

THE METHODOLOGICAL SIGNIFICANCE OF THE INDEPENDENT STUDY OF THE DEVELOPMENT OF CREATIVE CAPABILITIES OF THE RESEARCH**Azimov Sanjar Samadovich**Bukhara State University, dean of the Faculty of Arts,
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ABSTRACT. The modern world bears the stamp of the loss of aesthetic ideals that allowed us to perceive the world holistically from the standpoint of goodness and beauty. The search by pedagogical science for a way out of this situation has led to an increased emphasis on the cultural, communicative and subjective content of education, which allows transforming it into a personality-oriented process, which is understood as the disclosure of the original essence of a person, i.e. the possibilities inherent in it initially.

KEYWORDS: Methodics, creativity, independent study, capabilities approach, selectivity, education.

INTRODUCTION. This process is global in nature. Therefore, the central problem of pedagogy was, is and will be the problem of a person, his future, which means that the problem of improving the creative abilities of the individual is becoming increasingly relevant. In our work, we will consider the problem of developing students' creative abilities in the process of practicing decorative and applied art on the example of lace weaving. The essence of aesthetic education, according to ancient and modern theories, consists in the formation of an aesthetic ideal, taste through the understanding of beauty, in the development of creative abilities and skills to bring beauty into life, that is, to build it according to the laws of beauty. They note that by practicing teachers, aesthetic education is often considered outside the integral system of culture, outside the unity of consideration of such structures of spiritual culture as education and upbringing, it is more studied in terms of pedagogical technology.

Art education in its content aspect is specific information about a person and what is humanly important. It includes the development of significant, value models of the structures of the world, awareness, comprehension of the laws of the universe, the development of culture as a way of storing and distributing information, resisting disorganization, chaos. [1.-p. 146].

METHODS. The system of art education and upbringing can be understood only from the model of a given society as an immanent reproduction of the needs of a social organism. Only by recreating the "self" (Hegel) of the human race through the mechanism of artistic education, translating the external structures of culture (social norms, attitudes, tastes, needs) into internal stimuli of personality behavior, can purposeful development of creative abilities be realized, which presupposes the unity of aesthetic beliefs of the individual with her intuitive orientations and self-manifestations in all forms of artistic activity. Thus, the development of creative abilities is promoted by self-knowledge and self-deepening of the personality, awareness of its self-worth, while the goals are so broad that there may be no direct benefit, but the broad social

significance of the process of orientation of a person to universal values is manifested [2. 128 P]

The specificity of art education and upbringing as a single process requires taking into account the role of aesthetic subjectivity. As B. Borev emphasizes, aesthetic education and training is aimed at the formation of an integral creative personality, covers intellectual, emotional, volitional, value-oriented spheres. It permeates all spheres of human activity: the depth of his thinking, and the subtlety of feelings, and characteristic selectivity, and attitudes, while being all-encompassing and determining not only knowledge, but also the character of a person.

The development of creative abilities of a person is one of the main goals of studying at an art university, so the preparation of students in the specialty "folk art creativity" for independent work as teachers and managers of the studio of decorative and applied creativity cannot be limited only to the acquisition of a certain amount of knowledge and skills. The specifics of the profession do not allow you to create a stock of "ready-made recipes" for the development of creative abilities for all occasions, it obliges you to constant self-improvement, incessant professional growth. On the one hand, this is due to the applied specifics of the artistic material, on the other — the individual nature of creative and pedagogical work, which requires independence, independence, openness to the processes that take place in society.

The mechanism of development of creative abilities is realized and becomes full-fledged only with self-education, self-development of the individual, leading to self-awareness as a participant and subject of creative activity.

Solving these problems requires new approaches to the process of training specialists of higher educational institutions. In the conditions of modern society, the role of the teacher and the head of the studio of decorative and applied creativity, laying the foundations for the moral, spiritual, artistic and creative development of the younger generation, is increasingly increasing. This, in turn, requires the teacher to have the appropriate qualities, because he not only transmits knowledge, but also develops spiritual experience and creativity, educates the consciousness of the student's personality, directing him to comprehend and creatively transform the world. That is why it is important to search for new ways and methods of developing the creative personality of students in the process of practicing decorative and applied arts.

The concept of art education of the Uzbekistan “defines strategic directions of state policy in the field of art education, indicates the prospects for its development, for further development of the cultural policy of the state. It emphasizes the importance of the development and formation of a holistic personality, its spirituality, the development of artistic and creative abilities, creative individuality, intellectual and emotional wealth, declares the improvement of the quality of art and pedagogical education, and the training of teachers of art disciplines as creative-minded teachers and professional artists, which emphasizes the relevance of our research”. The implementation of the Concept will become the basis for the spiritual revival of Uzbekistan, strengthening its status in the world community as a great power in the field of education, culture and art, the development of human individuality, including socio-cultural

and creative aspects of personality.[3.-P.8] The Concept notes that art education is designed to ensure the implementation of the main tasks, such as:

- training of creative, as well as teaching staff for the art education system;
- familiarization of Uzbek citizens with the values of national culture, the best examples of creativity;
- involvement of all population groups in active creative activity;
- identification of artistically gifted children and youth, provision of appropriate conditions for their education and creative development; etc. The conditions of the development of modern society determine the new nature of the paradigm of the pedagogical education system, which consists in the orientation of the subjects of activity to creative search.

Questions about how to identify the creative abilities of a person in the field of decorative and applied arts, which personality qualities contribute to their formation and development in the classroom of decorative and applied arts and crafts, which is necessary for more effective development of creative abilities for decorative and applied activities of students of art faculties, require close study and research. Modern art and pedagogical education is characterized by tendencies towards the integration of knowledge, skills and abilities in the field of fine, decorative and applied arts and crafts, humanistic and aesthetic orientation, the development of creative abilities of future specialists. The problems of art education are complex problems in which philosophical, pedagogical, psychological and social aspects are closely intertwined, therefore, scientific research requires the methods of these sciences and the analysis of the literature of the relevant branches.

The development of creative abilities of the individual is one of the most urgent problems not only of art education, but also of modern pedagogy in general. In these conditions, the role of scientific research of the general theory of creativity increases, on the one hand, and on the other - the development of specific pedagogical techniques aimed at activating the creative forces of the individual.

The analysis of scientific literature on philosophy, psychology, and pedagogy suggests that the features of a modern personality require a new approach to the formation and development of its spiritual and ideological positions, as a result of which there is a need to choose educational, formative and developing educational forms, methods, principles, and means that include the creative aspect adequate to the ongoing changes[4. 28 P].

In their philosophical studies, the nature of creativity was considered by Aristotle, Plato, V.F. Asmus, G.-V.-F. Hegel, I.A. Ilyin, I. Kant, A.G. Spirkin, E.H. Trubetskoy, E.J. Feinberg, P.A. Florensky, A.F. Losev, V.V. Rozanov, and others. Kuhn, A. Maslow, K. Rogers, E.P. Torrens and others. Some scientists have studied the stages, phases, stages of the creative process and classified them. Studies of psychologists such as A.D. Logvinenko, K.K. Platonov, S.L. Rubinstein, B.M. Teplov, D.B. Elkonin indicate that the creative abilities of a person develop and change under the influence of various conditions throughout a person's life. The nature of creative productivity is explained by B.C. Rotenberg, D.B. Bogoyavlenskaya and others were engaged in psychological research of attitudes that reveal the relationship between the work of

logical and imaginative thinking, i.e. the processes of reflection of logical thinking in the images of the unconscious, as a result of unconscious, intuitive processes.

Theoretical issues of activation of creative potential, development of artistic and creative abilities and education of a full-fledged personality of an artist-teacher, as well as didactic foundations of the organization of training sessions are reflected in the works of N.S. Bogolyubov, S.E. Ignatiyev, V.V. Koreshkov, V.S.Kuzin, V.K. Lebedko, B.M. Nemensky, A.C. Hovorostova, E.V. Shorokhova and others. The works of scientists and teachers have indicated the high social significance of the problem of creative development of the individual in general, and the personality of the future teacher in particular. In their works, scientists and teachers have justified the need and revealed the relevance of the development of creative abilities of students of art faculties of universities.

The peculiarities of teaching decorative and applied art, as one of the important components of the training of teachers of fine arts, attracted the attention of such researchers as Yu.K. Bejanov, V.F. Kanev, A.A. Sarbagyshev, M.V. Sokolov and others. In their writings, they propose ways to improve the teaching of decorative and applied arts, in terms of teaching, although they do not pay enough attention to the development of students' creative abilities in decorative and applied arts classes.

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The analysis of scientific research, publications, literature related to the problem of the development of creative abilities of students in the classes of decorative and applied arts and folk crafts in higher educational institutions indicates that there are a number of unresolved issues, both theoretical and practical, which are relevant and require thorough study. Thus, the study of the laws of the development of creative abilities of students of art faculties for decorative and applied activities is of great importance in the process of teaching artistic creativity and folk crafts, because it is directly related to the quality of training specialists and acquires special theoretical significance and practical relevance.

Meanwhile, decorative and applied art is multifaceted, like life itself, and at the moment has a sufficient range of unexplored manifestations that can be useful for scientific research and pedagogical practice. In particular, the aspect of the development of students' creative abilities through the process of specially organized, purposeful, integrated with the musical art of creative activity in lace-making classes has been little studied.

This aspect determines the relevance of determining the significance and place of decorative and applied art classes as a possible effective means of improving the creative abilities of students, as a special type of artistic and creative activity of a young person in the structure of the university educational process. At the same time, the theoretical and practical experience

gained in the field of the positive influence of lace-making classes on the student's personality is not in demand by pedagogical practice. Meanwhile, among the various types of decorative and applied activities, lace weaving occupies a special place. It has a specific artistic language, the uniqueness of which is that the diverse shades of the content of the decorative image are successfully expressed not only with the help of various lace-making technologies, but also through the shaping of the material. In solving lace-weaving images for the development of students' creative abilities, generalization and specificity, abstraction and narration, decorative and inventiveness are optimally combined.

The analysis of psychological and pedagogical literature allowed us to focus our attention on studies devoted to the development of creative abilities of students, to determine that creative abilities develop only in professional activities and in special exercises designed to form personal qualities necessary for an artist of folk craft, for example, the connection of theory with practice throughout his visual activity. The analysis of the practice of teaching lace weaving revealed that in the learning process not enough attention is paid to the issues of artistic expressiveness of the material, the peculiarities of technology, the specifics of composition. This leads to a number of shortcomings observed in educational works, the main of which are the lack of figurative integrity, harmony between the purpose of the object and the artistic solution, some pattern of compositions. Insufficient understanding by students of the specifics of the artistic language of this type of decorative and applied art leads to professional incompetence of the future teacher of the studios of decorative and applied creativity, which means that it will certainly affect the development of his creative abilities, artistic and aesthetic culture and spiritual and value orientations.

In the course of an experimental study determining the use of folk art in the classroom, we relied on the works of D.M. Ashurov, A.M. Khodzhaev and other specialists who made a great contribution to the development of creative abilities in the conditions of fine art classes at art and other faculties of universities. When studying the problem of developing students' creative abilities for decorative and applied activities, a contradiction has been revealed that has arisen in the system of artistic and pedagogical education: between the demands of society from the individual to maximize the full use of intellectual and creative potential to ensure the prosperity of the Russian state and the insufficient methodological base, the lack of an integral methodological system for the development of students' creative abilities. In addition, the objective difficulties of developing students' creative abilities for the artistic activity of the teacher and the head of the studio of decorative and applied creativity are reinforced by the following real contradictions:

- between the potential possibilities of lace weaving for the development of students' creative abilities and the lack of development of the process of creative self-development by means of this type of artistic creativity in decorative and applied art classes;
- between the specific versatility and complexity of the process of improving students' creative abilities and the insufficient effectiveness of the existing forms of training of specialists in this profile in universities;

- between the individual capabilities of each student and the predominantly mass nature of the training of future specialists in folk art.

RESULTS. These contradictions determined the problem of the study. It consists in the need to develop the creative abilities of students in the process of practicing decorative and applied art on the example of lace weaving. The hypothesis of the study is that the development of creative abilities of students of art faculties of universities in the process of learning lace weaving is significantly increased and qualitatively improved if: the educational process is built taking into account the psychophysiological characteristics and individual capabilities of students; the development of students' creative abilities is based on modern scientifically based teaching methods, where the goals, objectives and content of training are aimed not only at the transfer of specific knowledge, skills and abilities, but also at the development of creative abilities, practical tasks and exercises are also aimed at the development of students' creative abilities; the structure of the content exists as a dynamic system adequate to the specific conditions of the pedagogical process in the study of lace weaving, while the system of tasks is adapted for different levels of complexity and degree of preparedness, individual characteristics, creative abilities of students;-

The goal set and the proof of the hypothesis put forward determined the formulation and solution of specific research tasks:

- to study the scientific and theoretical literature in order to determine the foundations of the development of creative abilities of students in the process of decorative and applied arts;
- to analyze the psychophysiological and pedagogical foundations of the development of creative abilities; to consider historically established methods of teaching lace weaving;
- to determine the optimal forms and methods of organizing the process of learning lace weaving;
- to study the modern system of education and to identify the possibilities of successful educational work in the field of artistic crafts and the state of the organization of the educational process for the development of lace weaving.

To perform specific tasks at different stages of experimental work, various research methods were used: - study, analysis and generalization of scientific and methodological, psychological and pedagogical, methodological and special literature on the topic of this study, including translation of foreign publications and periodicals; analysis of existing curricula for educational institutions as the main and additional education; - observation of cognitive and creative reproductive and productive activities of students in lace-making classes; - conducting a control experiment on the proposed forms, methods and techniques of training in order to verify the effectiveness of the developed innovations; - statistical analysis and verification of the results; generalization of the results and analysis of observations on the research problem.

DISCUSSION. The study of special literature on the problems of general and age psychology, pedagogy, philosophy was carried out, materials devoted to the problems of the nature of creativity, the development of human creative abilities, on the teaching of decorative and applied arts, aesthetic education, art education and creative development of students of art and pedagogical specialties were analyzed. The role and significance of students' creative abilities

for applied artistic creativity were revealed. The special literature on lace weaving was studied from the point of view of the history of development, forms of existence, weaving technologies. The work experience of teachers of decorative and applied arts of various universities and art and vocational schools, artists of decorative and applied arts, masters of folk crafts was analyzed and mastered. The methodology of the research was determined and its methodology was developed, a hypothesis was put forward, goals, tasks, research methods were outlined, the content of experimental classes was determined.

CONCLUSION. Realization of the theoretical and practical significance of the work: the provisions and recommendations developed and experimentally tested during the study aimed at developing students' creative abilities for decorative and applied activities, which can be used to improve the level of professional training of students of art faculties, can be introduced into the practice of teaching decorative and applied art at art faculties of universities, as well as also in the system of art education in lyceums, colleges, colleges, art schools, institutions of additional education, when developing new textbooks on lace weaving for students of art faculties of universities, students of lyceums, colleges, art schools.

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