

# BUNIN YELETS STATE UNIVERSITY

"APPROVED"  
Director of the Institute of Culture, History  
and Law *I.A. Karpacheva/*



## THE WORK PROGRAMME OF THE DISCIPLINE B1.C.06.05 Decorative and applied arts

**Direction of training:** 44.03.01 *Pedagogical Education*

**Programme:** *Fine Arts*

**Qualification (degree):** *bachelor*

**Mode of study:** *full-time*

**Institute of Culture, History and Law**

**Department:** *Design, Art Education and Technology*

	full-time form	full-time and part-time form	part-time form
Study course	1, 2, 3, 4		
Term	1, 2, 3, 4, 5, 6, 8		
Lectures	18		
Laboratory work	206		
Seminars (practical work) including practical training			
Form(s) of control	Credit test – 2, 3, 4 terms Credit test with grade – 6, 8 terms Exam - 1, 5 terms - 0,6		
Control	18		
Other forms of work			
Independent work	189,4		

**Total number of academic hours:** 432

**Labour intensity:** 12 credits

*Developer of the work programme:*

*Candidate of Pedagogical Sciences, Professor Maltseva V.A.*

## I. ORGANIZATIONAL AND METHODOLOGICAL SECTION

**The purpose of studying the discipline:** development of objective criteria for assessing folk art as an aesthetic phenomenon in spiritual culture based on the study of the theoretical foundations of decorative and applied art, the history of the development of folk crafts and familiarity with the technology of manufacturing various products of folk crafts and the methods of processing natural materials used in this process.

### **Objectives of studying the discipline:**

- definition of characteristics, structure, content, functions, stages of formation and development of knowledge in the field of various types of folk arts and crafts;
- study of modern problems and methods of using knowledge in the field of cultural studies and social design in professional activities and social practice, taking into account the specific features of folk crafts and their stylistic features;
- formation of a holistic assessment of arts and crafts using the example of works of folk art.

**The place of the discipline in the structure of the basic professional educational program:** it is implemented within the framework of the basic (compulsory) part of block B1. Disciplines (modules).

### **Planned learning outcomes for the discipline:**

Competence code	Indicators of Competence Achievement	Planned learning outcomes for the discipline
GPC-5	To know: - principles of organizing monitoring and evaluation of students' educational results; - technologies and methods of monitoring and evaluation of educational results; - special technologies and methods that allow identifying and correcting learning difficulties.	Knows: - principles of organizing monitoring and evaluation of students' educational results in Decorative and applied arts; - technologies and methods of monitoring and evaluation of educational results in Decorative and applied arts; - special technologies and methods that allow identifying and correcting difficulties in teaching Decorative and applied arts;
	To be able to: - apply tools, methods of diagnostics and evaluation of indicators of the level and dynamics of students' development; - conduct pedagogical diagnostics and correction of learning difficulties.	Is able to: - apply tools, methods of diagnostics and assessment of indicators of the level and dynamics of development of students in visual activities; - conduct pedagogical diagnostics and correction of difficulties in teaching Decorative and applied arts;
	To possess: - methods of monitoring and evaluation of students' educational results (personal, subject, meta-subject); - special methods that allow identifying	Possesses: - methods of monitoring and evaluating the educational results (personal, subject, meta-subject) of students; - special methods that allow identifying

	and correcting learning difficulties.	and correcting difficulties in learning Decorative and applied arts;
GPC-8	To know: - special, including subject and methodological scientific knowledge; - the basics of pedagogical activity of a subject teacher (according to the profile of the educational program).	Knows: - special, including subject and methodological scientific knowledge in the field of Decorative and applied arts; - fundamentals of the pedagogical activity of a teacher of fine arts;
	To be able to: - use modern technologies and methods of organizing class and extracurricular activities; - use traditional and modern forms and methods of educational work, including in the subject area.	Is able to: - use modern technologies and methods of organizing class and extracurricular activities; - use traditional and modern forms and methods of educational work by means of art;
	To possess: - skills in organizing various types and forms of classes taking into account the specifics of the subject area; - actions in organizing various types of extracurricular activities: play, educational and research, artistic and productive, cultural and leisure.	Possesses: - skills in organizing various types and forms of classes taking into account the specifics of the subject area "Art"; - actions in organizing various types of extracurricular activities: play, educational and research, artistic and productive, cultural and leisure.

## II. CONTENT AND SCOPE OF THE DISCIPLINE

indicating the number of hours allocated for contact work of students with the teacher (by type of class) and for independent work

### Full-time education

№	Name of sections and topics	Total	Classroom lessons			Ind. work.
			Lec.	Sem. (pract.)	Lab.	
1	2	3	4	5	6	7
	<b>Section 1. Theory of decorative and applied arts</b>	<b>18</b>	<b>18</b>			
1.	<b>Topic 1.</b> Theoretical foundations of decorative and applied arts.	2	2			
2.	<b>Topic 2.</b> Folk arts and crafts as a special type of artistic creativity	2	2			
3.	<b>Topic 3.</b> Problems of decorative and applied arts in the works of leading researchers	2	2			
4.	<b>Topic 4.</b> Decorative and applied arts and cultural and historical traditions of the ethnic group	2	2			
5.	<b>Topic 5.</b> Stylistic features of national arts and crafts	2	2			
6.	<b>Topic 6.</b> Functionality and syncretism of decorative and applied arts	2	2			
7.	<b>Topic 7.</b> Ornament as part of the decor of objects, its types, func-	4	4			

	tions, symbolism, compositional basis					
8.	<b>Topic 8.</b> Types and methods of processing various natural materials used in the manufacture of folk crafts	2	2			
	<b>Section 2. Still life</b>	<b>44,7</b>			<b>36</b>	<b>8,7</b>
9.	<b>Topic 9.</b> Ornament as part of the decor of objects, its types, functions, symbolism, compositional basis	8,7			6	2,7
10.	<b>Topic 10.</b> Ornament in stripe	10			8	2
11.	<b>Topic 11.</b> Ornament drawn on a grid basis	10			8	2
12.	<b>Topic 12.</b> Closed ornament. Square. Circle. Rectangle.	8			8	
13.	<b>Topic 13.</b> Arabesque. Meander	10			8	2
	<i>Control</i>	9				
	<i>Exam</i>	0,3				
	<i>Total for 1 term</i>	72	18		36	8,7
	<b>Section 3. Mosaic. Stained glass. Inlay</b>	<b>72</b>			<b>36</b>	<b>36</b>
14.	<b>Topic 14.</b> Collage and applique	20			10	10
15.	<b>Topic 15.</b> Mosaic	12			6	6
16.	<b>Topic 16.</b> Stained glass	20			10	10
17.	<b>Topic 17.</b> Inlay	20			10	10
	<i>Credit test</i>					
	<i>Total for 2 term</i>	72			36	36
	<b>Section 4. Folk toy and Brush painting</b>	<b>108</b>			<b>54</b>	<b>54</b>
18.	<b>Topic 18.</b> Figurative and expressive means of folk toys, material materials for making toys. Constructive and coloristic construction of folk toys, their ornamentation.	20			10	10
19.	<b>Topic 19.</b> Technology of manufacturing toys from various materials	16			8	8
20.	<b>Topic 20.</b> Stylistic originality of Gorodets brush painting. Making a decorative flat-shaped product with Gorodets painting motifs	24			12	12
21.	<b>Topic 21.</b> History and technology of Khokhloma painting. Painting of wooden souvenir product in the technique of Khokhloma background writing	24			12	12
22.	<b>Topic 22.</b> Folk brush paintings of the Northern Dvina. Decorating a three-dimensional object with Mezen painting motifs	24			12	12
	<i>Credit tests (3, 4 terms)</i>					

	<i>Total for 3-4 term</i>	<i>108</i>			<i>54</i>	<i>54</i>
	<b>Section 5. Artistic textiles and folk costume</b>	<b>170,7</b>			<b>80</b>	<b>90,7</b>
23.	<b>Topic 23.</b> Folk embroidery	22			12	10
24.	<b>Topic 24.</b> Patchwork. Artistic applique	20			10	10
25.	<b>Topic 25.</b> Artistic painting of textiles	20,7			10	10,7
26.	<b>Topic 26.</b> General characteristics of Russian traditional costume. Classification of peasant clothing. Construction and composition of elements of Russian folk costume	14			10	4
27.	<b>Topic 27.</b> Men's Common Slavic Costume	22			2	20
28.	<b>Topic 28.</b> Complex with panela (South Russian)	24			12	12
29.	<b>Topic 29.</b> Complex with a sarafan (Northern Russian)	24			12	12
30.	<b>Topic 30.</b> Fundamentals of modeling, design and manufacturing technology of folk costumes	24			12	12
	<i>Control (5 term)</i>	<i>9</i>				
	<i>Exam (5 term)</i>	<i>0,3</i>				
	<i>Credit test with grade (6, 8 terms)</i>					
	<i>Total for 5-8 term</i>	<i>180</i>			<i>80</i>	<i>90,7</i>
	<b>Total number of academic hours:</b>	<b>432</b>			<b>224</b>	<b>189,4</b>

### **Full-time and part-time education (not implemented)**

### **Part-time education (not implemented)**

## **III. EVALUATION MATERIALS FOR CONDUCTING CURRENT AND INTER-IM CERTIFICATION OF STUDENTS IN THE DISCIPLINE**

Current certification is carried out in the form of a test, abstracts, creative assignments, etc.

### **Standard version of the test (in traditional form)**

1. Draw the patterns of the cut of the women's and men's shirts of the South Russian complex.
2. Mark the place of the most frequent arrangement of the ornament on the women's and men's shirts.
3. Match the clothing details with the corresponding complex of the folk costume (sign the names of the costume details next to the drawing). If the same element is present simultaneously in several complexes, then indicate its serial number opposite the name of each complex:

South Russian women's complex \_\_\_\_\_

Complex with a skirt - andarak \_\_\_\_\_

North Russian complex \_\_\_\_\_



1



2



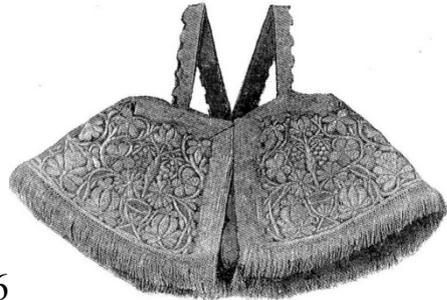
3



4



5



6



7



8

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4. Name the three main types of a poneva in women's folk costume.

**Standard version of the test**

1. What types of fabrics were used to make folk costumes?

- a) flax
- b) hemp
- c) wool
- d) all answers are correct.

2. The belt in a folk costume complex was

- a) a talisman
- b) a decorative element
- c) a talisman and a decorative element
- d) all answers are incorrect

3. The element of the folk costume "poneva" is:

- a) a woman's headdress
- b) a homespun skirt
- c) a silk sarafan
- d) all answers are incorrect

4. To decorate their hair, young girls used:

- a) a curtain
- b) a soroka
- c) a kosnik
- d) all answers are incorrect

5. What was the name of the women's short, open-front garment with straps, decorated with folds at the back, which was part of a women's complex with a sarafan?

- a) curtain
- b) epanechka
- c) kokoshnik
- d) rouba

6. Which term does not refer to the names of women's headdresses?

- a) soroka
- b) kichka
- c) kokoshnik
- d) poneva

7. Which element of clothing is not part of the women's folk costume complex?

- a) sarafan
- b) oilcloth
- c) pants
- d) dushegreya

8. What means of decoration were used in the manufacture of traditional folk costume?

- a) lace-making
- b) embroidery
- c) decoupage
- d) all answers are correct

9. What is the name of the element of the women's folk costume complex shown in the picture?



10. The most common color in folk embroidery was:

- a) red
- b) yellow
- c) blue
- d) all answers are incorrect

11. The magical ritual associated with the birth of a child was accompanied by:

- 1) the doll "Insomnia";
- 2) kuvadki;
- 3) stolbushki;
- 4) vesnyanki.

12. The ritual function of Krupenichka is associated with:

- 1) spring sowing work;
- 2) Christian holidays;
- 3) the birth of a child;
- 4) the expulsion of evil spirits.

13. Farewell to winter and the arrival of spring were accompanied by dolls:

- 1) fever;
- 2) stolbushki;
- 3) grains;
- 4) martinichki.

14. The first matryoshka appeared:

- 1) in Sergiev Posad;
- 2) in Polkhov-Maidan;
- 3) in Gorodets;
- 4) in Semenov.

15. The carved Sergiev Posad toys were based on:

- 1) cylindrical wooden shapes;
  - 2) boards;
  - 3) tree roots;
  - 4) triangular logs.
16. The images of modern designer toys reflect:
- 1) folk traditions;
  - 2) features of popular culture;
  - 3) the artistic vision of the author;
  - 4) the needs of buyers.
17. The main function of a modern designer toy:
- 1) souvenir;
  - 2) amulet;
  - 3) ritual;
  - 4) play.
18. The "Maslenitsa" doll was made:
- 1) from chintz;
  - 2) from straw;
  - 3) from rope;
  - 4) from bast.
19. The "reversible" doll consists of parts:
- 1) two heads, four arms, two skirts;
  - 2) one head, two arms, one skirt;
  - 3) one head, four arms, one skirt.
20. Modern toys perform the following functions:
- 1) amulets;
  - 2) play;
  - 3) ritual;
  - 4) aesthetic.
21. Dolls made of straw and bast participated in:
- 1) the "Whistler" holiday;
  - 2) Maslenitsa rituals;
  - 3) holidays associated with the beginning of field work;
  - 4) wedding ceremonies.
22. The "mokredina" doll represented:
- 1) a playing child;
  - 2) a peasant woman working in the field when there are not enough hands;
  - 3) a rich young lady.
23. A kichka was used to decorate the "sudarushka" doll. A kichka (or kika) is:
- 1) a married woman's headdress;
  - 2) a wreath for a young girl;
  - 3) an apron;
  - 4) a petticoat.
24. A doll "for the taking" is made from:
- 1) one whole square;
  - 2) three squares - a body, arms and legs;

3) two squares - a body and arms.

25. Why did the folk doll's outfit always have to include red?

1) it is the color of the sun, warmth, health, joy;

2) it has a protective effect: it protects against the evil eye and injuries;

3) a beautiful bright color.

### **Sample topics for abstracts**

1. Methods of studying folk arts and crafts.

2. Problems of development and preservation of folk art in the works of P. Bogatyrev, V. Vasilenko, V. Voronov, M. Nekrasova, V. Stasov and others.

3. Expression of the people's worldview in works of arts and crafts.

4. The relationship between the appearance of products of folk craftsmen and the variety of raw materials used and their quality characteristics.

5. Distinctive features of various types of wood painting.

6. Distinctive features of lacquer miniatures of Fedoskino, Palekh, Mstera, Kholuy, Zhos-tovo.

7. Features of the shape, decor and traditional plots of clay toys in different regions of Russia.

8. The uniqueness of embroidery traditions in different regions of Russia.

9. Stylistic features of metal processing centers.

10. Features of bone carving crafts.

11. Sign and symbolic functions of clay toys.

12. Materials used to make folk toys.

13. Mythological origins of folk toys.

14. The role of folk toys in modern education.

15. Value qualities of traditional folk dolls.

16. Crafts of Russian carved wooden toys.

17. Doll as a bearer of sacred values, generic information.

18. Archetypes of Russian collective consciousness in the perception of toys.

19. Relationships between doll and man in historical space.

20. Toy as a humanistic system of values.

21. The role of folk toys in modern mass culture.

22. Types of rag doll images.

23. Artistic system of folk toys.

24. Mythological sources of folk toys.

25. Traditional images of folk toys.

26. Functional differentiation of folk toys.

27. Stylistic traditions of Gorodets painting.

28. Types of Khokhloma writing.

29. Traditional techniques of Mezen painting.

30. Techniques for constructing ornamental compositions.

### **Sample topics for creative assignments**

1. Make a sketch of a composition for painting a flat-shaped product based on Gorodets painting motifs.

2. Make a sketch of a frieze ornament composition with Khokhloma painting motifs.
3. Make a tiered composition based on Mezen painting motifs.

Interim assessment of students is carried out in the form of a credit test, a credit test with a grade, an exam using the following assessment materials: list of questions for a credit test, list of questions for a credit test with grade, list of questions for an exam.

### **List of questions for the exam (1 term, Full-time education)**

1. Folk arts and crafts, folk crafts, folk crafts as the main components of folk artistic culture.
2. House carving.
3. Problems of preserving the traditions of folk arts and crafts.
4. Gorodets painting.
5. History of the study of folk arts and crafts in Russia.
6. Zhostovo painting.
7. General artistic principles of arts and crafts.
8. Khokhloma painting.
9. Painting on wood of the Northern Dvina.
10. The relationship between folk arts and crafts and academic art.
11. Expressive means of folk arts and crafts.
12. Kasli cast iron casting.
13. The role of the folk craftsman in preserving the traditions of artistic crafts.
14. Skopin ceramics.
15. The system of teaching craft skills in traditional folk crafts.
16. Painting of Polkhov Maidan.
17. The connection of folk arts and crafts with the cultural and historical traditions of the ethnic group, nature, its habitat and everyday life.
18. Fedoskino miniature.
19. Aspects of the concept of "clan" in folk arts and crafts. Collectivity in folk art.
20. Palekh lacquer miniature.
21. Abashevskaya and Filimonovskaya clay toys.
22. Functions of folk arts and crafts.
23. Lacquer miniature of Mstera.
24. Images of ancient Slavic mythology, their relationship with folk arts and crafts.
25. Artistic originality of Bogorodskaya wooden carving.
26. The concept of "ornament", its functions. Types of ornament.
27. Lacquer miniature of Kholui.
28. Symbolism, motifs and compositional basis of ornament. Types of rhythmic combinations.
29. Stylistic features of Abramtsevo-Kudrinsk wood carving.
30. The role of the unity of decor and form in works of folk arts and crafts.
31. Gzhel ceramics.
32. The essence of the techniques of transfer and rotation in the creation of ornamental compositions.

33. Bone products of the Russian North.
34. The use of the techniques of "mirror reflection" and "lattice" in the construction of ornamental compositions.
35. Stone-cutting crafts of Russia.
36. The use of aesthetic qualities and natural properties of materials in folk arts and crafts.
37. Rostov enamel.
38. Formation and development of folk crafts in Russia.
39. The main centers of artistic embroidery.
40. The tasks of the activities of houses of folk art, schools of folk crafts, museums and other cultural institutions on the preservation, study and popularization of folk arts and crafts.
41. The main centers of lace-making in Russia.
42. Collectivity in folk arts and crafts.
43. Printing, artistic painting of fabric. Textile crafts of Ivanovo and Pavlovo Posad.
44. Continuity in folk arts and crafts.
45. Jewelry crafts in Russia.
46. The main centers of artistic metalworking.
47. Archaic prototypes of geometric ornaments.
48. Dymkovo and Kargopol clay toys.

**List of questions for the credit test  
(2, 3, 4 terms, Full-time education)**

1. Traditional subjects of Russian folk toys.
2. Female and male images in folk clay toys.
3. Ritual toys.
4. Didactics of Russian folk toys.
5. The role of folk toys in the spiritual and moral education of children.
6. The connection of folk toys with the folk calendar.
7. Symbolism of folk toys.
8. Traditional folk crafts of wooden toys.
9. Reflection of images of Slavic mythology in traditional folk toys.
10. Modern interpretation of folk toys.
11. Plasticity and design features of amulet doll.
12. Evolution of amulet doll.
13. Functional differentiation of toys.
14. Traditional Russian folk crafts associated with the manufacture of toys.
15. Home amulets and their meaning.
16. Ritual action dolls.
17. The meaning of amulet doll in the life of the Slavs.
18. Modern views on the amulet function of dolls.
19. The connection of folk amulet doll with Slavic mythology.
20. The role of folk toys in ethnopedagogy.
21. Nativity scene as a sacred puppet show.
22. The relationship of the amulet function with the ritual and play function of dolls.
23. Properties of natural materials used in the manufacture of folk toys.

24. Artistic system of folk toys.
25. Dependence of the artistic image on the material used and the methods of its processing.
26. Plastic and design features of folk toys.
27. Rag doll and its ritual significance.
28. Traditional toys of the peoples of Russia.
29. Ornament as a means of artistic expression of a talisman doll.
30. Amulet functions of sound toys.
31. Toys of the peoples of the Ancient World and the Middle Ages.
32. Traditional toys of the peoples of Western Europe.
33. Traditional toys of the peoples of India, China, Japan.
34. The originality of the artistic and expressive language of the Dymkovo clay toy.
35. Traditional toys of the peoples of North and Central America.
36. Kargopol clay toy and its means of figurative expression.
37. Technological methods of making a rag twisted doll.
38. Abashevskaya clay toy and its artistic originality.
39. Traditional toys from natural materials. Methods of their manufacture.
40. Themes and plots of Russian folk toys.
41. Traditional crafts of wooden turned toys.
42. Technological methods of working with papier-mâché.
43. Symbolic meaning of folk toys.
44. Plastic characteristics of folk toys.
45. Russian artel toy.
46. Technological methods of modeling clay whistle toys.
47. Methods of constructing ornamental compositions.
48. Archaic prototypes of geometric ornaments.
49. Aesthetic qualities and natural properties of materials.
50. Stylistic originality of painting on wood of the Northern Dvina.
51. Gorodets painting. History of the craft.
52. Subjects of Gorodets painting.
53. Compositional schemes of Gorodets ornaments.
54. Technology of Gorodets painting.
55. Zhostovo painting. History of the craft.
56. Technology of Zhostovo writing.
57. Compositional schemes of Zhostovo painting, technology.
58. Miniature painting of Russia.
59. Folk arts and crafts as a special type of artistic creativity.
60. Khokhloma painting. History of the craft development.
61. Technology of upper Khokhloma painting.
62. Technology of Khokhloma painting "under the background".
63. Mezen painting. History of the craft.
64. Symbolism of Mezen painting.
65. Technology of Mezen painting.
66. Compositional techniques of Mezen painting.
67. Expressive means of folk arts and crafts.

68. Painting of Polkhov-Maidan. History of the craft.
69. Technology of Polkhov-Maidan painting.
70. Plots and compositional techniques of Polkhov-Maidan painting.
71. Functions of folk arts and crafts.
72. The role of the unity of decor and form in works of folk arts and crafts.
73. The essence of transfer and rotation techniques in the creation of ornamental compositions.
74. Using the techniques of "mirror reflection" and "lattice" in constructing ornamental compositions.
75. Tradition as a manifestation of artistic originality in folk arts and crafts.
76. Symbolism of Russian folk ornament.
77. Expressive means of folk arts and crafts.
78. Fedoskino miniature. History of the craft.
79. Artistic traditions of Russian realistic painting and plot-and-everyday themes in the works of Fedoskino masters.
80. Fedoskino writing techniques and methods.
81. Mstera miniature, origins of the craft, history of formation.
82. Technology of performing miniature painting with egg tempera.
83. History and originality of the lacquer miniature of Kholuy.
84. Technical methods of Kholuy writing.
85. Stylistic traditions of Palekh lacquer miniature.
86. Conventional-symbolic language of Palekh miniature and its connection with Old Russian painting.
87. Characteristic features of Palekh icon painting.
88. Materials and tools for lacquer painting.
89. Laws of compositional construction in lacquer miniature.
90. Lacquer miniature as a special kind of decorative and applied art.

**List of questions for the exam  
(5 term, Full-time education)**

1. The concept of "folk costume", "traditional costume".
2. Men's and women's costume of Ancient Rus'.
3. Men's and women's costume of Muscovite Rus'.
4. Men's and women's costume of the 18th century.
5. Men's and women's costume in Russia in the 19th century.
6. General characteristics of Russian traditional costume
7. Semiotics, sign functions, marking of folk costume.
8. Classification of peasant clothing.
9. Construction and composition of elements of Russian folk costume.
10. Trim and color in folk costume.
11. Common Slavic men's costume.
12. Women's complex with paneva (South Russian).
13. Characteristics of Oryol, Voronezh, Tula, Ryazan and Tambov costumes.
14. Women's complex with a sarafan (North Russian).
15. Arkhangelsk, Vologda, Moscow folk costume.

16. Male and female costume of the Don Cossacks.
17. Features of the semiotics, coloristics and imagery of the Don Cossacks.
18. Male and female costume of single-farmers.
19. Features of the semiotics, coloristics and imagery of single-farmers.
20. General characteristics of the costume of the peoples of the Volga and Ural regions
21. General characteristics of the costume of the peoples of Siberia and the Far East
22. General characteristics of the costume of the peoples of the Caucasus
23. General characteristics of the costume of the peoples of Central Asia and Kazakhstan.
24. Organization of project activities based on folk costume.
25. Characteristics of the cut, fabrics and manufacturing technology of the poneva.
26. Characteristics of the cut, fabric and manufacturing technology of a women's shirt with straight and oblique polkas.
27. Characteristics of the cut, fabric and manufacturing technology of a men's shirt.
28. Characteristics of the cut, fabric and manufacturing technology of a blind oblique-gore sarafan.
29. Characteristics of the cut of the curtain and the technology of its manufacture. Distinctive features of the patterned setting of the curtain for the Yelets costume.
30. Characteristics of the patterned setting of the apron for the traditional folk costume of the area between the Tikhaya Sosna and Potudan rivers.
31. Characteristics of the cut of the edging and the technology of its manufacture. Decorating the ends of the edging.
32. Ornamentation of a women's festive shirt (poliks, cuffs, collar, hem, sleeves).
33. Techniques and technology for making counted seams (cross, half-cross, set, painting).
34. Techniques and technology for making stitched and decorative seams.
35. Characteristics, manufacturing technology and decoration of the closed headdress "magpie".
36. Characteristics of the cut, manufacturing technology and decoration of the open girls' headdress "Oilcloth".
37. Techniques and methods for performing thread holding.
38. Compilation of a confection card of the set, frame, etc.
39. Gold embroidery in Russia.
40. Vladimir stitches.
41. Krestetskaya stitch.
42. Traditions of folk embroidery of the Lipetsk region.
43. Folk embroidery in peasant costume.
44. Traditional embroidery of the peoples of Russia (Bashkirs, Tatars, Udmurts, Evenks, Nenets, etc.).
45. Folk embroidery in the era of the Soviet Union.
46. Ornament of folk embroidery of the south of Russia.
47. Ornament of folk embroidery of the north of Russia.
48. Modern trends in the development of the art of embroidery.
49. Centers of Russian folk embroidery in the modern world.
50. The problem of preserving the traditions of folk embroidery.
51. Study of Russian folk embroidery in institutions of additional education.
52. Study of Russian folk embroidery in universities.

53. Towels in the history of the material culture of peoples.
54. Types of appliques.
55. Development of the method of making appliques without templates.
56. Patchwork as an element of artistic creativity.
57. Elements of patchwork and products made from them (blocks of strips, lattices of straight and diagonal squares, bargeloo, twist, radial patterns).

**List of questions for the credit test with a grade  
(6, 8 terms, Full-time education)**

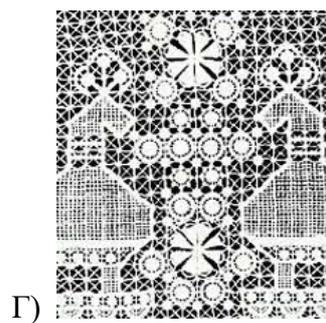
1. For which of the following regions is tambour embroidery on a net (stitch on a letter) typical:

- A) Vologda;
- B) Arkhangelsk;
- C) Lipetsk;
- D) Oryol.

2. This technique developed in the second half of the 19th century on the basis of needle lace, which was widely used in that period in the decoration of city dresses.

Answer: \_\_\_\_\_

3. Write the corresponding letter value of the image next to the name of the type of embroidery:



Answer:

Tambour \_\_\_\_\_ Colored interweaving \_\_\_\_\_  
Cross \_\_\_\_\_ White line \_\_\_\_\_  
Painting \_\_\_\_\_ Krestetskaya line \_\_\_\_\_

4. What is a continuous counted seam that is made on sparse fabric?

- A) white stitch;
- B) Vladimir stitches;
- C) chain stitch;
- D) Krestetskaya stitch.

5. A pattern of fancy lush flowers, elongated jagged leaves and flexible stems, outlined by a curvilinear chain or stem contour in red. Each shape of the pattern is filled with small geometric cuts, embroidered with a set stitch, which create a texture in the form of nets, zigzags, checkers, etc. This pattern is called \_\_\_\_\_



### Practical task

Make a compositional scheme of a multi-figure composition on the theme "In the workshop"

## IV. LIST OF REFERENCES REQUIRED FOR MASTERING THE DISCIPLINE

### 4.1. Main literature

1. Beschatnov, N. P. Image of plant motifs: a tutorial: [16+] / N. P. Beschatnov. - 3rd ed., corrected. and add. - Moscow: Vlados, 2021. - 209 p.: ill. - (Fine Arts). - Access mode: by subscription. - URL: <https://biblioclub.ru/index.php?page=book&id=701275> (date of access: 04 April 2025). - ISBN 978-5-907433-57-1. - Text: electronic.
2. Chukhlovina, N. A. Materials and technologies in decorative and applied arts (art ceramics): a tutorial / N. A. Chukhlovina; Ural State University of Architecture and Arts (USAHU). - 2nd ed., corrected. and add. - Ekaterinburg: Ural State University of Architecture and Arts (USAHU), 2022. - 89 p.: ill. - Access mode: by subscription. - URL: <https://biblioclub.ru/index.php?page=book&id=698791> (date of access: 04 April 2025). - Bibliography: pp. 83-85. - ISBN 978-5-7408-0323-4. - Text: electronic.

### 4.2. Additional literature

1. Chernyaeva I.Yu. Artistic embroidery: a teaching aid: [12+] / I.Yu. Chernyaeva. - Moscow; Berlin: Direct-Media, 2019.- 121 p. - Access mode: by subscription. - URL: <https://biblioclub.ru/index.php?page=book&id=498553> (date of access: 04 April 2025). - Bibliography: p. 98. - ISBN 978-5-4475-9930-0. - DOI 10.23681/498553. - Text: electronic.

2. Shauro, G.F. Folk arts and crafts and decorative and applied arts: a textbook: [16+] / G.F. Shauro, L.O. Malakhova. - Minsk: RIPO, 2019. -- 175 p.: ill., table. - Access mode: by subscription. - URL: <https://biblioclub.ru/index.php?page=book&id=600057> (date of access: 04 April 2025). - Bibliography in the book. - ISBN 978-985-503-950-2. - Text: electronic.

## V. LIST OF RESOURCES OF THE INFORMATION AND TELECOMMUNICATION NETWORK "INTERNET" REQUIRED FOR MASTERING THE DISCIPLINE

№	Link to information resource	Name of the development in electronic form	Availability
1.	<a href="http://edu.ru/">http://edu.ru/</a>	<b>Russian Education: Federal Portal.</b> Includes links to portals and websites of educational institutions; state educational standards; regulatory documents; catalog of excursions and educational programs.	Free access

## VI. MODERN PROFESSIONAL DATABASES AND INFORMATION REFERENCE SYSTEMS

1.	<a href="http://www.biblioclub.ru">http://www.biblioclub.ru</a>	Electronic library system (ELS) University library online	Registration via the university computer. In the future, unlimited individual access is provided from any point where there is access to the Internet.
2.	<a href="https://e.lanbook.com/">https://e.lanbook.com/</a>	Electronic library system (ELS) Lan	Registration via the university computer. In the future, unlimited individual access is provided from any point where there is access to the Internet.

## VII. LICENSED AND FREELY DISTRIBUTABLE SOFTWARE

The following licensed and freely distributed software is used in the implementation of the academic discipline:

- Microsoft Windows;
- Microsoft Office;
- LibreOffice and others.

## **VIII. EQUIPMENT AND TECHNICAL TEACHING AIDS REQUIRED FOR THE IMPLEMENTATION OF THE EDUCATIONAL PROCESS IN THE DISCIPLINE**

Classes are held in classrooms equipped with specialized furniture, including stationary or portable technical teaching aids (projector, screen, computer/laptop).

Independent work is carried out in rooms equipped with computers with the ability to connect to the Internet and provide access to the electronic information and educational environment of the university.