



THE EDUCATIONAL ISSUE OF DEVELOPING AESTHETIC EDUCATION IN PRESCHOOL CHILDREN THROUGH FOLK APPLIED DECORATIVE ART

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Abstract

The article considers visual activity as one of the key means of aesthetic education. Therefore, in explaining tasks, it is necessary to choose vivid and precise words to describe objects and phenomena. When such an approach is applied, inviting children to draw pictures or to model objects from clay and plasticine not only evokes strong emotional excitement in their hearts but also fosters creativity and individuality. The paper highlights educational problems and specific pedagogical aspects related to integrating such activities into preschool educational programs and effectively explaining them during classes.

Keywords: Aesthetic education, folk applied decorative art, national values, applied art objects, joypush, kirpech, zardevor, bo'g'joma, headscarves.

Introduction

Relevance of the Topic

Every educator must thoroughly study the science of pedagogy both theoretically and practically. Understanding the purpose and objectives of education, as well as organizing the process of imparting new knowledge within this framework, is the foundation of properly nurturing children. The sincerity of the teacher's work, genuine love for children, and selfless devotion are the key human qualities that ensure the effectiveness of upbringing.



Over the centuries, the refined examples of applied art have also served as valuable means of education for preschool children, forming a strong basis for their aesthetic development.

Education and upbringing can be regarded as the core of a person's spiritual wealth. Indeed, it is impossible to study education and upbringing separately from a person's lifestyle, environment, living conditions, or the socio-political and cultural traditions of the state. National values, ancient customs, and the moral-spiritual world of both young and old generations are closely intertwined.

As children's work becomes more complex, the use of various colors should be guided by the teacher's recommendations. During ornament-drawing lessons, it is important to teach children to select and harmonize colors, explain the correct methods of coloring, and strengthen their painting skills — all of which play a crucial role in achieving successful results. Furthermore, the correct use of the paintbrush also contributes to the overall effectiveness of the activities.

In subsequent sessions, children begin to perform simpler parts of collective compositions using the *pargori naqsh* (compass ornament) technique. These activities usually last from January to May, covering half of the academic year. In the final stage, children decorate their classroom for the month of May with their completed works.

Each region of our republic possesses its own cherished and beloved forms of folk applied decorative art. Some of their examples can be effectively used during activities with children. Folk toys made from natural clay and plasticine are the closest and most relatable objects for preschoolers. Such elements may also be reflected in children's drawings or their clay models. Simple motifs can be found in patterns on wooden and ceramic boxes or dishes, while weaving, embroidery, woodcarving, and lacework display more complex ornaments and color combinations. These designs are often created not on a white background, but on colored bases, giving them a richer visual expression.

Surroundings and the Use of Color in Children's Creative Activity. Objects used in everyday life — buildings, trees, vehicles — are painted in colors that we are accustomed to seeing. During the coloring process, however, children tend to show great variety and freedom in their choices. They are naturally drawn to bright, vivid, and cheerful colors. It is not necessary to force them to adhere strictly to traditional



color schemes; children's drawings of airplanes, buildings, balloons, and flowers may be painted in vibrant and diverse hues. Allowing such creative freedom nurtures their imagination and strengthens their aesthetic perception.

Review of the Literature

Issues related to the aesthetic education of young people have been extensively studied by scholars who have explored various aspects of art. Among them are S. Abdurasilov, B. Boimetov, S. Bulatov, Q. Qosimov, M. Mahmudov, B. Oripov, H.M. Fayzullina, R.H. Hasanov, and A. Khakimov, whose scientific works, articles, and publications emphasize the role of visual and applied arts in nurturing aesthetic values in students. These researchers have presented diverse methods, approaches, and tools for developing aesthetic education through artistic and applied art activities. Similarly, Russian scholars and methodologists have also shown great interest in the aesthetic direction of visual and applied arts. Among them, V.S. Kuzin, N.N. Rastovtsev, B. Neminsky, and N.T. Shpikalova have contributed significantly to the methodological development of teaching visual and applied arts in higher education institutions and general secondary schools.

Results and Discussion

In visual activity, children's knowledge of surrounding objects and phenomena plays a crucial role. Therefore, the educator, as in previous groups, should organize systematic observations of nature and the environment. Children should be encouraged to examine objects — their shapes, parts, structures, and colors — through direct observation. The teacher must stimulate the child's curiosity and draw their attention to changes in the colors of the sky, water, and plants depending on the weather, seasons, and other natural conditions.

When children engage in modeling with clay or plasticine, it is important first to help them identify the form and allow each child to touch and feel it. Before drawing or creating paper appliques, children should be given the opportunity to handle objects with their hands and fingers, to follow the direction of lines visually, and to become familiar with the structure of the form. Using toys or small figurines for this purpose produces effective results.

It is also essential to select a limited number of simple artistic compositions — one or two at most — that are understandable to children and thematically related to their perception of the real world. Such carefully chosen art samples contribute



significantly to developing children's observational skills, imagination, and sense of beauty.

The Role of Visual Arts in Aesthetic Education. Visual activity is considered one of the most important means of aesthetic education. Therefore, when giving assignments, it is necessary to choose vivid and precise words to describe objects and phenomena. When this approach is used, inviting children to draw pictures or to make objects out of clay or plasticine evokes a sense of excitement in their hearts and encourages creativity.

Incorporating such tasks into the lessons conducted for preschool children and explaining them during the sessions helps address a range of educational and pedagogical issues that arise in the learning process.

Modern jewelry crafted by Uzbek artisans from precious metals and semi-precious stones — such as rings, bracelets, earrings, and necklaces — reflects national traditions and is renowned not only in Uzbekistan but also among people worldwide.

Among the most beloved and ancient forms of Uzbek folk applied arts is *ganch carving* (gypsum decoration). This art form has been practiced with great skill by masters from Tashkent and Bukhara. Decorating walls with carved *ganch* as an architectural ornament is widespread throughout the republic. The process of making this type of decoration is not particularly complex: the main material used is *ganch* (gypsum). The wall is first coated and leveled with *ganchkhok*, which serves as a kind of primer.

Continuation:

Ganch Art in Modern Architecture After that, a thin layer called "*gulganch*" is applied to the surface where the floral ornament will be carved. At present, architectural elements such as chandeliers, cornices, and ceilings (*qandil*, *navo*, *ship*) are often made of *ganch* (gypsum). In addition, *ganch carving* is widely used in the interior and exterior decoration of cultural palaces, clubs, theaters, and residential buildings.

Conclusion

In conclusion, it can be stated that in preschool education, the traditional Uzbek applied decorative arts hold a special place, particularly in embroidery crafts such



as *suzani*, *palak*, *gulkurpa*, *joypush*, *kirpech*, *zardevor*, *bug'zhoma*, and *rumol*. Each of these embroidered items possesses its own unique aesthetic features and cultural significance. Embroidery, along with architecture and other decorative art forms such as *ganch* (gypsum) and wood carving, complements the broader spectrum of ornamental arts. These crafts contribute to the beautification of human dwellings and everyday household items. Embroidery has also become an integral part of national clothing, being widely used both in festive attire and in everyday garments. Since embroidery is deeply rooted in folk traditions and connected with long-established customs, it is easily understood and emotionally appealing to children.

A brief look into the history of embroidery reveals that, through many centuries of practice, distinctive regional and artistic styles have evolved, reflecting the creative spirit and aesthetic worldview of the Uzbek people.

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