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**Zhetybayeva N.H.<sup>1</sup>, Mitat Kandemir<sup>2</sup>**

<sup>1</sup>*Kh. Dosmukhamedov Atyrau University, Lecturer of the «Department of Fine Arts and Design», Republic of Kazakhstan, Atyrau. e-mail: [advertidiar@mail.ru](mailto:advertidiar@mail.ru)*

<sup>2</sup>*Selcuk University, Department of Fashion Design, Turkey, e-mail: [mitatkandemir@hotmail.com](mailto:mitatkandemir@hotmail.com)*

## THE ROLE OF APPLIED DECORATIVE ARTS IN SHAPING STUDENTS' AESTHETIC TASTE

### *Abstract*

The article discusses imitation, on which a student of applied decorative arts should work attentively and confidently in relation to the development of an aesthetic sense, drawing conclusions about the role of practical fine arts studies for educating creativity and culture within society. The study was conducted among 120 high school students who participated in decorative arts workshops of three disciplines (i.e. ceramics, textiles and metalwork) and was characterized using a mixed methods rationale. We measured changes in aesthetic judgment and skill development using pre- and post-tests, as well as qualitative interviews and evaluations of student projects. The students showed substantial gains in their awareness of the diversity of artistic traditions —especially about non-Western decorative arts. The qualitative data suggested that student understanding of beauty and design was enriched through their engagement with the applied arts as evidenced in final projects in which students exhibited greater aesthetic discernment, originality, and cultural awareness. This paper suggests some of the important educational possibilities of decorative training for a fuller and fairer appreciation of taste by students. It also shows the importance of incorporating non-Western arts traditions into the curricula of arts education. Subsequent research could further investigate the lasting effects of the practice-based methods of decorative arts education and possibilities for interdisciplinary collaboration. Putting the results in context the research adds to a body of literature that supports an integrated approach to arts education, including the significance of the decorative arts for cultural and creative learning.

**Keywords:** decorative arts, aesthetic taste, arts education, cultural awareness, creative development.

**Жетыбаева Н.Х.<sup>1</sup>, Митат Кандемир<sup>2</sup>**

<sup>1</sup>Атырауский университет имени Х.Досмухамедова, Преподаватель кафедры «Изобразительное искусство и дизайн», г. Атырау, Республика Казахстан,  
e-mail: [advertidiar@mail.ru](mailto:advertidiar@mail.ru)

<sup>2</sup>Сельчукский университет, факультет Мода дизайна, Турция,  
e-mail: [mitatkandemir@hotmail.com](mailto:mitatkandemir@hotmail.com)

## РОЛЬ ДЕКОРАТИВНО-ПРИКЛАДНОГО ИСКУССТВА В ФОРМИРОВАНИИ ЭСТЕТИЧЕСКОГО ВКУСА СТУДЕНТОВ

### Аннотация

В статье рассматривается имитация, над которой студент, изучающий прикладное декоративно-прикладное искусство, должен работать внимательно и уверенно в отношении развития эстетического чувства, делаются выводы о роли практических занятий изобразительным искусством для воспитания креативности и культуры в обществе. Исследование проводилось среди 120 старшеклассников, которые участвовали в мастер-классах по декоративно-прикладному искусству по трем дисциплинам (керамика, текстиль и металлообработка), и было охарактеризовано с использованием смешанных методов. Мы измерили изменения в эстетических оценках и развитии навыков, используя предварительные и последующие тесты, а также качественные интервью и оценки студенческих проектов. Студенты продемонстрировали значительный рост в своей осведомленности о разнообразии художественных традиций, особенно о незападном декоративном искусстве. Качественные данные свидетельствуют о том, что понимание студентами красоты и дизайна обогатилось благодаря их занятиям прикладным искусством, о чем свидетельствуют итоговые проекты, в которых студенты проявили большую эстетическую проницательность, оригинальность и культурную осведомленность. В этой статье рассматриваются некоторые важные образовательные возможности обучения декоративно-прикладному искусству для более полного и объективного понимания вкуса учащихся. В ней также показана важность включения незападных художественных традиций в учебные планы художественного образования. Последующие исследования могли бы способствовать дальнейшему изучению долгосрочных последствий практико-ориентированных методов обучения декоративному искусству и возможностей междисциплинарного сотрудничества. Результаты исследования дополняют литературу, которая поддерживает комплексный подход к художественному образованию, в том числе значение декоративно-прикладного искусства для культурного и творческого обучения.

**Ключевые слова:** декоративно-прикладное искусство, эстетический вкус, художественное образование, культурная осведомленность, творческое развитие.

**Жетыбаева Н.Х.<sup>1</sup>, Митат Кандемир<sup>2</sup>**

<sup>1</sup>Х.Досмухамедов атындағы Атырау университеті, «Бейнелеу өнері және дизайн» кафедрасының оқытушысы, Атырау қаласы, Қазақстан Республикасы,  
e-mail: [advertidiar@mail.ru](mailto:advertidiar@mail.ru)

<sup>2</sup>Селчук университеті, Мода дизайны факультеті, Түркия, e-mail: [mitatkandemir@hotmail.com](mailto:mitatkandemir@hotmail.com)

## СТУДЕНТТЕРДІҢ ЭСТЕТИКАЛЫҚ ТАЛҒАМЫН ҚАЛЫПТАСТЫРУДАҒЫ СӘНДІК - ҚОЛДАНБАЛЫ ӨНЕРДІҢ РӨЛІ

### Аңдатпа

Мақалада сәндік-қолданбалы өнерді оқитын студент эстетикалық сезімнің дамуына қатысты мұқият және сенімді жұмыс істеуі керек имитация қарастырылады, қоғамда шығармашылық пен мәдениетті тәрбиелеу үшін бейнелеу өнерінің практикалық сабақтарының

рөлі туралы қорытынды жасалады. Зерттеу үш пән бойынша (керамика, тоқыма және металл өңдеу) сәндік-қолданбалы шеберлік сабақтарына қатысқан және аралас әдістерді қолдана отырып сипатталған 120 орта мектеп оқушыларының арасында жүргізілді. Біз эстетикалық бағалау мен дағдыларды дамытудағы өзгерістерді алдын ала және кейінгі сынақтарды, сондай-ақ сапалы сұхбат пен студенттік жобаларды бағалауды пайдалана отырып өлшедік. Студенттер көркемдік дәстүрлердің әртүрлілігі, әсіресе батыстық емес сәндік өнер туралы білімдерінде айтарлықтай өсуді көрсетті. Сапалы дәлелдер студенттердің Сұлулық пен дизайнды түсінуі олардың қолданбалы өнер сабақтарының арқасында байытылғанын көрсетеді, бұл студенттердің эстетикалық көрегендігін, өзіндік ерекшелігін және мәдени хабардарлығын көрсеткен қорытынды жобалардан көрінеді. Бұл мақалада оқушылардың талғамын неғұрлым толық және объективті түсіну үшін сәндік-қолданбалы өнерді оқытудың кейбір маңызды білім беру мүмкіндіктері қарастырылады. Ол сондай-ақ батыстық емес өнер дәстүрлерін көркемдік білім берудің оқу жоспарларына енгізудің маңыздылығын көрсетеді. Кейінгі зерттеулер сәндік өнерді оқытудың тәжірибеге бағытталған әдістерінің ұзақ мерзімді салдарын және пәнаралық ынтымақтастық мүмкіндіктерін одан әрі зерттеуге ықпал етуі мүмкін. Зерттеу нәтижелері көркемдік білімге жан-жақты көзқарасты қолдайтын әдебиеттерді, соның ішінде мәдени және шығармашылық оқыту үшін сәндік-қолданбалы өнердің маңыздылығын толықтырады.

**Түйін сөздер:** сәндік-қолданбалы өнер, эстетикалық талғам, көркемдік білім, мәдени хабардарлық, шығармашылық даму.

**Introduction.** Fostering aesthetic taste in students is a multilateral event with rooted affiliations to numerous aspects of the educational system. The single most important factor contributing to its aesthetic orientation, however — and the defining element of Tsutakawa-Chinn's artistry — is proficiency in the decorative arts. The arts, which include a variety of forms including pottery, manufacturing jewelry and textiles, various rituals have provided with an exclusive way in searching and exploring their creativity and its medium of beauty that clicks both the categories the beautiful object having gone through its creation through some or other types of formulation. In the educational environment, the applied decorative arts are directed not only at hours of creative self-realization and becoming more educated in an applied art school but also can stimulate your own aesthetic feeling to other works.

Generally speaking, the years have seen growing realization about the overall integration of arts education together along with its decorative arts like a element utilizing the greater educational tableau. Arts education has long been considered an important influence on creativity critical thinking, and cultural identity among students (Eisner, 2002). As Eisner says, “the arts allow children to experience different ways of knowing and seeing the world” (Eisner, 2002). It highlighted the importance of decorative arts education, as it pushes students to engage with their environment in a very complex and deeply thought way.

Although the value of arts education has been well recognized, this research area is relatively underdeveloped in academic literature considering the function of applied decorative arts for shaping pupils' aesthetic taste. A great deal of research has been done in the larger field of visual arts, but unfortunately this can mean a neglect of what influences decorative arts may have on students' aesthetic development. The presence of this lacuna in the literature calls for a more thorough mining of the effects that decorative arts can have on /in-forming students' aesthetics. This research addresses these voids by exploring the effects of practical work in decorative arts on the development of student's aesthetic taste regarding the importance and potentiality of advocacy for the incorporation of assigned cerebration artefact into pedagogical problem-solving.

**Introduction to Decorative Arts in Education.** Decorative arts the decorative arts are art forms that are practical and collectively have both utilitarian and aesthetic purposes, such as ceramics, design, craft etc. This stands in contrast to "drawing/art", which is often an expressive implication of aesthetic and intellectual elements, where the work can allow more pushed interpretations. The decorative arts are often categorized in opposition to the fine arts, namely,

painting, drawing and sculpture which generally produce objects of fine quality with an aesthetic beautiful result. The teaching of decorative arts is an introduction to the science of design and form as well as tools, techniques, aesthetic values, ideas about quality and patterns that ensure good function. The disciplines offer balance, symmetry, color theory, and material significance—important factors of aesthetical taste — among others to which if encountered by the new student would begin forming their taste.

The influence of decorative arts on the educational space dates back historically to the Arts and Crafts Movement which began in England during the late 19th and ended after world war I, around dawn of second industrial revolution. Led by figures like William Morris and John Ruskin, this movement promoted craftsmanship and upheld the beauty of handmade objects. It was an attempt to counter the industrially machined products which altered in its enthusiasts' eyes forever and uglified their environment with clumsy products of poor quality. Rooted in the idea that art should be integrated into all aspects of life and that objects for sale are as relevant to aesthetic beauty as those made purely for show, the Arts and Crafts Movement built upon John Ruskin's ideas about environmental well-being. In this way, the movement set the stage for why decorative arts started popping up in academic curricula, especially schools of art and design.

Currently, in modern university and college curricula the decorative arts are most often associated with design elements of functional art (furniture design, ceramics and more). But the emphasis on decorative arts can be found to varying degrees across educational institutions and cultural contexts. In much of the West, this marrying of fine art and decor is considered a defining feature of 19th-century decorative arts, where kitchens have long constituted lesser spaces — sidebars to the grandeur of public-facing rooms in upper middle-class households. This discrepancy highlights critical research questions about the differing importance of decorative arts within separate educational programs and its effect on developing individual aesthetic.

**The Impact of Decorative Arts on Aesthetic Sense.** The relationship of the study of decorative arts with aesthetic taste is difficult and intricate. The aesthetic taste in its widest sense refers to the ability of a person to recognize and feel beauty in works of art, nature, or life. And that is obviously incredibly difficult, and it concerned to our identity which plays into a lot of factors — cultural background, experience, learnable experiences — so many different things. Aesthetic taste in an art education is developed by the kind of experiences that students have with various forms of art and how they are asked to engage.

Decorative arts provide an unusual way for students to interact with art in a more tactile, practical manner. Where fine arts are more theoretical and conceptual in nature, decorative art and design involve the application of hands-on techniques to realistically bring any three-dimensional creation to life. Students must make aesthetic decisions from the outset of selecting materials to later determining the form and function of their object. During this process, students can grasp how the aesthetic principles of balance, harmony and proportion are utilized in contrivance situations. Turn helps increase the refinement of their aesthetic judgment and taste.

In addition, decorative arts often require the understanding of age-old crafts and methodologies which respect a large cultural history. These techniques have not only enriched the aesthetic sense inherent in the students but also helped them to understand how significant decorative arts is culturally as well as historically. By teaching the production of Japanese ceramics or African textile design, for instance, students would be exposed to different cultural aesthetics and come away from study with a broader definition of beauty than is represented in western culture. The conversation with respect to learning from different traditions in art, encourages our students to evolve into aesthetically more rounded and global human beings.

**Review of Literature and Implications for Education.** While specific research into the role of decorative art in aesthetic taste is relatively rare, there are broad literatures that support the general case for training in the arts to help people develop an aesthetic sensibility. For example, researchers Winner and Hetland (2008) suggest that arts education cultivates creativity, critical

thinking, and an understanding of humanities different forms of expression (Winner & Hetland, 2008). This was proof that the teaching of the decorative arts might have a substantial impact on the aesthetic development of students. Research also suggests that students who participate in direct experience using art-making traditions (like many of the hands-on techniques involved with traditional crafts) tend to develop an enhanced grasp of visual constructs; they are more likely to apply them in other domains (Hetland, et al, 2007).

In conclusion, the role of such decorative arts in developing students' aesthetic taste should not be underestimated or scantily investigated. Exploring the decorative arts teaches practical art-making skills, and hones an eye for beauty. With the growing emphasis amongst educational institutions on arts education, we need more studies to see how decorative arts can be introduced into mainstream curricula and how these fields can help in overall development of the students. It is enormous aesthetic potential that the decorative arts have an out-of-the-classroom is likely to resonate with and engage students in how they experience and interact with the world.

**Materials and methods.** Applying a mixed-methods approach, with qualitative and quantitative methods in tandem was used to discover the role of applied decorative arts on developing students' aesthetic taste. In this way, the data could be used to gain a holistic description of (1) how students perceived their engagement with decorative arts; and (2) what the consequences for their sense of aesthetics were. The study tracked high school students in artistic tracks at four schools for six months. The methods utilized comprised of a series of workshops in which the researchers collectively created tools and measures such as tests (pre- and post-) to see how students' aesthetic preferences or understanding of design principles were improved by interventions. In the next sections, we will explain this methodology in detail to allow for a reproduction of the study.

**Selection participants and sampling.** This study applied a purposive sampling method targeting students who were taking registered courses in either applied decorative arts (pottery, textile design, jewelry making) to explore the sample population. Four different high schools took part in the study, together comprising 120 students aged between 15 and 18. Participating institutions were identified based on their select established arts programs and support for longitudinal research. The sample of schools was selected to capture a variety of socioeconomic and cultural contexts in which we can examine the intersection between decorative arts, aesthetic development, and social status. Previous research in the domain of arts education indicated a sample size of 100–150 participants would be adequate to detect meaningful differences in aesthetic preferences (Hetland et al., 2007), and we chose to exceed their recommended minimum.

**Training-Design and Development Workshop** A series of workshops were set up with the goal of introducing students to different types of applied decorative arts. Teaching was organized in slab type two-week workshops concentrating on a unique location associated with the decorative arts, like ceramics, metalwork, or textiles. Workshops were facilitated by trained artists and educators with experience in their field. The workshops were designed to introduce the students to the technical skills for producing artefacts and at the same time, elicit their responses on aesthetic principles which included concepts in symmetry, harmony (or balance), color science and cultural issues of artists.

Workshops were constructed as such: a brief lecture on the history and culture of a particular art form started off every session, later leading into technical demos. Cricut Sold their wares and presented methods on them for students to create their own holiday decorations. The workshops saw students explore their creative process and question the reasons behind the aesthetic decisions being made. This analysis played an important part in the qualitative findings of the study which was based on our reflections and choices. In addition, students kept process journals to record their thoughts and feelings about the project in progress at that point in time (another source of qualitative data).

**Pre and post-testing.** To quantitatively evaluate changes in the aesthetic taste of students, a pretest-posttest design was performed. The pre-test was used to gauge a baseline of students' aesthetic preferences and their understanding and ability to apply design principles before the workshops commenced. Students evaluated images of decorative art objects from diverse cultural and historical contexts on scales measuring criteria such as beauty, balance or harmony. They were also asked to give a rationale for how they rated the images, which shed light on their initial (aesthetic) appraisals.

The post-test, given at the end of the workshops and measured by means of the same format as on pre-test with new questions about decorative art knowledge and applied aesthetic principles. We conducted paired t-tests to determine if there were significant changes in the students' aesthetic preferences and judgments before attending the workshops as compared to after attending them.

Students also produced a piece of decorative art at the end of the series, It was their final project. A panel of professional artists and educators then evaluated these projects based on originality, technical skill, and aesthetic qualities. These assessments, in turn, served as benchmarks for the students' actual advancement within applied decorative arts and were correlated with the students' natural aversions to how their visual perceiving's matched professional criteria.

**Data collection and analysis of qualitative data.** In addition to quantitative data, unstructured interviews with students and teachers provided qualitative information. Our style of interviewing happened both at the midpoint during workshops and following final projects. The aim was for the interviews to investigate how students' understanding of decorative art and aesthetics changed during their course, and also the more subjective experiences with practising creative arts. Interviewing teachers also gave us a perspective of how student aesthetic taste had evolved over the course of the workshops.

The qualitative data were analyzed using a thematic (interpretable pattern) analysis, identifying common themes and patterns in the data. A subsequently developing a greater awareness of how students' personal taste identities were influenced by participation in applied decorative arts. We used this coding framework to analyze the journal entries of the students as well, which helped explain some of their changing aesthetic judgments and preferences over time. Qualitative methods capture students' artistic development in a much more subtle and closer view important for arts education research (Eisner 2002).

**Statistical Analysis.** After coding the qualitative data, we analyzed quantitative data based on results of pre- and post-tests using a statistical analysis. The pre- and post-test scores were compared with paired t-tests at  $p < 0.05$ . This analysis helped to establish whether students had any statistically significant changes in their aesthetic preferences due to participation in the discrete applied decorative arts workshops. Multiple regression analysis was performed to make an adjustment for possible confounding variables, e.g., students already had experiences of the decorative arts or other artistic form as previously taught (Table 2). It allowed us to control for the general aesthetic development of students, making it possible to distinguish the contribution of the decorative arts workshops.

In summary, the mixed-methods design of this study was instrumental in providing a full picture of how applied decorative arts can affect students' aesthetic taste. Drawing on measures consistent with contemporary approaches in taste science, the study captured measurable aspects of the aesthetic preferences for decorative arts based on quantitative methods employed alongside qualitative descriptions of the experiences of students engaged in certain types of creative work.

**Results.** The results of the performed study on decorative applied arts and their role in aesthetic education demonstrated very noticeable quantitative and qualitative data. One result of the six-month course was that pre- and post-test scores revealed learning outcomes with respect to aesthetic judgment and taste in students. Moreover, the qualitative data from interviews, journal entries and final art projects further illuminated what aesthetic experiences students experienced in engaging with decorated arts had meant to them or how they interact with their creative processes.

The results of each of these questions are explored in detail in the respective subsections further below, under the headings (I) evolution of aesthetic taste, (II) acquiring artistic skills, and (III) role of cultural exposure in shaping aesthetics.

**Changes in Aesthetic Taste.** One of the main aims of this study was to explore whether applied decorative art workshops would change the aesthetic preferences and judgments made by students. The pre-test/retest design also indicated significant improvements in students' evaluations of decorative art objects, therefore reflecting changes apparent in their aesthetic sensitivities after participating in the workshops. Before the test, it was observed that students liked symmetrical and simple decorative objects linking with the Western design aesthetics they knew more about. This examination showed students refined sensibilities for aesthetics, as evidenced by their post-test evaluations.

The results of the pre- and post-test comparisons are shown in Table 1. A paired t-test analysis demonstrated that students perceived decorative art objects from non-Western traditions to be more interesting and/or beautiful than they did initially for certain objects (e.g. Japanese ceramics, African textiles). In the last of the tests (pre-post), only 35% of students rated a Japanese raku pottery piece as "beautiful" or "balanced" before using it as exercises, against 70% after its use ( $p < 0.01$ ). This was an indication that broader exposure to the traditions of art world developed his aesthetic sensibility, enabling him to find value in forms and styles he had previously dismissed.

**Table 1:** Students' aesthetic evaluations of Western and non-Western decorative art objects (n = 120).

Test	Western DAA	Non-western DAA
Pre-test	78%	35%
Post-test	85%	70%
p-value	0.02	<0.01

Qualitative data (i.e. student interviews and journal entries) revealed that shifts in aesthetic preferences were associated with these recordings. Several students reported that encountering these new categories of decorative arts in the workshops had caused them to rethink their concepts of the beautiful. A student wrote, "I had always assumed that the most wonderful things in life were always symmetrical but growing up and working with ceramics and textiles showed me how asymmetry makes a piece more special" (student A, '24). These understandings were fairly typical among most students, and illustrated how their practical engagement with applied decorative arts informed their aesthetic sensibility.

**Artistic skill development.** Workshops affected the taste of students as well, but also had a high impact on their technical artistic skills. Students were required to work with principles of art such as balance, harmony and texture as they created decorative art objects. These skills were assessed based on the students' final projects as well as the critiques of a panel of skilled artists.

Results Table 2 evaluates the performance on the students' final project using an objective grading scale based on originality, technical skill and aesthetic appeal. Table 2. Students, on average, scored the highest on originality (M=8.5/10), followed by aesthetic appeal (7.8/10) and technical skill (7.4 / 10). This reflects a high level of creativity and aesthetic judgment, but also suggests that some students had difficulties in mastering the technical skill of decorative arts, especially where precise craft was required; in fields such as ceramic and metalwork.

**Table 2.** Evaluation of students' final decorative art projects (n = 120).

Criterion	Mean value (out of 10)
Originality	8.5
Aesthetic appealing	7.8
Technical skilling	7.4

Conversely, student interviews typified that making decorative art objects was difficult, but they found it rewarding. According to one student, “I came in (using this medium) struggling with trying to make the clay do what I wanted it to do, and at times I have let the material guide my process. The balance of being capable of precision and having a freehand in art” (Student B, 2024). To me, that sounded like learning the technical skills of the decorative arts while acquiring the aesthetic sensibilities required to make them.

Additionally, the artists on the review committee that judged the final projects observed in many instances where the visual quality of objects overshadowed any technical deficiencies. As one of the panelists said, “even though a few students we felt did not quite reach technical perfection (in this can meaning loose, quirky, unconstrained by norms), an understanding for form color and balance came through very clearly in the end pieces” – Panelist C, 2024 This observation fits in with what the workshops as a whole aimed to promote — not technical proficiency, but the cultivation of an aesthetic.

**The Role of Cultural Exposure in Aesthetic Preferences** Involved in this research was the investigation of how exposure to other culture traditions in decorative arts affected the aesthetic choice of students. Workshops ranged from Japanese ceramics to African textiles and Middle Eastern metalwork, giving students ample opportunity to access global artistic traditions. This cultural exposure had noticeable effects both in the pre- and post-test results as well as in the qualitative data collected from students.

Discussions noted, post-test results revealed a large improvement in the student appreciation of non-Western artifacts used for decorative art (Table 1). The students' journal entries echoed that sentiment with numerous comments related to greater interest in art from other cultures. A student expressed, "Prior to this workshop I had never really thought about what art is or where it comes from or what it can mean in other cultures. I now see that art is a way of expressing identity, history, and tradition; I want to learn more about it" (Student C, 2024).

And this surge in cultural awareness was also apparent in the final projects students submitted for their final grades. A number of students merged non-Western artistic practice into their own work, they combined a diverse array of cultural aesthetics to produce their individual and experimental creations. Meanwhile one student won over the panel with an amazing interpretation of a decorative vase by fusing together designs from African textile patterns and Japanese pottery techniques showing creativity and accuracy in representing another culture. Panelist D, 2024 said, "This is a great example of how students can use different traditions to make something completely their own and be brilliant.

Melody Razak, an assistant professor of music education in the College of Visual and Performing Arts and author on this paper, says that these findings coincide with previous studies on the use of arts education to foster cultural consciousness. In using art from Eisner (2002) to discuss this, Eisner talked about "art is one of the most potent forms by which cultures express their values and beliefs" (Eisner, 2002), furthermore if students are exposed to a range of different types of art than they may develop appreciation for more diverse aesthetics. The study supports the argument made by Eisner that students who have experience of a broad scope of decorative art are more likely to be nuanced and sensitive in their crafting of artefacts and receptive to using different cultural aesthetics.

**Interpretation Statistical Analysis.** The results from the pre- and post-statistical analysis helped to confirm the impact of workshops on students' education regarding aesthetics. Paired t-tests were performed to test the significance of differences in pre- and post-test scores for balance, harmony, and appreciation of culture as described earlier. The results indicated significant increases in comprehension and contextual application of these principles, particularly concerning non-Western art practices.

For instance, in the category of “cultural appreciation” (i.e. the ability to identify and appreciate decorative art objects from diverse world cultures), there is a significant improvement between pre-test (mean 4.2 out of 10) and post-test scores (mean 7.1 out of 10;  $p < 0.001$ ). This indicates that the workshops were very successful in widening students' horizons with beauty and cultural appreciation of diversity.

They also found that students who had no experience with decorative arts tended to improve in their aesthetic judgments the most. The average post-test scores on "aesthetic judgment" (i.e., the ability to evaluate decorative art objects based on aesthetic principles) of these students improved by 3.5 points, compared with an improvement of 2.1 points for students who had past exposure to the decorative arts ( $p < 0.05$ ). The statistics indicate that the workshops made students who had never considered the decorative arts more inventive in their awareness and understanding of art, able to use wider cognitive landscapes post workshops.

**Qualitative Themes and Reflexive Student Quotes.** A thematic analysis of the qualitative data from interviews with students and student journals indicated several key themes that illuminate the influence of applied decorative arts on aesthetic learning. Done to death perhaps, but the overwhelmingly major theme was around 'learning through making', the repeated mention of hands-on practical aspects of workshops as being a crucial part of shaping one's Aesthetics. Several commented on how making decorations had taught them to understand and appreciate the nuances of form, texture and material in general. " I always wondered how much planning would go behind something so ordinary as a vase ", commented one of the students. I now realize that every choice I make, from the form to the glaze, all influences how my final product will look and feel"(Student D, 2024).

A parallel theme had to do with cultural exposure and its role in broadening students' range of aesthetic taste. In line with that, students themselves commented on how they had a newly found respect for non-Western art and noted their workshops as ones challenging of Western perspectives on beauty. This was a common thread in their final project work and often, it would manifest itself through the mixture of cultural aesthetics. A second student called their project, "an homage to both African and Japanese art, seamlessly combining the strong patterns of African textiles with the delicate shapes in Japan pottery" (Student E, 2024). The combination of different artistic traditions was a theme in many of the final projects, emphasizing how these students were able to utilize diverse cultural influences in their creative process.

To conclude, results of this study/book: identify the profound role applied decorative arts can have on shaping the aesthetic taste of students. By actively working in different aspects of art practices, students had a deeper connection with aesthetics that could be attributed towards their common creative output. These results suggest that the joining of decorative arts with curricula may have the double impact of improving artistic skill as well as contributing to an awareness of cultural respect, thus promoting the cultivation of students' aesthetic senses. Arts education is not just about making art—it is also about making meaning (Winner & Hetland, 2008); the present study suggests that applied decorative arts are epigenetic experiences in changing the students' conceptions of beauty and creativity.

**Discussion.** The results of this research contain important implications for the relations between instruction in applied decor, and student's aesthetic taste. While the quantitative and qualitative results offer a comprehensive view of how engagement with decorative arts affects students' sense of beauty, faculties to judge art critically, and cultural competences. These findings are in keeping with existing research on arts education and help to further justify the impact that participatory art making can have upon aesthetic development.

One of the major contributions to this study is its visual work towards expanding student preferences for aesthetic in applied decorative arts specifically for non-western art forms. Overall, important gains were made in the students' post-test appreciation of non-Western decorative arts, a discovery that implies exposure to broader stylistic traditions has the potential for building a less biased and more sophisticated understanding and interpretation of beauty. These results are also

consistent with the work of Winner and Hetland (2008), who suggest that arts education could potentially “foster a receptiveness to alternative cultural perspectives” as well as “broaden students’ horizons in via exposure to numerous examples of artistry”. The workshops developed in this study enabled students to experience a range of art forms, not only enriching their capabilities and understanding of technical and aesthetic practices, but also broadening their insight into cultural histories and perspectives.

Thus, through decorative arts, even the formation of aesthetic taste of students becomes a fact in favor of introducing such disciplines into educational plans. The functional nature of the decorative object has historically relegated decorative arts to a position as secondary to fine arts within the educational context of art. Moreover, this study provides an alternative perspective to the traditional belief that the decorative arts do not provide opportunities for students to learn about and apply aesthetic principles in a hands-on context, from how best design something they will use and wear every day. This is rooted in Eisner (2002) who asserts that “the arts afford ways of knowing,” specifically when they are experiential and creative disciplines that provide opportunities for problem solving and critical thinking. Through the workshops, students were encouraged to formal aesthetics choices in each step of their creative procedure, which was aimed at fostering their understanding of design principles – fundamentals like balance, harmony and texture.

The enhancement of the student’s aesthetic judgement in their final projects confirmed to be an efficient etnodidactic method realized by applied decorative arts. Beyond their creative talent is the demonstration that teaching the practices of decorative arts helps to break through our Eurocentric standards and norms. For instance, African textile patterns are combined with Japanese pottery techniques in the unique work of an individual student that serves as a model for how students can reflect on their own cultural inheritance and surroundings to begin defining a personal aesthetic. This corresponds to the thesis advanced by Hetland et al. (2007) who have reported that “the arts offer students ways to understand and make meaning of the world and their place in it. The final projects showcased not simply skill but also cultural awareness—proof that the aesthetic values and principles they encountered in the workshops had taken root, shaping their own artistic orientations.

There is also a notable increase in the mastery of technical skills by students, although many struggled with the more intricate elements, particularly for some art and technology subjects like ceramics and metalwork. This seems to say that the decoration of arts often amplifies quality, but technical skills need more time and practice. This point became particularly underlined as the students discussing their learning with issues of live encounters (as indicated in their interviews) they reinforce the idea that touch based engagement is important to get a handle on this fine degree and detailed art forms. This result aligns with Dewey’s philosophical stance that artistic creation is action/experiential learning and doing assists in the ongoing formation of deep-rooted understanding and appreciation (Dewey, 1934). As students worked directly with the objects they were creating, they came to appreciate form and materiality more broadly, underscoring how applied arts contribute meaningfully to the aesthetic development of learners.

The findings further indicate that the extent of improvement in students’ aesthetic judgment is conditional on their pre-level exposure to decorative arts. In fact, the biggest leaps were made by students with no decorative arts background — meaning this could be for a lot of these people one of their first serious exposures to applied arts. It brings home the point that the elementary school system should provide a theater beyond their arts education, for such an awareness to start early. I am aware that being introduced to a variety of art forms is beneficial for the more advanced aesthetic development yet-to-come. One of the key arguments Eisner (2002) makes is, “since artistic literacy and creativity depend upon developing a base upon which to construct it [sic], students should profit from exposure to the arts as early in their school experience as possible” (Eisner, 2002). The large improvements found in this study, particularly among novices, suggest that applied decorative arts may have a key role to play as aesthetic literacy training.

The effect of culture in determining aesthetic taste was perhaps the most startling message from this study. They expanded their aesthetic preferences, as well deepened the student's cultural understanding of its background by gaining exposure to art from different cultures. This aspect is even more relevant today in the contemporary world, where due to increasing globalization, learning and understanding about cultural diversity has become increasingly essential. The study adds to the calls for arts education that goes beyond Western art as when there was a rise in the post-test appreciations of non-Western forms. As Eisner (2002) suggests, “Art has the capacity to reach across ideological boundaries and allow us to recognize and value the visions of other people as creations superimposed on our own. These findings position the decorative arts, with their rich cultural foundations, as a strong vehicle to achieve this type of cross-cultural understanding.

These are consistent with existing research on the benefits of arts education and provide new evidence of the role of decorative arts within this field. These findings are consistent with the general literature on the benefits of arts education in enhancing creativity, critical thinking and cultural awareness. Still, this research narrows the discussion focusing on decorative arts which has been not focused with past research. These results indicate that applied decorative arts serve to uniquely offset the educational challenge of engaging students with principles of beauty, in the context of a practical cultural milieu.

The constraints of this study should also be considered. Although the number of participants (120 students) was quite adequate to obtain a good amount of data for proper analysis, we are unable to generalize these conclusions about grade 11 and 12 biology students to high school students in their first two years or residing elsewhere. Future research could extend our study to different educational institution and age groups to explore whether there are some constants underlying the findings. The workshops also resulted in the enhancement of visual appeal, although research measuring whether these changes are retained long term is yet to be explored. Future research might consider whether changes in aesthetic taste in the study are long-lasting, and how they relate to later engagement with arts among students.

In summary, the book presented in this paper also showed that applied decorative arts had played a central role in formulating the aesthetic sense of students. The workshops engaged students in diverse artistic traditions and creative methods, not to perfect techniques or develop technical skill alone, but to open eyes and expand horizons of ways of seeing, admiring, actualizing: using hands-on experience in a creative process for opening minded new aesthetics... opening space for appreciation of differences. The more provenance of decorative art is taught, the steeper will be the trellis that supports banner star into new realms of creativity, culture and beauty industry in material hand-made to physical human form. Educators can equip students to traverse a more challenging and interconnected world through the understanding of, and benefitting from, decorative arts.

**Conclusion.** The place of applied decorative arts in determining the taste of students has been explored, offering an alternative view on how craft and design work together within a broad context. The results show activities in the workshops of decorative arts led to a greater appreciation by students of other works of art but also higher qualifications for aesthetic judgment and creativity. Through exposure to Western and non-Western traditions of beauty the students began to shift away from Western-centric aesthetics toward something broader and that stemmed from two aesthetic realms. It is an important result that the perception of beauty expands, particularly in a world that has little by little been globalizing as well as cultural exchanges among populations become more and more frequent.

However, this research is novel in it specifically focuses on the decorative arts rather than fine art which generally receives more educational attention. Thus, adding to the movement recognizing the function of decorative arts in education as discussed in Rabka (2016), this research seeks to evolve from a minimalist approach provided by canonical thinkers and develop into promoting more inclusive and holistic educational strategies aimed at making accomplishment nobler. The results indicate how the decorative arts offer a special skill set involving concrete, cultural experiences to better understanding of aesthetic formation in theory. It also highlights the need for

non-Western art traditions to be included in course work so that a wider pool of students can become more culturally knowledgeable.

The current study therefore opens further research, which can usefully investigate longitudinal impacts of decorative arts education. Although this study focused on rapid changes in aesthetic appreciation, future work that examines the long-term effect of exposure to decorative arts on developing students' overall creative aptitude and cultural competence would also be useful. Secondly, there is an opportunity to develop inquiry questions that investigate the use of decorative arts across other aspects of curriculum like history and culture studies so as to offer a truly cross-curricular education. With the significance of arts education preventing to be given more recognition, continuous research on this will help in developing better and inclusive arts programs which would cater to different needs of students.

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#### ***Mombek A.A.***

*Abai Kazakh National Pedagogical University, Candidate of pedagogical sciences, associate professor of the "music education and choreography" Department, Almaty, Kazakhstan, e-mail: [aliya\\_mombek@mail.ru](mailto:aliya_mombek@mail.ru)*

### **TRADITIONAL AND MODERN METHODS OF TEACHING MUSIC DISCIPLINES**

#### *Abstract*

The article discusses the relative efficiency of classical and innovative methods in teaching musical subjects. They examine traditional approaches behaviorists champion, such as drill-and-kill repetition and one-on-one instruction, with newer ones blending creativity and collaboration in technology-rich learning spaces.

Findings suggest that traditional methods outperform new, as technical capabilities in the application of creativity and student self-ability. Yet, the results imply that traditionally is not quite adequate while modern is not much of a success personally so blending both classical and modern technologies would offer more advantages as an improved curriculum model. This entry is unique in that it provides an all-encompassing analysis, which the study explains can necessitate a balance between these including and excluding methods of music education.

Further study is warranted to explore the effects of these approaches on professional practice and how technology can optimally be integrated in music education while ensuring technical proficiency. This work advances growing dialogue surrounding music pedagogical practice, establishing a focused base from which educators can develop an informed response to the emergent challenges facing modern music education.

**Keywords:** traditional music education, modern music pedagogy, music teaching methods, creative exploration in music, technology in music education.