachers with an art education, mastering the basics of arts and crafts and artistic design, and the lack of an integral system for studying arts and crafts in the framework of teacher training; - between the need for the creative formation of the future teacher of arts and crafts and the underdevelopment of the pedagogical conditions for vocational training, contributing to this, the implementation of the requirements of the State Educational Standard of Education in software and the social order of society.

These contradictions made it possible to formulate the research problem; which consists in defining a set of supporting pedagogical conditions; level of subject artistic and technical) training of future teachers of arts and crafts in accordance with the requirements of modern society.

The methodological and theoretical basis of the article is: works of philosophers, psychologists, teachers on the all-round development of personality (B.G. Ananiev, P.Y. Galperin, M.S. Kagan, A.N. Leontyev, N.I. Talyzin, etc.); psychological theory about the priority of activity in the development of personality (Y. T. Vygotsky, P. Y. Galperin, A.N. Leontiev, S.L. Rubinstein); the concept of labor (technological) training (P.R. Atutov, S.Y. Batyshev, Y.K. Vasiliev, V.A. Polyakov, V.D. Simonenko, Y.L. Khotuntsev, etc.); the works of leading domestic scientists-didactics (Y.K. Babansky, V.V. Kraevsky, I.Y. Lerner, M.N. Skatkin, etc.); problems of the development of students' creative abilities, considered by famous psychologists (B.G. Ananiev, L.S. Vygotsky, V.V. Davydov, L.V. Zankov, T.V. Kudryavtsev).

In the article, the following theoretical and empirical research methods were used: analysis of psychological and pedagogical,

socio-economic, technical, technological and historical literature, literature on teaching arts and crafts and arts and crafts, analysis of the state of theory and practice of teaching arts and crafts in schools, out-of-school and other educational institutions, pedagogical modeling, testing, observation, analysis of the products of educational and creative activities of students, pedagogical experiment.

The scientific novelty and theoretical significance of the article in the fact that: the pedagogical conditions for the training of a teacher of arts and crafts, which implement the requirements of the State Educational Standard of Higher Professional Education and the social order of society, have been determined; a model of activity (qualification characteristic) of a teacher of arts and crafts has been developed; a model of subject (artistic and technological) training of the future teacher of arts and crafts has been developed.

The practical significance of the article in the fact that a system of subject-technological training of the future teacher of arts and crafts, a complex of teaching materials on various types of students' activities, taking into account interdisciplinary relations, has been developed; The theoretical provisions and conclusions contained in the work find application in the development and conduct of training for the future teacher of arts and crafts, and can also be used in the practice of other educational institutions.

IV. Discussion

Today, artistic activity is influenced by a new trend driven by evolving technologies. Research has shown that new technologies have led to artistic innovations through the gradual transformation of artistic media content or the development of new media creation. "With the development of technological means, new forms of art emerge". The researcher cited art, internet art, satellite art, or large databases, as artists cited examples of emerging art forms as they added digital technology to their art practice. The following examples are seen as a contemporary art space with a scientific rather than an artistic look. The use of photography by artists through

various camera effects has also influenced traditional art practices. The use of computers has given birth to new art genres such as digital art, kinetic art, and more. Sculptors began using 3D scanners and a printer to replace sculptural items. Artists use Photoshop and illustration software to help create art forms. Before the advent of new technologies, artists effectively engaged their cognitive, affective, and psychomotor fields to conceptualize and display works of design or art, but much of the artistic practice today is technology-related. This diminished the originality of the works of art. Due to the frequent dependence on technology in the creation of works of art, individual styles, material manipulations and artistic performances through the Internet and other technological devices and platforms are declining.

As a result, they have weakened the spirit of creativity, originality, charisma, independence and individuality in the fine and applied arts. However, the benefits of technology for art and artists cannot be overestimated. New technologies helped in the production process; accuracy in terms of production capacity, man-hours savings and financial values, timely.

The impact of emerging technologies on the fine industry and applied art does not need attention in our technology world. New technologies have left no field untouched and art is no exception; Information and communication technology (ICT) has accelerated Consumption in art markets as Internet technologies facilitating global operations and new business models strengthening or supplementing an established art ecosystem. Emerging technologies have taken over the "life" of Art conceptualization, from implementation to all directions, exhibition, marketing, consumption and even nature conservation as a result of new trend partnerships. In line with this assertion, Samdanis concludes again technologies facilitate operations and collaboration creates a favorable environment for the art world and the art business development and application of technologies. In other words, technology, business and culture come together promoting

the arts and providing richer experiences customers and viewers; provided online platforms unlimited outlets for artists and their exhibitions works. In the past, artists depended on themselves producing their own works and intermediaries' demonstration and sale of products. Story is no longer the same as evolving technology. Technology has helped expose platforms and connecting artists with professional colleagues, art markets, collectors, galleries, museums, auction houses and other stands and sockets. These are new trends increased transparency in terms of origin and origin originality of works of art, purchases and auctions negotiates and ultimately stimulates the art ecosystem. These have actively intensified the globalization of art.

With Artworld's globalization through technology, it doesn't matter who local or international artists are. Over time, the Internet has provided a common world for any artist who wants to move. "This new dimension has inspired entrepreneurship in the arts through online business models and strengthened interactions with the audience. The "storm" of information production, collection, and consumption through social media has intensified a new dynamic in the arts. According to Jenkins, collective intelligence in art institutions influences the production and consumption of art in terms of crowd funding and democratization of choice, which are created through the view of online art galleries; develop a data-based service; allows the user and users to upload and share information about artwork, exhibitions, and the city experience; shaping trends and popularity of artists in terms of mobile apps, as well as art critiques in which users interact randomly on social media.

V. Conclusion

In the article on the development of an integral system of artistic and technological training and its approbation in the process of experimental work, the hypothesis put forward was confirmed, the research tasks were completed, the goal was achieved. In the course of the work, problems were identified that were not considered in this dissertation, but

are of theoretical and practical interest and require special consideration and detailed research. These include the development of a professional selection of applicants for this specialty, the creation of a scientifically grounded system of independent educational and creative work of students in the process of classroom and extracurricular activities, the improvement of the organizational and substantive aspects of specialization.

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