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- 13.00.00 Pedagogika fanlari
- 13.00.01 Pedagogika nazariyasi. Pedagogik ta'limotlar tarixi
- 13.00.02 Ta'lim va tarbiya nazariyasi va metodikasi (sohalar bo'yicha)
- 13.00.03 Maxsus pedagogika
- 13.00.04 Jismoniy tarbiya va sport mashg'ulotlari nazariyasi va metodikasi
- 13.00.05 Kasb-hunar ta'limi nazariyasi va metodikasi
- 13.00.06 Elektron ta'lim nazariyasi va metodikasi (ta'lim sohaları va bosqichlari bo'yicha)
- 13.00.07 Ta'limda menejment
- 13.00.08 Maktabgacha ta'lim va tarbiya nazariyasi va metodikasi
- 13.00.09 Ijtimoiy pedagogika
- 07.00.00 Tarix fanlari
- 19.00.00 Psixologiya fanlari
- 01.00.00 Fizika-matematika fanlari
- 02.00.00 Kimyo fanlari
- 03.00.00 Biologiya fanlari
- 09.00.00 Falsafa fanlari
- 10.00.00 Filologiya fanlari
- 11.00.00 Geografiya fanlari

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Pedagogika, psixologiya fanlariga ixtisoslashgan ilmiy jurnal



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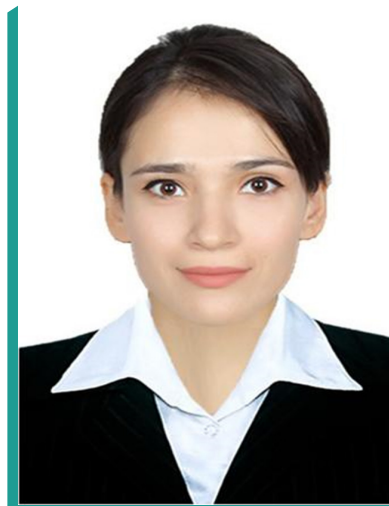
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SCIENTIFIC-THEORETICAL BASES OF DEVELOPING STUDENTS' CREATIVE ABILITY THROUGH FOLK PRACTICAL ART

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Abstract: The scientific and theoretical foundations of developing students' creative abilities through folk applied arts are analyzed. In particular, the mechanisms for forming aesthetic thinking, imagination, and independent creative activity in students through the traditions of national crafts and decorative-applied arts, as well as their integration into the educational process, are highlighted. The study substantiates pedagogical technologies, a competency-based approach, and effective teaching methods based on cultural heritage. The role of folk applied arts in the comprehensive development of students' personalities is also revealed from both empirical and theoretical perspectives.

Key words: folk applied arts, creative abilities, decorative-applied arts, aesthetic education, national crafts, pedagogical technologies, competency-based approach, artistic thinking, creativity, educational innovations.

Annotatsiya: Talabalarning ijodiy qobiliyatlarini xalq amaliy san'ati orqali rivojlantirishning ilmiy-nazariy asoslari tahlil qilinadi. Xususan, milliy hunarmandchilik hamda dekorativ-amaliy san'at an'analari asosida talabalarda estetik tafakkur, tasavvur va mustaqil ijodiy faoliyatni shakllantirish mexanizmlari, shuningdek, ularni ta'lim jarayoniga integratsiya qilish masalalari yoritilgan. Tadqiqotda pedagogik texnologiyalar, kompetensiyaga asoslangan yondashuv hamda madaniy merosga tayangan samarali o'qitish usullari ilmiy asoslangan. Xalq amaliy san'atining talabalar shaxsini har tomonlama rivojlantirishdagi roli empirik va nazariy jihatdan ochib berilgan.

Kalit so'zlar: xalq amaliy san'ati, ijodiy qobiliyatlar, dekorativ-amaliy san'at, estetik ta'lim, milliy hunarmandchilik, pedagogik texnologiyalar, kompetensiyaga asoslangan yondashuv, badiiy tafakkur, ijodkorlik, ta'lim innovatsiyalari.

Аннотация: Анализируются научно-теоретические основы развития творческих способностей учащихся посредством народного прикладного искусства. В частности, освещаются механизмы формирования эстетического мышления, воображения и самостоятельной творческой деятельности на основе традиций народных ремёсел и декоративно-прикладного искусства, а также их интеграции в образовательный процесс. В исследовании научно обоснованы педагогические технологии, компетентностный подход и эффективные методы обучения, основанные на культурном наследии. Роль народного прикладного искусства в всестороннем развитии личности учащихся раскрыта с эмпирической и теоретической точек зрения.

Ключевые слова: народное прикладное искусство, творческие способности, декоративно-прикладное искусство, эстетическое воспитание, народные ремёсла, педагогические технологии, компетентностный подход, художественное мышление, креативность, образовательные инновации.

INTRODUCTION

One of the important tasks facing the modern education system is to develop the creative abilities of students, to direct them towards independent thinking, to develop new approaches, and to fully realize their potential. In today's globalization process, it is of particular importance to equip the younger generation not only with modern knowledge, but also to educate them in the spirit of understanding their national identity, forming aesthetic taste, and respect for cultural heritage. From this point of view, folk applied art is an important tool with unparalleled pedagogical possibilities in developing the creative potential of students.

Folk applied art is the embodiment of national traditions, artistic thinking, and aesthetic views formed over centuries. It includes many areas such as pottery, embroidery, goldsmithing, and woodcarving. Through these, not only artistic skills are formed in students, but also independence of thinking, breadth of imagination, and a creative approach. By purposefully and systematically introducing these types of art into the educational process, not only the level of knowledge of students, but also their personal qualities—creativity, initiative, and aesthetic taste—are developed.

The relevance of this study lies in the fact that, currently, methodological approaches aimed at developing students' creative abilities in the education system are not sufficiently systematized; in particular, the issues of comprehensive use of the possibilities of folk applied art require in-depth scientific substantiation. Therefore, the development of scientific and theoretical foundations for the development of students' creative abilities through folk applied art, and their implementation in practice, is an important scientific and pedagogical task.

The purpose of the study is to identify the theoretical foundations of the development of students' creative abilities based on folk applied art and to develop mechanisms for their effective application in the educational process. To achieve this goal, the following tasks were set: to study the pedagogical and psychological characteristics of folk applied art, to identify factors affecting the formation of creative thinking in students, and to develop effective methods based on modern pedagogical technologies.

If the process of developing students' creative abilities in secondary general education institutions is chosen as the object of research, then its subject is the pedagogical conditions and methods of effective organization of this process through folk applied art. The results of the research are significant in that they are aimed at scientifically substantiating the place of folk applied art in the educational process, proposing new methodological approaches that serve the development of students' creative activity, and increasing the effectiveness of education.

Thus, folk applied art serves not only as a means of aesthetic education in developing students' creative abilities, but also as an important factor in their personal development. Its scientific study and wide introduction into educational practice are among the relevant directions of modern pedagogy.

LITERATURE REVIEW

The issue of developing students' creative abilities has been widely studied in world pedagogy and psychology, and a number of theoretical approaches have been formed in this regard. In particular, the concept of creativity and the mechanisms of its development were first scientifically studied by the American psychologist J. Guilford, who linked creative thinking with divergent thinking. In his opinion, the ability of students to find different solutions to problem situations is the main indicator of creativity^[2]. Later, the creativity assessment methods developed by E. Torrance began to be used as an important tool in identifying and developing students' creative potential in the educational process^[3].

L. S. Vygotsky, in turn, closely linked creative activity with the socio-cultural environment and emphasized the role of cultural means, including art, in the development of students^[1]. Based on his theory of the "zone of proximal development," it was proven that the guiding role of the teacher and the environment in the development of students' creative abilities is important. From this point of view, folk applied art is an effective tool for involving students in an active creative process.

Modern studies have also widely covered the role of decorative and applied art in the development of students' aesthetic thinking and creative competencies. In particular, G. Eisner substantiates the role of art education in personal development, evaluating it as an important factor that increases the flexibility of thinking^[5]. Also, H. Gardner's theory of multiple intelligences distinguishes artistic and intellectual activity as a separate direction, emphasizing the possibility of developing various abilities of students through art^[4].

A number of scientific studies have been conducted on this issue in Uzbek pedagogical science. In particular, the educational potential of national crafts and folk applied art, as well as the issues of their introduction into the educational process, have been studied by local scientists. These works substantiate the role of folk applied art in the formation of respect for national values, aesthetic taste, and creative thinking in students.

At the same time, regulatory and legal documents aimed at developing the education system in the Republic of Uzbekistan also determine the relevance of this direction. In particular, the Decree of the President of the Republic of Uzbekistan "On Approval of the Concept for the Development of the Public Education System until 2030," dated 2019-04-29, establishes the development of students' creative and critical thinking skills as a priority task^[5]. This document indicates the introduction of innovative pedagogical technologies into the educational process and education based on national and universal human values as an important direction.

In addition, the Law "On Education" and the "National Program for Personnel Training" also set the main goal of forming students as comprehensively developed, independently thinking, and creative individuals^[6]. These regulatory documents serve as a solid legal basis for increasing the effectiveness of education through folk applied arts and developing students' creative abilities^[7].

Thus, the analyzed scientific literature and regulatory and legal sources show that folk applied art is an important pedagogical tool in developing students' creative abilities. However, there is a need to improve methodological approaches in this area and combine them with modern educational technologies.



RESEARCH METHODOLOGY

The methodological basis of this study is a systematic, competency-based, and activity-oriented approach aimed at developing students' creative abilities. In the course of the research, the issue of revealing the pedagogical potential of folk applied art and its effective integration into educational practice was considered in a comprehensive manner. The choice of methodology was based on the psychological laws of the formation of creative activity, as well as the principles of education based on national and cultural values.

As the theoretical and methodological foundations of the study, scientific views on the development of creativity, the concept of person-centered education, and the socio-cultural approach play an important role. According to these approaches, the student is considered not as a passive object of the educational process, but as an active subject. Therefore, classes organized using folk applied art are aimed at forming students' independent thinking, the ability to find solutions to problem situations, and an individual creative style.

In the study, based on a systematic approach, elements of folk applied art (embroidery, pottery, pattern making, etc.) were considered as components of the educational process, and their interconnection and consistency were ensured. The competency-based approach served to form not only theoretical knowledge but also practical skills, aesthetic taste, and creative competencies in students. Within the framework of the activity-oriented approach, students were directly involved in the creative process, and they were given the opportunity to demonstrate their abilities by creating independent artistic products.

A number of scientific research methods were used in this study. In particular, through the method of theoretical analysis, pedagogical, psychological, and art history literature was studied, and the scientific foundations of the problem were clarified. Using the comparative method, various approaches and methodologies were compared, and the most effective methods were selected. Through the observation method, changes occurring in the process of students' creative activity were systematically analyzed. The experimental method (experimental and test work) made it possible to practically verify the effectiveness of the methodology developed on the basis of folk applied art.

Experimental and test work was organized in general secondary art schools, where the level of development of students' creative abilities was assessed based on special criteria. These criteria included students' imagination, level of original thinking, independent work skills, and aesthetic taste. The results of the experiment were analyzed qualitatively and quantitatively, and the effectiveness of classes based on folk applied art in increasing students' creativity was determined.

Also, the research widely used modern pedagogical technologies, in particular, interactive methods, project-based learning, problem-based learning, and integrative approaches. This allowed increasing students' activity in the lesson process, encouraging them to think creatively, and freely express their ideas.

In general, the research methodology represents a holistic system aimed at developing students' creative abilities through the scientific introduction of folk applied art into the educational process. This methodological approach serves to ensure not only the artistic and aesthetic development of students but also their comprehensive development as individuals.

ANALYSIS AND RESULTS

In order to determine the effectiveness of the methodology developed on the basis of folk applied arts, experimental work was conducted in the middle grades of general secondary schools. Students participating in the experiment were divided into two groups—experimental and control groups. In the experimental group, lessons were organized based on elements of folk applied arts, using interactive and practical approaches, while in the control group, traditional teaching methods were maintained.

At the initial stage, it was observed that the level of creative abilities of students was almost the same. Most students had medium-level creative skills and did not show sufficient activity in independent thinking and developing original ideas. This indicates that the opportunities for developing a creative approach in the existing educational process are not being sufficiently utilized.

At the end of the experiment, significant positive changes were noted. In particular, it was observed that the level of creative thinking of students in the experimental group significantly increased, and the number and variety of ideas put forward by them expanded. Students showed more interest in independent work and began to use new approaches to completing assignments. It was found that their artistic works became more refined in terms of color selection, composition, and the use of national patterns. The number of low-level students decreased sharply, and most students began to achieve medium- and high-level results.

In the control group, changes were relatively slow. Although some students showed certain positive changes, the overall results remained much lower than those in the experimental group. This indicates that traditional teaching methods are not sufficiently effective in developing students' creative abilities.

During the discussion, it was found that classes organized on the basis of folk applied art significantly increased students' interest in the lesson. They participated more actively in the lessons and sought to freely

express their thoughts. In particular, assignments based on practical activities enriched students' imagination and encouraged them to engage in creative exploration. Analysis of the works created by the students showed that they were able to combine elements of national art with modern approaches, which indicates the development of not only their creative but also aesthetic thinking.

Interviews with teachers also confirmed the effectiveness of this methodology. According to them, lessons organized on the basis of folk applied art increased the activity of students and improved the efficiency of the time allocated for independent work during the lesson. Also, such classes created an atmosphere of cooperation among students and developed their skills in exchanging ideas and engaging in joint creativity.

The results show that folk applied art has a positive effect not only on the artistic and aesthetic development of students but also on their overall personal and intellectual development. In particular, students developed the skills to make independent decisions in problem situations, justify their opinions, and demonstrate a creative approach.

In general, the results of the experimental work showed that the educational process based on folk applied arts is highly effective in developing students' creative abilities. At the same time, further improvement of this approach, its adaptation to different age groups, and its integration with modern pedagogical and digital technologies remain important tasks for the future.

CONCLUSIONS AND RECOMMENDATIONS

The results of the study scientifically and practically confirmed that folk applied art is an effective pedagogical tool for developing students' creative abilities. The study revealed that the educational process based on elements of folk applied art develops not only students' artistic and aesthetic thinking but also their ability to think independently, find solutions to problem situations, and generate new ideas. This serves as an important factor in the comprehensive development of students as individuals.

The results of the study also showed that, compared to traditional teaching methods, classes organized on the basis of folk applied art increase students' interest in the lesson, encourage them to actively participate, and involve them in creative activities. In particular, through practical classes, students develop aesthetic taste, respect for national values, and a creative approach. This once again confirms the high importance of using national cultural heritage in the educational process.

It was found that the methodological approaches developed during the research process serve to develop students' creative competencies by integrating folk arts into the educational process. At the same time, this approach also helps to develop students' skills in teamwork, freely expressing their opinions, and making independent decisions.

Based on the above conclusions, the following recommendations can be put forward:

Firstly, it is necessary to systematically include elements of folk arts in the curricula of general secondary schools and to develop a methodology for their gradual teaching. This should be done taking into account the age and psychological characteristics of students.

Secondly, it is advisable to develop methodological guides and practical recommendations for teachers on organizing lessons based on folk arts and to include this direction in their professional development system.

Thirdly, it is necessary to further increase the creative activity of students through the widespread use of interactive methods, project-based learning, and problem-based learning technologies in the educational process.

Fourthly, the development and introduction into the educational process of forms of folk applied art combined with modern digital technologies is one of the promising directions. This will serve to develop not only traditional but also modern creative skills of students.

Fifthly, it is necessary to improve the criteria for assessing students' creative abilities and to introduce a system for determining them based on the results of practical activities.

In general, the educational process organized on the basis of folk applied art is an important factor in the development of students' creative abilities, and its widespread introduction is one of the urgent tasks of the modern education system.

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- 13.00.00 Pedagogika fanlari
 - 13.00.01 Pedagogika nazariyasi. Pedagogik ta'limotlar tarixi
 - 13.00.02 Ta'lim va tarbiya nazariyasi va metodikasi (sohalar bo'yicha)
 - 13.00.03 Maxsus pedagogika
 - 13.00.04 Jismoniy tarbiya va sport mashg'ulotlari nazariyasi va metodikasi
 - 13.00.05 Kasb-hunar ta'limi nazariyasi va metodikasi
 - 13.00.06 Elektron ta'lim nazariyasi va metodikasi (ta'lim sohaları va bosqichlari bo'yicha)
 - 13.00.07 Ta'limda menejment
 - 13.00.08 Maktabgacha ta'lim va tarbiya nazariyasi va metodikasi
 - 13.00.09 Ijtimoiy pedagogika
 - 07.00.00 Tarix fanlari
 - 19.00.00 Psixologiya fanlari
 - 01.00.00 Fizika-matematika fanlari
 - 02.00.00 Kimyo fanlari
 - 03.00.00 Biologiya fanlari
 - 09.00.00 Falsafa fanlari
 - 10.00.00 Filologiya fanlari
 - 11.00.00 Geografiya fanlari



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