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Methods of Teaching Sewing Terms in English and Uzbek Languages

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Annotation---*The article deals with issues related to the basic concepts of competence and competence approach. The notion of "professional competence" is considered as a set of knowledge and skills that determine the effectiveness of work; the scope of skills in the task; a combination of personal qualities and properties; a complex of knowledge and professionally significant personal knowledge; vector of professionalization; unity of theoretical and practical readiness for work. The purpose of the article is to reveal the levels of competence of students on the criteria for assessing the competence of the future designer of garments.*

Keywords---*Educational Space, Competence, Design, Competitiveness, Specialist, Professional Competence, Modernization Process, Professional and Personal Qualities, Professional Readiness.*

I. INTRODUCTION

The merger of the higher education system with the world educational space, a change in the paradigm of education and its formation in a new quality, taking into account specific national features, mentality, urgently require a significant improvement in the training of specialists top managers in the field of design, because in recent decades, design has developed dynamically and penetrated almost all spheres of human activity, from industrial production of products for various purposes, interior design of office and residential premises, design length of expositions of exhibitions and special services, in the development of corporate identity, etc. Design came into direct contact with architecture, applied and visual art, and in some cases turned into a monopolist of rational design of the entire human environment.

When reviewing the scientific literature on this topic, we found that at present in the scientific world there is no single point of view on the essence of the concept of "competency", however, there are many different approaches to determining competence, both in structure and in content. As examples, we give only a small part of the scientific interpretations of the concept of "competence", which we will define with such concepts as "competent", "competence".

In the "Dictionary of the Russian Language" by S. I. Ozhegov, for example, the term "competent" is defined as "a person who is knowledgeable, knowledgeable, authoritative in any field (competent specialist; competent

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judgment)", as well as "With competence" [5].

II. METHODOLOGY

In turn, "Small explanatory vocabulary of the Uzbek language" reveals the concept "Competence" as "a circle, a set of someone's powers, rights, obligations"; "A circle of questions in which one is knowledgeable, or knowledge and experience in a particular area" [8]. Russian researchers A. K. Kuz'min, A. M. Markov, V. A. Novikov, N. V. Slastenin believe that the concept "Competency" contains a complex, capacious content that integrates socio-pedagogical, professional, socio-psychological, as well as other characteristics, and in general, the competence of a specialist acts as a set of personality abilities, qualities and qualities necessary for successful professional activities in a particular field.

In the studies of scientists on the refinement of the concepts of "competence" and "competence", scientific discussions are still ongoing today. For example, in his works V. M. Shepel in the definition of competence includes skills, knowledge, theoretical and applied preparedness and experience in applying knowledge, and V. A. Demin, for his part, believes that "competence" - this is the level of personal skills, which reflects the degree of compliance with a certain competency and allows you to act constructively in changing social situations.

From this far from complete list of definitions it can be seen that in any interpretation of competence, the key word is the word "be able", since the basis of competence is skill. However, we should consider not only skills, but also abilities, knowledge corresponding to this competency, personal qualities and, of course, the experience of creative activity. In support of this thesis, we give the opinion of V. S. Bezrukov, who defines competence as "mastering the knowledge and skills that make it possible to express professionally competent judgments, assessments, opinions" [2].

An authoritative scientist in the field of social competence, psychologist J. Raven, in his work "Competence in modern society" defines competency as a phenomenon consisting of a large number of components that can be cognitive or emotional, which can We replace each other as components of effective behavior. Moreover, the types of competence, in his opinion, are motivated abilities.

Thus, competency is understood as the totality of qualities and ideas necessary for the effective functioning of people at work and in society. According to the same J. Raven, "competence may include both highly specialized knowledge, subject skills, abilities, ways of thinking, and understanding of responsibility for one's actions". The highest competencies allocated to them,

"They suggest that a person has a high level of initiative, the ability to organize people to achieve their goals, and the willingness to evaluate and analyze the social consequences of their actions" [10]. It should be emphasized here that the personal significance of the activity is a necessary condition for the manifestation and, probably, the emergence of competence.

The concept of "professional competence" in pedagogical science is considered as: a combination of knowledge and skills that determine the productivity of labor; scope of skills and abilities to complete the task; unification of personal qualities and properties; a complex of knowledge and professionally significant personal knowledge; unity

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of theoretical and practical readiness for work; vector of professionalization; the ability to carry out complex culture-like types of actions, etc.

Professional competence (lat. Profession - officially stated occupation - from profiteer - declare one's own business; lat. Compete - seek, correspond, approach) is an integral characteristic of the business and personal qualities of a specialist, reflecting the level of knowledge, skills, experience, sufficient for the implementation of the goals of this type of activity, as well as its moral position. The concept of "competence" can also be applied to certain categories of specialists whose nature of work is associated with decision-making, that is, competent to decide, judge something (these are managers, experts and diagnosticians), or to specialists with a deep knowledge of specific field of knowledge (scientists, teachers, art historians). Consequently, diversity and different the planned interpretations of the concept of "professional competence" are due to the difference in scientific approaches: personal-activity, system-structural, knowledge-based, cultural, and others to the scientific tasks solved by the researchers. It can be argued that the essence of the concept of "competence" should be considered in the context of issues of goal-setting.

Summarizing what has been said, we will try to narrow down the concept of "competency" and determine the essence of the concept of "professional competence of a teacher". From our point of view, it is a generalized personal education, containing a high level of psychological, pedagogical, theoretical, methodological, methodological and subject training as a carrier of certain ideals, values and pedagogical consciousness.

Purpose of the study. To reveal the essence of competence and professional competencies of the future designer of sewing products. One of the important areas of activity of universities in Tajikistan in the preparation of future designers, designers should consider the creation of conditions for their professional and personal development, the formation of their creative individuality and professional competence.

In the Russian psychological and pedagogical science, three main approaches to the study of the content and structure of professional competence have been formed: professiographic, level and task. Each approach has its own characteristics. For example, a professiogram, which is a set of requirements for one or another specialist, is convenient in its application of visibility, but functionally useful when describing only operational competencies.

Considering the system of key competencies as an integrated, for example, we cannot approach a specialist's stick only as a simple sum of personal qualities and abilities. For et, it is necessary to use the entire set of interrelated parameters, and this is the layered approach to the problem.

As we have already understood, the concept "Professional competence" is a complex and multifaceted problem, however, when we begin to study the professional competence of a future designer, the complexity of the issue increases because there is no unified approach to understanding the term "design", and the opinions of specialists on this about significantly diverge.

The reason for this is that the possibilities of design as a new profession, as a type of human activity, are far from exhausted and have not yet been fully determined. And this leads to the fact that in the field of design theory there are ongoing scientific disputes and discussions about the nature of its occurrence, boundaries and methods, the

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nature of its ties with architecture and other types of artistic creation.

However, to this day, design has already penetrated and is effectively used in various types of human activity and has turned into an independent type of art and design creativity.

The following lines of design are divided:

1) architectural design: landscaping and landscaping, visual installations, exposition spaces, equipment and decor items in an urban environment, interior spaces of public and residential buildings, etc .;

2) graphic design: graphic symbols, trademarks, corporate identity, illustrations, visual communication systems, print media, advertising, social advertising, advertising of interactive and analog media, outdoor advertising, transit advertising;

3) industrial design: items, products and their complexes intended for mass production, small-scale goods and products, equipment, furniture, vehicles, modeling of ordinary and special clothes, sets of sewing products, accessories, theater costumes.

Based on the listed design areas, our university is preparing future designers and building the formation of professional competence during their training.

In this research work, we will try to examine in detail the approaches to the design of garments, which is one of the areas of industrial design.

Initially, for the formation of future designers of a qualitatively new integrative skill - competence, it is necessary to identify the specifics of professional education of the future designer of sewing products, which consists in the student's ability to successfully act on the basis of practical experience, skills and knowledge in solving professional problems, as well as make effective decisions in the implementation of professional activities.

A garment designer, like any other creative person, should have certain views on the harmony of things, the beauty of their plasticity, on the place of creative intuition in various fields of activity, on the attitude to the spiritual heritage, on social and aesthetic values.

Organization of the study. According to the curriculum of the specialty “Design of garments” of Khujand State University named after Academician B. Gafurov, 384 hours were allocated for the study of the discipline “Sewing Technology”, and an experimental study was carried out within this training load work in this discipline.

The criteria for assessing professional competencies are to obtain practical skills based on theoretical knowledge, develop regulatory documents, develop an artistic and technical description, select technological processes, equipment, as well as classic and innovative methods of processing garments.

A group of 28 students majoring in “Design of Sewing Products” participated in the experimental work on the subject “Technology of Sewing Products”.

Students, in accordance with the topics covered, performed the following types of tasks: studying the normative documentation used in the sewing industry; development of artistic and technical descriptions; product design characteristic; development of technological modes of thread compounds; development of specifications and layouts

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for gasket materials in the product; selection of adhesive bond modes; selection of wet-heat treatment of parts and products; development of methods for processing parts and components of products; refinement of the design, arrangement of adhesive pads, development of processing regimes of the product on the selected equipment; development of technological maps for the manufacturing process of knots of a garment; development of the technological sequence of the process of manufacturing garments.

Based on the results of the experimental work, the levels of professional preparedness of students of the specialty “Design of Sewing Products” were determined and criteria for assessing competencies that form professional competence in the field of design of sewing products were applied; identified basic and personal components that form the profession competencies.

According to the experimental results work indicators of students' competency levels (28 people) according to the criteria described above were distributed as follows.

1. The highest (creative-value) level assumes that students, in addition to the above, also have creative thinking - 2 people. (7.14%).

2. A high (professional and competent) level of development assumes that the student has basic professional knowledge, skills and abilities. To realize himself as a creative person, a student needs to have a high level of imagination, which contributes to developed thinking in substantiating the choice of rational methods for processing sewing products - 5 people. (17.8%).

3. The average (reproductive) level of student development, based on basic competencies, as well as creative imagination, devoid of creative thinking - 6 people. (21.4%).

4. A mediocre situational level (low) gave the widest gradation of ratings. In this category are students who do not have a good basic training in art, but who have a projective thinking in the field of design of garments. As a rule, these are graduates of lyceums and colleges who decided to continue their professional education in this direction. This category includes students with low graphic preparation, but in the future could become excellent designers of garments - 6 people. (21.4%).

5. The next category is students who do not possess project thinking in the field of design, but who have excellent artistic training and imagination - 5 people. (17.8%).

6. Students who possess high working capacity, with the potential for transition to the category of the reproductive level - 4 people, belong to the mediocre situational level. (14.46%).

Summing up these results, it can be said that the bulk of students (60.6%) have average knowledge, skills and abilities, and this is a kind of signal to continue the work on building the professional competence of students - future designers sewing products. Therefore, the future designer of sewing products should be able to use the skills acquired in the classes on special disciplines: “Drawing”, “Material Science”,

“Designing clothes”, “Composition of a suit”, “Layout of clothes” and “Technology of garments” in practical activities.

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Table 1: Sewing Terms

1. Anchoring stitches	These are machine stitches that are sewn with zero stitch length, to keep from pulling out. This term can also be used to refer to when you stitch backwards for a couple of stitches, to anchor it.
2. Applique.	This comes from the French word "appliquer," which means to apply or put on. In sewing, applique is used to describe the process of applying one kind of fabric on top of another layer of fabric. This is fixed into place by sewing or by another fusing means. It can also refer to a surface embellishment
3. Armscye.	The opening in a bodice to which the sleeve is attached; also known as an armhole.
4. Ballpoint needles.	A type of sewing machine needles that are specifically designed to be used when sewing knit fabrics. The rounded tip prevents piercing, that would damage the knit.
5. Baste.	Temporary long running stitches, made by either hand or machine, that holds the fabric together before permanent stitches are applied.
6. Bias.	A direction of a piece of woven fabric. Usually referred to as "the bias." This is a 45-degree angle to the gain line, or diagonal direction of the fabric.
7. Binding.	A narrow strip of material which is sewn around the edge of a garment, a bag or even a quilt.
8. Blanket stitch.	A hand stitch used for finishing a fabric edge.
9. Bobbin.	The thread that comes up from the bottom and meets the thread from the spool to form the stitch. Bobbins need to be wound up and inserted properly into a sewing machine [1].
10. Bumblebunching.	That annoying tangled loop of stitching on the bobbin side of the fabric, that is a result of improper tension applied to the sewing machine.
11. Buttonhole.	A small cut in the fabric that is bound with small stitching. The hole has to be just big enough to allow a button to pass through it and remain in place.
12. Casing.	A folded over edge of a garment, which is usually at the waist. It is used to enclose a way of adjusting the fit – for example for a drawstring.
13. Cord.	A twisted fiber, somewhere between rope and string.
14. Crochet.	A method using yarn and a hooked needle to make a garment, fabric or lace.
15. Cross grain.	The line of fabric perpendicular to the selvage edge of the fabric.

III. CONCLUSIONS

To build professional competence in the field of industrial design, it is necessary to precisely define the criteria for assessing the competence of a future designer of garments: to study scientific and technical information, domestic and foreign experience, to participate in research on improving technological processes, to apply to take the obtained results into practice;

conduct professional activities using classic and innovative technologies in the design and manufacture of garments; justify the adoption of a specific technical solution in the development of technological processes for light industry products; scientifically and effectively use the basic and auxiliary materials, equipment, relevant programs and algorithms to calculate the process parameters; to develop design and technological documentation for the production of light industry products, taking into account structural and technological, aesthetic, environmental, economic and other parameters.

Thus, the criteria for assessing the professional competencies of the future garment designer are composed of a set of requirements for special disciplines, humanitarian, artistic and creative practices, professionally significant qualities and personal abilities.

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