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## TEACHING TECHNOLOGIES OF FOLK CRAFTS FOR STUDENTS

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### Abstract

This article explores modern pedagogical technologies used in teaching folk crafts to students in higher and secondary special education institutions. The study emphasizes the significance of integrating national heritage into the educational process to develop students' professional, creative, and social competencies. Special attention is given to the role of folk crafts in fostering cultural identity, work ethics, and artistic expression among youth.

**Keywords:** Folk crafts, teaching technologies, students, cultural heritage, social competencies, professional education, applied arts, creative development, traditional skills, pedagogical methods.

### Introduction

The relevance of the study is due to the fact that modern society is characterized by a growing sense of self-awareness and a desire to understand and learn about history and folk culture.

Folk traditions are elements of social and cultural heritage passed down from generation to generation and preserved within a given community over a long period of time. They contain a wealth of pedagogically valuable ideas and time-tested educational experience that contribute to the theoretical and practical enrichment of pedagogy [2]. Studying and applying this experience in the modern era opens up opportunities for enhancing and expanding new teaching and learning technologies for students [4].



The traditions of folk crafts stimulate and shape students' worldview and aesthetic perception [5]. As previously noted, folk traditions and culture carry enormous educational potential, significantly influencing a learner's cultural development [1].

Folk craftsmanship is a form of folk creativity that preserves the traditions and culture of a people over centuries (generations) [1]. The products of folk crafts reflect a magnificent blend of individuality and tradition. A craftsman creates their work using a wide variety of materials – primarily of natural origin. Through these works, the artisan passes on technical skills to the next generation. This leads to the preservation of traditions across centuries and the selection of the most successful creative achievements.

Introducing students to the traditions of folk crafts during class is viewed as a means of education [3], promoting:

aesthetic development;

labor education;

patriotic upbringing.

Incorporating the traditions of folk crafts into technology lessons allows students to learn about the history, culture, and traditional lifestyle of their country and region.

## **Discussion and Results**

Modern teachers actively use not only traditional methods but also non-traditional approaches in their practice. Lessons increasingly integrate diverse methods and directions that influence:

personal development;

motivation;

cognitive skills, and more [4].

To instill love and understanding for folk traditions, it is necessary to teach students to think about them with interest, stimulate curiosity, and a desire to gain knowledge [2]. One of the most effective methods is dialogue, which enables the formation of a certain body of knowledge and impressions that students can later apply both theoretically and practically.



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During these discussions in technology classes, the student should develop an understanding of:

the cultural and historical significance of folk crafts;

the artistic individuality and value of the product;

imagery, symbolism, and ornamentation;

the continuity of times (tradition and modernity).

Thus, developing a single conversation about folk crafts is not enough – a comprehensive approach is needed so that students can form basic ideas. Conducting such discussions requires serious preparation. The core idea must emphasize that folk art is always linked to tradition: not only is craftsmanship passed down, but also worldview and the spiritual culture of the people.

The practical part of a technology lesson includes teaching students the technical skills involved in producing an item. At this stage, the teacher should encourage students to approach their work thoughtfully, slowly, diligently, and to carefully select materials. The motto of the practical part of the lesson is:

“Learn from the masters.”

Students must realize that they are engaging in a serious endeavor. Although past artisans worked with natural materials, they always treated nature with great care and respect, recognizing it as the source of their materials.

But is folk culture and tradition actually interesting to the modern schoolchild? To explore this, a survey of first-grade students was conducted. Two groups participated: an experimental group and a control group.

To identify the level of interest in folk culture and traditions among younger schoolchildren, the study employed the methodology developed by I.B. Ryabtseva, which included the following tools:

«Choice» task

Individual interviews

Creative assignments

Assessment criteria were based on:

Interest in native (folk) culture

Awareness and understanding of native cultural elements

Ability to incorporate aspects of folk culture into practical activities



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Based on these criteria, three levels of interest in folk culture and traditions were established:

High level: Students actively demonstrated cognitive interest when learning about folk culture, exhibited a clear understanding of their regional cultural heritage, and effectively represented national characteristics in their creative work.

Medium level: Students showed interest in folk culture primarily when it intersected with other interests. Their focus was mainly on the most vivid elements of culture. Opinions varied about specific national symbols, and there were attempts to incorporate them into practice.

Low level: Students demonstrated little to no interest in folk culture. Their understanding remained superficial and underdeveloped. Attempts to reflect folk elements in creative work were minimal and lacked depth.

The initial findings of the study revealed that students generally lacked sufficient interest in folk culture and traditions. Moreover, their understanding and ability to apply folk elements were underdeveloped. As a result, the experimental group was selected to participate in a formative intervention.

#### **Formative Stage Activities**

During this stage, a series of technology lessons on the theme “Matryoshka” were conducted. The key activities included:

Studying the history, crafting techniques, and decoration methods of the traditional Russian matryoshka doll

A virtual visit to the Matryoshka Museum in Ivanovo

Creating matryoshka models from sculptural clay

Painting and decorating the crafted dolls

Hosting a student art exhibition titled “Matryoshka”

#### **Evaluation Stage**

The post-intervention assessment, using the same tools as in the initial stage, revealed a notable improvement in students’ understanding and application of folk cultural elements in the experimental group.

Based on theoretical insights and the findings of this practical experiment, the following recommendations were developed for educators:

Actively use the cultural resources of the local community, including excursions and museum visits



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Utilize a stimulating, culturally-rich environment in the classroom  
Broaden children's knowledge of cultural and ethnic diversity through:  
National holidays  
Important dates in world history  
Engaging with peers and adults from diverse backgrounds  
Introduce students to:  
Decorative-applied arts, visual art, music, and traditional household items  
Folk oral traditions and literary works from different nations

## **Conclusion**

Thus, introducing students to the traditions of folk crafts proves to be most effective when it is carried out systematically and purposefully. Continuous exposure and structured engagement with folk art and heritage play a crucial role in developing cultural awareness, aesthetic sensitivity, and creative expression in students.

## **References**

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