

## **Berufsausbildung der Schmuckkunststudenten: Theoretische Grundlagen**

**Iftikhor Bakhtiyorovich Kamolov**

Karshi State University, Kunst und Technik Leiter der Abteilung für Grafik,  
PhD in Pädagogik, Dozent. Usbekistan.

**Zusammenfassung:** Der Artikel stellt ein theoretisch fundiertes und pädagogisches Modell vor, das darauf abzielt, die berufliche Ausbildung zukünftiger Juweliermeister zu optimieren.

Volkskunst ist eine Welt schöner und notwendiger Objekte, die weise Ideen verkörpern, die zeitlos in ihrem Wert sind. Seine Einzigartigkeit liegt in der Übersetzung der persönlich bewerteten Realität in den Kontext grundlegender menschlicher Werte, die in der Kultur geschaffen, gespeichert und entwickelt werden, und ermöglicht es sowohl dem Schöpfer als auch dem Betrachter, das humanistische Bild der Welt zu sehen, sein universelles künstlerisches Modell zu machen eigenen einzigartigen Beitrag.

**Schlüsselwörter:** Künstler, Kunst, Entwicklung, Meister, kreativ, kreativ, Tradition, Schmuck.

## **Vocational Education of Jewelry Art Students: theoretical foundations**

**Iftikhor Bakhtiyorovich Kamolov**

**Karshi State University, Art and engineering Head of the Department of Graphics, PhD in Pedagogy, docent.  
Uzbekistan.**

**Abstract:** The article presents a theoretically substantiated and pedagogical model aimed at optimizing the professional education of future master jewelers.

Folk art is a world of beautiful and necessary objects that embody wise ideas that are timeless in their value. Its uniqueness lies in the translation of personally assessed reality into the context of fundamental human values that are created, stored and developed in culture, allowing both the creator and the viewer to see the humanistic picture of the world, its universal artistic model to make their own unique contribution.

**Keywords:** artist, art, development, master, creative, creative, tradition, jewelry.

Folk art crafts that came to us from the depths of folk art and, being part of it, have characteristic features, namely: the collective nature of the close connection of the artist with the outside world; the continuity of generations; the preservation of traditions that are closely interrelated, because the collective character is manifested in the continuity of generations, and continuity - in the preservation of traditions in

folk arts and crafts. Reflecting the collective worldview, something personal from the master is necessarily introduced into the works of folk art crafts, who, preserving traditions, being creative in his work, creates his own works, in which, centuries-old traditions of the artistic activity of many generations are organically combined and the unique personality of the master, enriching them with his own creative achievements. Products of folk art crafts are valued precisely because they are made by hand, thus preserving the creative nature of the craftsman's work, creating a unique work of art.

In the artistic imagery of the works of folk arts and crafts, there is always a deep content that reflects folk ideas about the world and life. These products are characterized by logic, perfection of form, completeness of artistic conception and solution. And here one cannot but agree with the opinion of VF Maksimovich that the artists of folk art crafts work in such a way that the product most fully reveals its purpose in everyday life.

Studies of the development of artistic creativity in the field of applied arts have shown that art not only enriches the viewer, listener, reader with knowledge, assessments, forecasts, etc., but also helps him to know and appreciate himself better, serves his self-knowledge, self-expression. Based on the fundamentals of art pedagogy in theoretical terms, we consider it appropriate to be guided by the ideas of B.M. with the involvement of the material of art as a visual aid - illustration.

Thus, the training of a specialist in the field of traditional applied art is a process of forming the artistic and aesthetic culture of an individual based on familiarization with the values of world culture and the culture of his people. Under the artistic aesthetic culture of the individual, researchers understand the totality of processes and phenomena of spiritual and practical activities for the creation, distribution, development of works of art or material objects that have aesthetic value, as well as such qualities that testify to the creative potential of the individual, manifested in all areas of life. B.T. Likhachev understands the artistic and aesthetic culture of a person as the culture of a formed creatively active personality, capable of perceiving, feeling, evaluating the beautiful, tragic, comic, ugly in life and art, living and creating "according to the laws of beauty", N.V. Gerashchenko proposes to understand culture as a qualitative characteristic of all the most important components of human activity, namely, goals and means, including the process of activity itself and its results, as an essential criterion for the level of development of a person's culture, an essential characteristic of a person's culture.

L.N. Moskvichev, in turn, the main components of the artistic and aesthetic culture of the individual, which includes artistic and aesthetic knowledge; ability and ability to carry out aesthetic assessment; a set of skills and abilities in the field of specific artistic creativity as an integral quality of artistic activity, without which it cannot take place. In our case, it is especially important to note the opinion of jeweler-teachers who have trained many generations of future jewelers, Sevryukova N.V., who formed the first concepts of artistic design in jewelry art, which is the main discipline that forms a creative personality.

The concept of "creativity" allows us to meaningfully clarify the essence of theoretical thinking, which is a creative process, since mental experimentation is creativity in theoretical thinking, which fully confirms the effectiveness of the first two laws of visual activity of V.S. Shcherbakov in the formation of ideas about the subject and ideas about the image of this subject, and the third law on material fulfillment is embodied through manual artistic labor, when creativity in theoretical thinking turns into a material artistic product. Creativity develops in activities that have creative content. But any activity requires certain skills and abilities, which in this case are carried out with the help of special knowledge and the transfer of sensory, motor and mental skills obtained during the assimilation of other types of activities similar to this one, while skills are not reduced only to the sum of skills, but always contain an element of creativity.

We emphasize that skill is an integral quality of a person, which consists of a system of cultural knowledge necessary for the implementation of certain actions (at the theoretical level) and a system of professional knowledge based on the manifestation of a pronounced interest in arts and crafts and creative activity (at the psychological level).

Let us recall the main signs of skills formed in the pedagogy of N.F. Talyzina: this is flexibility (rational actions); durability (accuracy and pace); durability (do not lose the skill when it is not used); maximum approximation to the real conditions of tasks. Such an approach to the formation of professional skills in an applied sense is associated with the theory of activity, which, according to V.F. Maksimovich, made it possible to find a real practical way out of the numerous contradictions inherent in modern art education, and becomes effective by eliminating negative trends that have sharply emerged in theory and practice of art education, both in general and in professional art education in the system of traditional arts and crafts.

And here it becomes quite obvious the need to develop the professional skills of graduates of colleges of applied arts, the problems of socialization of students, their adaptation to the rapidly changing conditions of modern life. In the history of world pedagogical thought, the ideas of professional and labor training of the rising generations have always occupied a special place, because at all stages of its history, mankind has solved the important task for itself to transfer labor and professional experience from one generation to another. It is no coincidence that the Eastern encyclopedists Beruni, Farabi, Ibn Sino, as well as our domestic scientists - F. Zakhidov, R. Dzhuraev, E. Gaziev, like K.D. the needs of the country's economic development, which was supposed to ensure the competitiveness of trained personnel; compulsory general education; and various types and levels of vocational education. It should be noted here that the development of professional education in jewelry art has its own specific features, as it is based on deep technological and artistic and aesthetic traditions of applied art, including the national ethical and aesthetic ideal.

The problems of artistic and aesthetic education and education in the field of traditional applied art were studied in their works by N.B. Krylova, B.T. Likhachev, V.F. Maksimovich, B.M. Nemensky, T.Ya. consider tradition as a fundamentally

dynamic and self-developing phenomenon, an integral element of which is the spiritual component and also the technical methods of performance and means of artistic expression, reflecting the basic foundations of the national mentality. In the process of development of artistic creativity in the field of applied art, art, science, economics and even pedagogy were formed, therefore, as M.Yu.Spirina writes, "in the modern educational space, the professional training of artists of traditional applied art is a unique component parts of which is the closest connection of science, practice and theory in the educational activities of professional educational institutions.

As part of our study, we would like to pay special attention to the formation of students' creative activity in the process of familiarization with the chosen profession of a jeweler. The first and necessary condition is abilities, which, as L.A. Wenger rightly emphasizes, cannot be reduced to the knowledge that an individual has. It is found in the speed, depth, and strength of mastering the methods and techniques of activity.

The great encyclopedist al-Farabi believed that a person is naturally endowed with abilities, but how they will develop further depends on the mentor, the teacher, whose special quality should be the desire and ability to transfer his knowledge to students. Therefore, we are talking about an important part of professional education, which is still relevant today - this is the interaction of the teacher's life experience, its influence on the student's professional development in the context of the humanistic paradigm of education, the main component of which;

- creative development of the personality, creation of conditions for its self-development, disclosure of all abilities, taking into account the individualization of the process of professional adaptation and the formation of a sustainable interest in the development of one's professional competence. Considering the organization of the educational process in our study, we relied on a personal-activity approach that determines the positions of the teacher and the student. The foundations of the personal-activity approach were laid by the works of L.S. Vygotsky, A.N. Leontiev, S.L. Rubinshtein, B.G. .Goziev and others are considered as a subject of activity, which itself is formed in activity and in communication with other people, determines the nature of this activity and communication. With this approach, the center of learning is the student himself - his motives, goals, his unique psychological warehouse.

Based on the interests of the student, the level of his knowledge and skills, the teacher determines the purpose of the lesson and forms, directs the entire educational process in order to develop the personality, reveal his abilities of creative thinking and professional suitability for the development of creative abilities and opportunities. When we talk about professional adaptation, we must take into account that both the laws of pedagogy and the laws of production operate in this process. Accordingly, the purpose of learning activities is to ensure not only the overall development of the student, but also effective professional training.

And here, the formation of professional interest in artistic manual labor among future jewelers is put forward in the first place, which contributes to their positive

attitude towards the chosen creative arts and crafts activity and is an important condition for the formation of professionalism. And here we share the opinion of O.N. Kholina that the mechanisms for the development of motives that encourage students to active artistic and creative activity include an active, directed within the framework of necessity, the role of the teacher in educational and creative activity, which affects the student in terms of activation his creative and cognitive needs are verbal, visual explanations of the teacher, conversations about art, about the work of great artists, about the problems of composition, visiting museums, exhibitions, creative workshops of artists, observing in nature and much more, and the second mechanism, which is associated with the emotional attractiveness of educational tasks that encourage creative activity. A full-fledged formation of the motivational sphere is possible only when both mechanisms are turned on. At the same time, the predominance of one of these mechanisms is possible here, which speaks not only of their unity, but of their relative independence.

In the process of artistic and creative activity, one of the productive creative components is arbitrary (involuntary, recreating creative) imagination. The main thing, of course, is the creative imagination, which creates independently new artistic original images, which are the essence of creativity. At present, the definition of "professionalism" as a quality that indicates a high level of possession of the skills necessary for the performance of any work is associated with the concept associated with the characteristics of a person's ability to perform work.

N.B. Krylova identifies three levels of creative activity of the individual: relatively simple, stimulus-productive; heuristic and creative - the most difficult level, thanks to which deep generalizations are made, general patterns are synthesized and the author's problematic reflection begins to appear, which allows creating fundamentally new solutions, i.e. to form the very culture of creativity, the basis of which is activity, independence and individual uniqueness, which is closely related to the development of the creative potential of a jeweler. In this regard, the creative approach proposed by V.A. Kan-Kalik, V.I. Zagnyazinsky and others, the essence of which is the development of a creative individuality, the development of a creative style of activity, non-standard solutions, and the ability to innovate. In the framework of our study, the value of the creative orientation of education and upbringing lies in the change of value orientations - authoritarian to humanistic, in the development of the concept of creativity, which is of fundamental importance for us in terms of determining the place and role of creativity in the process of forming the skills of artistic and aesthetic culture among jewelers. B.T. Likhachev writes that aesthetic creativity is such a feature of people's life that manifests itself in the development and transformation of the world and the person himself according to the laws of beauty and aesthetic ideals that he cognizes and develops, while A. Maslov creative activity is accompanied by self-awareness ,

As a result, the student gets to know himself more and more deeply, thereby being in continuous creative self-development and self-improvement. A.K. Markova believes that self-actualization of a person in a profession is carried out through self-development by means of the profession performed, through awareness of one's

capabilities in fulfilling professional standards, deliberately strengthening positive and smoothing out negative qualities, strengthening individual style, and maximizing self-realization of one's internal forces in professional activities.

Self-actualization of a student can be carried out as a spontaneous process, as well as a controlled process associated with the awareness of their own individual properties and ways of developing creative abilities. The relationship of professional motivation and creative abilities in our study is associated with B.M. Teplov, S.L. Rubenshtein, A.N. Leontiev, K.K. that best meet the requirements of certain types of activity and those created in it. According to our firm conviction, confirmed by our own research and the works of the scientists listed above, only a combination of creative abilities, creative knowledge and motivation with skills and abilities, their application in professional activities can provide the necessary competence and creativity to the future artist-master. The same criteria are true for future jewelers. A high level of scientific and subject knowledge and skills, combined with creative abilities, is the cornerstone that, together with innovations, provides in practice a social specialist with a professional culture. It should be noted that in our opinion, based on the analysis of philosophical, pedagogical and psychological literature, the professional culture of the future jeweler has a two-sided character, revealed by the internal artistic and aesthetic consciousness, artistic and aesthetic According to the level of formation of the complex of these skills, one can determine the level of professional and creative activity of the future jeweler. In this regard, a special place in modern professional education in jewelry art should be given to traditional arts and crafts, because. According to I.Ya. Lerner, "artistic activity based on decorative and applied arts involves the formation of the experience of creative activity - the necessary and most important component of the emotional and value attitude to the world."

It is well known that traditional jewelry art is characterized by a variety of technologies and the use of figurative systems (geometric and floral ornaments, their combination). Using the inherited motifs of jewelry decoration, applying them to a modern product and reworking these motifs and techniques,

Thus, folk arts and crafts, where professionally trained college students will come, have an impact not only on general education and creativity, but also on citizenship and civilization, since they are part of world culture as a whole, and this is very important, because. aesthetic education, the ability to correctly recognize the ideological and artistic essence of works becomes an important link in art education, including jewelry art.

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