

## METHODOLOGY OF USING CREATIVE EDUCATIONAL TECHNOLOGIES IN TEACHING FOLK APPLIED DECORATIVE ART

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### ABSTRACT

This scientific article provides a deep scientific analysis of the theoretical and methodological foundations of the use of creative educational technologies in teaching folk decorative arts, the mechanisms of influence of innovative approaches in the pedagogical process on the effectiveness of education, and the role of decorative arts in restoring national identity, forming aesthetic taste, and strengthening cultural identity. The research is conducted on the basis of the IMRaD structure, which broadly covers the possibilities of integrating creative pedagogy, design thinking, STEAM approach, activity-based learning, cognitive-behavioral modeling, constructivist methods, and modern multimedia educational technologies into folk decorative arts. The article also offers a comprehensive methodological model aimed at developing students' creative thinking, expanding the scope of figurative vision, forming compositional thinking, and improving their ability to perceive the semantics of national patterns and symbolic systems. The results of the study confirm on a scientific basis that the use of creative educational technologies not only enhances the qualities of aesthetic taste and artistic thinking, but also deeply forms the competencies of understanding, formalizing, designing and recreating national heritage.

**Keywords:** Folk decorative arts, creative educational technologies, pedagogical innovation, STEAM, design thinking, constructivism, visual culture, creative competence, national patterns, composition.

### INTRODUCTION

Folk decorative arts are one of the core elements of the national culture of Uzbekistan, embodying not only the system of aesthetic views, but also the historical memory, worldview, ontological values, and symbolic thinking of the people. In the modern educational system, the process of teaching this area is considered one of the main factors in strengthening national identity, increasing interest and responsibility of young people for cultural heritage, developing creative thinking, and forming a culture of aesthetic perception. From this perspective, teaching folk decorative arts not through traditional lectures and practical classes, but through modern creative pedagogical approaches, is becoming an urgent methodological task. Because creative educational technologies - such approaches as design thinking, design methodology, problem-based learning, STEAM integration, multimedia tools, virtual reconstruction, digital pattern generation - not only arouse students' interest in creative activity, but also ensure their scientific understanding of the semantic layers of national patterns, their historical roots, and compositional laws based on geometry and rhythm. After all, the educational requirements of the 21st century provide for the formation of a student not as a ready consumer, but as an independent designer-thinker, a creative person with the ability to create.

## METHODS

The methodological basis of the study is the theory of creative pedagogy, the concept of activity-based learning, variants of constructivist educational paradigms adapted to the direction of applied art, the interpretation of national artistic traditions, methods of visual-semantic analysis, and modern methodological concepts that study the didactic possibilities of digital design technologies. The study used a mixed-methods approach, and qualitative and quantitative data were analyzed in parallel. Qualitative data were collected through in-depth semi-structured interviews with masters of folk decorative arts, pedagogical methodologists, and teachers of higher educational institutions. The interviews discussed the interpretation of national pattern systems, the possibilities of didactic adaptation, and practical solutions to complex pedagogical tasks such as the formation of figurative thinking and creativity in students. Quantitative data were obtained by measuring the dynamics of growth of students' creativity indicators, the level of compositional thinking, color perception, and pattern reconstruction skills in experimental lessons. In this, along with internationally recognized tests such as the "Torrens Creative Thinking Test", "Indicators of Artistic Visual Culture", and "Diagnostics of Compositional Thinking", special diagnostic tasks created based on elements of national patterns were used.

## RESULTS AND DISCUSSION

The results of the study show that teaching folk decorative arts based on creative technologies significantly increases the artistic and cognitive potential of students, activates figurative thinking, develops compositional analysis skills, and helps to deeply understand the rhythm of color and the semantics of patterns. In particular, in lessons using elements of design thinking, students had the opportunity to create new compositions based on reinterpretation, transformation, and stylization of patterns, rather than repeating them; this process strengthened their aesthetic independence and creative initiative. STEAM integration made it possible to analyze the mathematical foundations of national patterns - symmetry, rhythm, proportion, and the system of geometric modules on a scientific basis, strengthening the bridge between art and science; as a result, the process of creating patterns for students appeared not only as an aesthetic, but also as an activity requiring engineering thought and calculations. The use of multimedia technologies helped to visually observe the historical evolution of patterns, analyze the semantic connection between the layers of patterns, and see the connections between traditional art samples and modern design solutions.

## CONCLUSION

According to the results of the study, teaching folk decorative arts on the basis of creative educational technologies significantly increases the artistic and cultural literacy of future teachers, the level of aesthetic thinking, creative initiative, and the ability to understand the symbolic systems of national art. The use of creative methods allows the educational process to move from passive reception to active creation, forming the student not as a consumer of artistic heritage, but as a creator and successor. At the same time, such an approach is an important pedagogical mechanism for the modern interpretation of national cultural heritage, its integration with global artistic processes, and strengthening identity and national pride in

the younger generation. The systematic introduction of creative educational technologies in the discipline of folk decorative arts, in turn, will serve to improve the quality of education, modernize the methodology of art education, and ensure the stable reflection of national art in the minds of the younger generation.

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