

## Decorative, Applied and Folk Art in Primary School

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**Annotation:** This article is about decorative, applied and folk art in elementary school.

**Keywords:** Psychological features, schoolchildren, folk art, decorative and applied art.

**Introduction:** The issue of psychological features of schoolchildren's perception of works of decorative, applied and folk art is very important for the system of professional training of schoolchildren of art and graphic schools. Psychology occupies a leading place in the pedagogical activity of future teachers of all specialties, including teachers of fine arts.

Works of decorative, applied and folk art reflecting objects and phenomena of the surrounding reality in the totality of their properties and qualities, affecting the human senses, arouse interest and love for native culture and art among schoolchildren, activate the manifestation of creative possibilities.

**Methods:** In this article we solve the following questions: "What is the purpose of studying folk art?" What is the difference between works of folk art and professorial art? It seems to be the proximity to the world culture and to the culture of neighboring nationalities. From studying folk art, taking into account ethnic characteristics, it is necessary to approach the study and analysis of a particular work of fine art in order to teach schoolchildren the correct understanding of various laws, rules and patterns of composition, coloristics, color studies, etc. of the art being studied. It should be noted that in all works of decorative and applied art by folk masters, all laws, rules and laws are observed, as in works of professional art. Folk art, unlike professional art, preserves the best achievements of qualitative and technological characters, being inherited from fathers to sons, simultaneously improving and getting rid of everything superfluous and alluvial. It is close, understandable and accessible to the people. The language of professional art is more complex and is not always easily perceived by the people. Modern ultramodern motifs and elements often penetrate into the works of professional craftsmen, displacing traditional ones. Consequently, one of the tasks of the teacher is to teach students fine arts, to give them artistic and aesthetic knowledge, to acquaint them with national culture, customs, traditions. To do this, the teacher himself must know well not only domestic and world culture, but also folk art, its main directions.

The works of folk art of the Uzbeks and Karakalpaks, as well as other peoples, accompany every person from the first days of his life. A newborn grows up surrounded by works of folk art: a multicolored painted cradle, printed and embroidered bedspreads and blankets, specially made applications from pieces of different matter on children's costumes and much more. These utilitarian objects of everyday life and the material environment, among other purposes, form the basis of the child's perception. Of course, the child does not perceive these objects and things as works of art. He looks at all this as the usual attractive products of the world around him. It is important to note that the gamut of colors plays an important role in forming the basis of perception, along with volume and shape.

Modern research by psychologists and educators shows that children, depending on their age, prefer different colors. At an early age, they like red or purple, and girls mainly choose pink. At the age of 9-11, the interest in red changes at the beginning to orange, then to yellow and green. After 12 years, mostly blue is chosen as the favorite color. However, it is not necessary to simplify and generalize everything, not to take into account individual qualities, but the following is clear-for a child, color plays a big role, and the teacher must remember this constantly. The fundamental works of such scientists as L.S.Vygotsky, A.N. Leontiev, B.F. Lomov, N.Longuet, A.L.Lauria, P.M. Yakobson were of particular importance in considering one of the main tasks of our research - the psychological and pedagogical features of children's perception of works of folk and decorative and applied art. and others .

Familiarity with the works of folk art causes children, especially of primary and secondary school age, a great interest in these subjects, as well as a desire to create at least some simple thing with their own hands. They are already paying more attention to the combination of colors and nuances of shades of colors.

This process is especially noticeable among schoolchildren when working with paints in circle classes. Children show such qualities as imitation, curiosity, comparison of their work with the creativity of other children, etc. For example, during the lesson, the teacher demonstrates a sample of an ornamental composition to be performed by the students. Having pronalized the sample from various positions, they recall what they saw earlier at home, try to draw well-remembered elements of an ornamental motif, and even try to copy them by color. Such classes contribute to the development of students' skills and abilities, enrich their inner world, and form positive personality traits. At the same time, with the manifestation of creative abilities, each student achieves the following goals: satisfaction with form, satisfaction with color and household accessories, i.e. there is satisfaction of aesthetic needs. Such a process requires an individual approach from the teacher to the children.

The creative approach of students to the task, the specific advantages of their work, and carefully analyze the existing shortcomings should be particularly noted at the lessons. The slightest carelessness easily leads to the destruction of interest and the manifestation of creative abilities, which gradually begins an indifferent attitude, unwillingness, indifference, etc. Perception, as scientists show in their research, depends on certain relationships between sensations, the relationship of which is determined by the relationship between qualities, properties, various parts that make up the subject and phenomena. Sensation is, as it were, the basis of perception. But perception, in addition to sensation, also includes a person's past experience in the form of ideas and knowledge. This process takes place in connection with other psychological processes: thinking, speech, feelings, will, which are widely involved in the work of creating various products.

We believe that the correct organization of the process of perception of works of decorative, applied and folk art, the achievement of higher educational goals by their means is possible if the following factors are observed: the installation on the perception of works of folk art, i.e. the creation of an inner mood for cognition, active mental activity - observation of comparison, visual perception, unity of analysis and synthesis, etc.

However, we believe that for a more complete use of these scientific ideas in school teaching activities, another important problem arises: the problem of teaching staff. For the greatest realization of scientific and methodological developments and recommendations, new teaching methods, it is necessary to equip all schools with qualitatively trained teaching staff of all

specialties, including fine arts. The solution to this problem largely depends on the quality of training in pedagogical universities.

**Results and Discussion:** The problem of artistic perception is not new in the psychological literature, a significant amount of research has been devoted to this issue, however, the approach to the analysis of processes by different authors is quite different. For example, P.M. Jacobson, exploring the psychology of artistic perception, suggests using the term "perception" in two meanings:

1. Perception in the narrow sense of the word implies the actual act of perceiving those objects that are given to us by the senses;
2. Perception in the broad sense of the word includes long-term perception of the object, i.e. it covers different acts of thinking, interpretation of the properties of the object, finding a system of various connections and relationships in the perceived object.

At the same time, it should be noted that the process of studying folk art itself is quite complex and time-consuming. For example, in the process of teaching national art painting, the teacher needs to pay special attention to the students' abilities to feel and feel, compare and generalize, the ability to perceive the image of the subject, to think logically and figuratively, to convey the image with a contour in the language of graphics, as well as in a color combination of color. The student should have a holistic perception of the ornamental motif. In addition to these difficulties, an individual approach to students' work is needed, providing them with methodological and practical assistance to find the right method of execution, encouraging their creative approach to solving the task.

**Conclusion:** Thus, having considered this issue, we were convinced of the possibility of a qualitative increase in the professional training of future art teachers with the correct artistic perception of works of decorative, applied and folk art. A properly organized process of perception can contribute to the identification of great artistic, aesthetic and educational possibilities of works of decorative, applied and folk art, will contribute to the identification of ways to implement them in the practice of future teachers.

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