DEVELOPING STUDENTS' CREATIVE THINKING THROUGH KARAKALPAK APPLIED ART

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Abstract. This thesis discusses the pedagogical significance of Karakalpak applied art in developing students' creative thinking. Karakalpak folk applied art, including embroidery, carpet weaving, jewelry, yurt decoration, wood carving and ornamental compositions, reflects the historical memory, aesthetic worldview and national identity of the Karakalpak people. The use of these artistic traditions in higher education helps students understand national heritage, analyze artistic forms and create new creative ideas. The thesis emphasizes that applied art is not only a cultural value, but also an effective educational tool for forming students' imagination, aesthetic perception, independent thinking and creative activity.

Keywords: Karakalpak applied art, creative thinking, students, national heritage, aesthetic education, folk art, artistic perception.

Today, the development of creative thinking is one of the most important tasks of modern education. Higher education institutions should prepare students not only as specialists with theoretical knowledge, but also as independent, creative and socially active individuals. In this process, national culture and folk art have great educational potential. In particular, Karakalpak applied art plays an important role in developing students' artistic taste, imagination, aesthetic worldview and creative thinking. Karakalpak applied art has a rich historical and cultural background. It includes various types of folk creativity such as embroidery, carpet weaving, jewelry, leather and textile decoration, wood carving, ornamentation and yurt interior design. Each type of applied art reflects the lifestyle, traditions, beliefs and aesthetic ideals of the Karakalpak people. The ornaments, colors, forms and compositional structures used in these works are not accidental. They express harmony, beauty, protection, prosperity, family values and respect for nature.

Using Karakalpak applied art in the educational process allows students to connect theoretical knowledge with practical creative activity. When students study traditional ornaments, they learn to observe, compare, analyze and interpret artistic elements. For example, geometric patterns in carpets help students understand rhythm, symmetry and composition. Embroidery develops their sense of color harmony and decorative expression. Jewelry teaches them to

pay attention to form, detail, proportion and symbolic meaning. Thus, every type of Karakalpak applied art becomes a source of creative development. Creative thinking is formed when students are encouraged to create new ideas based on traditional artistic materials. It is not enough to simply copy old patterns or repeat existing forms. Students should understand the meaning of traditional ornaments and transform them into modern creative works. For instance, they may use Karakalpak decorative patterns in posters, educational materials, textile compositions, interior decorations or handmade creative products. Such activities develop their ability to think independently, make artistic decisions and express national identity through creative work.

The pedagogical value of Karakalpak applied art is also connected with aesthetic education. Through folk art, students learn to appreciate beauty, harmony and cultural heritage. They begin to understand that national art is not only a part of the past, but also a living source of inspiration for modern creative activity. This approach strengthens students' respect for national traditions and motivates them to preserve and develop cultural values. In higher education, lessons based on Karakalpak applied art may be organized through different methods. These include observation of art samples, analysis of ornaments, creative tasks, project work, museum visits, discussions, sketching and presentation of students' works. Such methods activate students' cognitive and creative abilities. They learn to see the artistic value of ordinary objects, explain the meaning of decorative elements and create their own compositions.

The development of creative thinking through Karakalpak applied art can be organized in several stages. The first stage is familiarization with the types and history of applied art. The second stage is artistic analysis of patterns, colors, materials and composition. The third stage is the creation of a new idea based on traditional art. The fourth stage is practical implementation of the creative work. The final stage is presentation and reflection, where students explain the purpose, meaning and artistic solution of their work. As a result, students develop important creative qualities such as imagination, originality, aesthetic perception, flexibility of thinking, independence and artistic initiative. They also improve their ability to connect national heritage with contemporary educational and creative needs. This proves that Karakalpak applied art can serve as an effective pedagogical tool for developing students' creative thinking.

In conclusion, Karakalpak applied art has great potential in the development of students' creative thinking. It combines national heritage, aesthetic education and practical creative activity. The systematic use of Karakalpak folk art in higher

education helps students develop artistic perception, independent thinking and creative skills. Therefore, it is necessary to introduce Karakalpak applied art more widely into educational programs, creative workshops and project-based learning activities. This will contribute not only to the professional development of students, but also to the preservation and promotion of national cultural heritage.

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