

**THE ROLE OF DECORATIVE FOLK APPLIED ART IN THE AESTHETIC EDUCATION OF STUDENTS*****Turakulov Anvar Ergashovich****Doctor of Philosophy (PhD) in Pedagogical Sciences, Associate Professor**Head of the Department of Fine Arts and Engineering Graphics**Termiz State Pedagogical Institute**E-mail: turakulovanvar11@gmail.com**ORCID: 0009-0009-0975-7601*

**Annotation:** This article analyzes the pedagogical potential of decorative folk applied art in the aesthetic education of students. The main purpose of the study is to identify effective ways of developing students' perception of beauty, artistic taste, creative thinking, respect for national values, and aesthetic attitude through examples of folk applied art. The research employed methods of observation, analysis, comparison, and generalization. The findings revealed that such forms of decorative applied art as ornamentation, pottery, embroidery, gold embroidery, and wood carving serve as important means for developing students' artistic imagination, aesthetic taste, and creative activity. In addition, the study proves that the purposeful use of these art forms in the educational process increases students' interest in national cultural heritage, enriches their aesthetic feelings, and nurtures them in the spirit of beauty and refinement. The conclusions of the study indicate that decorative folk applied art is one of the effective pedagogical sources of aesthetic education.

**Key words:** decorative art, folk applied art, aesthetic education, artistic taste, aesthetic thinking, national values, creative activity, ornament, embroidery, pottery, student, art education.

In today's educational process, one of the important tasks is to educate students not only as knowledgeable individuals, but also as persons with refined taste, the ability to appreciate beauty, and respect for national values. In this regard, the issue of aesthetic education has gained special significance as one of the priority directions of pedagogical science. Aesthetic education develops in students such qualities as the ability to perceive, feel, evaluate, and strive to create beauty in the environment, nature, art, and human labor. In the development of these qualities, decorative folk applied art serves as an important educational tool.

Decorative folk applied art is a form of cultural heritage shaped by the people's centuries-old historical experience, artistic thinking, aesthetic views, and national way of life. In this type of art, color, form, ornamentation, composition, and symbolic expression are manifested in harmony. These very features create broad pedagogical opportunities for forming students' aesthetic taste, developing their artistic observation, and stimulating their creative abilities. Through such branches of applied art as ornamentation, embroidery, pottery, wood carving, and gold embroidery, students become closer to the world of national art and learn to understand its elegance and layers of meaning.

At the same time, it can be observed that in the practice of general secondary schools, the possibilities of decorative folk applied art are not being fully and systematically used in the aesthetic education of students. In the teaching process, theoretical information often dominates, while less attention is paid to practical and creative activity. This leads to insufficient development of students' ability to perceive art, analyze its artistic features, and express aesthetic attitudes independently on the basis of a creative approach. As a result, the educational and aesthetic potential of folk applied art is not fully realized.

In the modern educational concept, the issue of educating students on the basis of national cultural heritage and fostering their spiritual, moral, and aesthetic development through art is becoming increasingly relevant. Nevertheless, the role of decorative folk applied art in students' aesthetic education, its didactic possibilities, and the mechanisms of its practical application have

not yet been sufficiently covered on a scientific and methodological basis. In particular, there is a need for deeper research into the impact of this type of art on the formation of students' artistic taste, aesthetic consciousness, creative imagination, and awareness of national identity.

Although in existing scientific studies the issues of aesthetic education, art education, and folk art have been examined from different perspectives, the integrative pedagogical possibilities of decorative folk applied art in the aesthetic education of students have not been sufficiently highlighted as a separate object of research. This necessitates enriching theoretical views in this direction, developing methodological recommendations appropriate to educational practice, and increasing the effectiveness of the use of folk applied art.

Proceeding from this, the main purpose of the research is to reveal the role of decorative folk applied art in the aesthetic education of students, identify its pedagogical possibilities, and improve methodological approaches for its effective use in the educational process.

The issue of students' aesthetic education is a complex scientific problem formed at the intersection of pedagogy, art studies, and educational theory. An analysis of scientific views in this field shows that aesthetic education is interpreted as a holistic pedagogical process related to the individual's perception, feeling, evaluation, and creation of beauty. From this perspective, decorative folk applied art occupies a special place as not only an artistic, but also a spiritual-moral, national-cultural, and creativity-developing means of aesthetic education.

In studies devoted to aesthetic education, the theoretical foundations of forming students' artistic taste, aesthetic consciousness, attitude toward beauty, and ability to understand beauty are highlighted. In these works, the influence of art on the human psyche, emotional world, and thinking is considered an important factor. In particular, special emphasis is placed on the fact that aesthetic education enriches the inner world of the individual and develops sensitivity, observation, and creativity. However, in such studies, more attention is usually given to general issues of aesthetic education, while the mechanisms of the influence of decorative folk applied art on students are not always explained in detail.

In scientific sources on art education and folk applied art, the content, types, forms, and artistic characteristics of decorative art are widely described. In particular, such branches as ornamentation, pottery, embroidery, gold embroidery, wood carving, and carpet weaving are interpreted as expressions of the people's historical memory, national aesthetic ideals, and practical artistic thinking. These sources show that the unity of form and content, harmony of colors, system of ornamentation, and features of symbolic expression in decorative art objects are effective means for forming aesthetic perception in students. At the same time, in most of these studies, decorative applied art is examined more from the perspective of art criticism, while its pedagogical possibilities have not been sufficiently systematized.

In pedagogically oriented scientific works, the educational importance of using folk applied art in lessons and extracurricular activities is noted. Such approaches substantiate the possibilities of educating students in the spirit of national values and developing in them diligence, tastefulness, patience, and independent creative thinking. Practical activities related to decorative art are significant because they develop not only students' manual skills, but also their imagination, sense of color, perception of form, and compositional thinking. However, in these works, the issue of aesthetic education is often considered as part of general educational outcomes, while its criteria and indicators of effectiveness are not analyzed separately.

In recent years, methodological views aimed at enriching the content of education with national cultural heritage and educating students on the basis of folk art examples have been strengthening. In these approaches, decorative folk applied art is evaluated as an important source in students' awareness of national identity, assimilation of aesthetic values, and formation of a conscious attitude toward art. In particular, providing aesthetic education through folk art stands out because it contributes to the development of students' cultural identification and national thinking. Nevertheless, in existing methodological works, the stages, forms, and

methods of this process, as well as the criteria for evaluating educational effectiveness, have not been sufficiently developed.

Foreign scientific approaches also pay great attention to aesthetic education through art and to the development of students' creative thinking and artistic sensitivity. In such studies, practical art activity is interpreted as a factor enriching the student's emotional-intellectual development, personal expression, and cultural thinking. At the same time, foreign sources more often analyze universal technologies of art education, whereas models of aesthetic education based on national decorative art are covered less frequently. This indicates the necessity of developing special methodological approaches for the local education system that take into account the national characteristics of folk applied art.

The analyzed scientific sources show that although decorative folk applied art is a powerful pedagogical resource for the aesthetic education of students, its possibilities in this direction have not yet been fully revealed. In particular, there is a need to deepen scientific and methodological research on the integrative influence of decorative applied art on the formation of aesthetic perception, artistic taste, creative activity, and national values. Therefore, research on this topic is relevant not only theoretically but also practically, and it requires the development of methodological foundations for the effective use of decorative folk applied art in the educational process.

During the research process, the influence of decorative folk applied art on students' aesthetic education was analyzed both theoretically and practically. The analysis revealed that samples of folk applied art are an important pedagogical means for forming students' aesthetic consciousness, developing their artistic taste, strengthening their respect for national cultural heritage, and stimulating their creative activity. In particular, the practical nature of decorative applied art distinguishes it from many other educational tools by directly involving the student in the creative process.

The analysis showed that when students become acquainted with examples of decorative art, they first learn to perceive form, color, rhythm, symmetry, and ornamental elements. This develops their aesthetic observation and visual thinking. For example, through the analysis of ornament patterns, students begin to understand compositional integrity, acquire the ability to distinguish color harmony, and strive to understand the symbolic meanings in decoration. As a result, the skills of seeing, feeling, and responding to beauty are formed gradually.

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