



## MECHANISMS OF MORAL AND ETHICAL EDUCATION OF STUDENTS BASED ON FOLK APPLIED ART

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**Abstract.** *The article examines the essence of the category of aesthetic subjective position of a person, the general teacher as an integral part of his aesthetic culture, the main conditions of its formation are considered, the system of development of aesthetic culture in the university, in which the subjective position is developed.*

**Key words:** *aesthetic culture, aesthetic taste, aesthetic feelings, activity, specialist, student, art, personality, self-awareness, activity, personality, future specialist, aesthetic development, aesthetic education, pedagogue, professional activity, teacher, modern pedagogy.*

In the era of globalization, the moral and ethical education of the younger generation has become one of the key priorities in shaping a spiritually mature and socially responsible society. In this context, the rich cultural heritage of the people, especially folk applied and decorative arts, plays a vital role. Folk art is not only a reflection of aesthetic beauty but also a source of traditional values, national identity, and ethical norms passed down through generations.

Today, in institutions of higher education, there is a growing need to effectively utilize the educational potential of folk applied art to cultivate students' spiritual, moral, and cultural consciousness. Through the study and

engagement with traditional crafts, students develop aesthetic taste, respect for national heritage, a sense of patriotism, and a deeper understanding of moral values.

This paper explores the mechanisms for fostering students' moral and ethical development through folk applied art, focusing on its pedagogical potential and practical application in the modern educational process. The relevance of this topic lies in the increasing importance of integrating national values into higher education to nurture well-rounded future professionals.

Nowadays, it is necessary to improve the system of development with the help of folk art, i.e. folk art of



Khorezm, for the aesthetic education of the future specialist. The structure and content of this system not only helps the student's personality to have an aesthetic appearance, but also develops knowledge, skills and abilities, as well as self-awareness, own cultural orientations, needs, and cultural professional skills. At the conceptual stage of this system, a hypothesis is built: the aesthetic education of the personality of the future teacher assumes the existence of a certain structure as a complex education, for example, physical characteristics, personal aesthetic position, aesthetic knowledge develops in the process of mastering art. Aesthetic changes that occur in the personality of a future specialist: tastes, needs, opinions, feelings are carried out depending on the motivation of mastering art, its importance as a means of personal and professional development, the method of opening the inner world of the student. If the folk art of Khorezm is introduced as a means of developing students' aesthetic education, all the activities carried out during the educational process will be carried out in order to develop the aesthetic culture of the person:

- introducing the student to the world of art, that is, viewing and analyzing his unique works in museums and exhibition halls, which are an integral part of educational activities;

- feelings, thinking, perception and understanding of the artistic-aesthetic expressiveness of art, its language;

- is distinguished by a systematic approach, consistent development, accumulation of aesthetic experience in the perception of works of art;

It encourages students to think aesthetically, to communicate on the topics they see and hear. Development of the high demands of art forms one of the most subjective qualities of a person: aesthetic taste, that is, the ability to perceive and evaluate beauty. The above stages of mastering art S.L. Rubinstein, this is manifested through the need and ability of self-fulfillment. According to his theory, the main methodological idea for the humanities is the idea of ontology, in which the subject is "the center of the reconstruction of existence " is imagined as [1].

When considering the aesthetic subjective position, it is appropriate to refer to the understanding of the subjective position by a number of researchers:

- denoting the integration of a person's relationship in any matter important to him (V.I. Myasishchev) [2];

- a complex integrative feature that reflects an actively chosen, actively responsible transformative attitude of a person to himself and his activities, to the whole world (G.I. Aksenova) [3];

- the position of the subject in creative activity and the systematic relationship of internal mental elements that allow a person to creatively interact with the external and internal environment (A.S. Lebedev) [4].



Who considered the transformation of a person from the creation of culture to its creator as the most important phenomenon of the cultural process, is an active creative principle capable of self-creation of his personality and self-improvement. It provides a person with a constant change in the way of life and the nature of activity, constant creativity, which is very relevant in modern conditions. Kogon M.S [5]

Signs of an aesthetic subjective position:

1) to have an artistic-aesthetic taste - the ability to evaluate the surrounding life, art events and objects from the point of view of an artistic-aesthetic ideal; the ability to see, feel, understand, distinguish the reality of beautiful or ugly;

2) the presence of aesthetic needs in a person - in communicating with artistic-aesthetic values, experiencing mental-aesthetic states;

3) the ability of a person to have aesthetic judgments - to give a reasonable emotional-semantic evaluation of aesthetic phenomena in life, art, nature, human relations.

Folk art and aesthetics courses are developed in Pedagogical institutes taking into account the specific features of personnel training in certain specialties.

They are distinguished by their internal integrity and coherence with general cultural and psychological-pedagogical training disciplines. Folk art is at the center of their purpose and content, the object of which is a person in the world of culture and art in his unique

activity and is its varied subjectivity and objectivity.

Courses are offered to students majoring in technology teacher, "Khorazm art history and theory", "Khorazm folk art", practical and theoretical course will allow them to successfully implement them.

The methodology of development of aesthetic culture in the developed courses is determined by the mechanism of implementation of the technology of formation of all components of the aesthetic culture of the student as effective interactive pedagogical cooperation.

In learning art, one should keep open the inner vision, the intuition that finds the shortest way to connect with the thoughts and feelings of the teacher. L.S. As Vigotsky [7] noted, this sign, symbol is the leading developing impulses. The developed system of development of aesthetic culture is focused on the active work of students, in which art is a means and motive of development and covers the following levels.

The level of development of professional and applied sciences, tasks are formed on the basis of the concept of "creative person" of the teaching profession and consist of:

- development of the student's aesthetic culture in terms of his contribution to the formation of humanitarian values of the young generation and society as a whole;

- being aware of the cultural and creative nature of educating the young



generation and being able to use it in practical activities;

- a wide field of art, to have activities specific to it as a powerful means of developing the personality of students;

Professional training and development of students is carried out within the framework of a socio-cultural object, which becomes one of the important factors determining the effectiveness of the system of developing their aesthetic culture, that is, Khorezm folk art.

In the development of the future teacher's aesthetic subjectivity, the understanding that the subjective position develops in an environment with certain semantic relations and aesthetic standards prevails.

Filling the educational environment of students with the cultural and aesthetic values of art, connecting the classical heritage and directing it to modern life creates conditions for opening and shaping their cultural and artistic potential.

In short, at the final stage of the introduction of the system of development of aesthetic culture, the senior student in Pedagogical institutes describes himself as a subject of creativity as follows:

- developed aesthetic taste;
- studied aesthetic norms and ideas;
- acquired aesthetic knowledge;
- the ability to think aesthetically - to give a reasonable emotional-semantic

evaluation of the aesthetic phenomena of life, art, nature, human relations;

- to have any types of artistic and aesthetic activities that develop artistic creativity;

- to have aesthetic self-reflection - the ability to observe the ways of self-expression of a person together with the study of art, the desire to search for self-expression;

- the ability to use his artistic and aesthetic experience in his professional activity.

Folk applied arts, particularly Khorezm embroidery, serve as a highly effective tool in shaping students' spiritual and moral education. Through this art form, not only aesthetic taste, creative thinking, and the ability to appreciate beauty are developed, but national values (hard work, patience, family, and respect for heritage), cultural self-awareness, and humanistic moral principles are also deeply instilled.

Integrating elements of folk art (patterns, color harmony, hand craftsmanship) into the educational process increases students' spiritual maturity and connects them with deep respect for their ancestors' legacy.

Here are vivid examples of traditional Khorezm-style embroidery (suzani) — the refined harmony of colors and profound meaning of the patterns are clearly visible:

These practical activities with students (such as embroidery practice and pattern analysis) further strengthen this positive impact.



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