



TECHNOLOGY FOR THE DEVELOPMENT OF SOCIAL COMPETENCIES RELATED TO FOLK CRAFTS

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Abstract

This article explores innovative pedagogical technologies aimed at developing students' social competencies through engagement with traditional folk crafts. The study emphasizes the cultural, educational, and social significance of folk craftsmanship in shaping individual and collective identity. By integrating practical activities with interdisciplinary learning approaches, the proposed methods foster creativity, collaboration, and appreciation of national heritage. The article also discusses the role of educational institutions in promoting these competencies and presents recommendations for effectively incorporating folk crafts into the learning process.

Keywords: Folk crafts, social competencies, traditional heritage, educational technology, interdisciplinary approach, national culture, creative skills, pedagogical innovation.

Introduction

In the current era of globalization, higher and secondary specialized education systems are placing increasing emphasis not only on the development of students' professional knowledge and skills, but also on the cultivation of their social competencies. Contemporary education demands that students acquire not just theoretical understanding, but also essential soft skills such as teamwork, communication, diligence, independent problem-solving, and respect for cultural values.

From this perspective, folk crafts, as a rich component of Uzbekistan's cultural heritage, hold significant educational and methodological potential. Through



engagement in craft-related activities, students not only gain hands-on experience relevant to their future professions, but also develop critical social competencies such as perseverance, collective responsibility, civic engagement, and a deeper sense of national identity.

Building on these foundations, this article explores the potential of using folk crafts as a means to enhance students' professional and social skills. It examines effective methodological approaches and technologies that can be integrated into the educational process. Furthermore, the paper discusses the relevance and future prospects of this approach within the context of modern educational practice.

Literature Review

Traditional folk crafts have been successfully developed for centuries in Uzbekistan. However, during the Soviet era, artisans were categorized as petty bourgeois property owners, leading to the suppression of their activities and halting the natural development of craftsmanship. In the context of today's societal renewal, it is essential to approach the revival of folk crafts with new content, modern formats, and updated strategies for training artisans. Consequently, the preparation of qualified specialists in the field of folk craftsmanship has become increasingly relevant. This requires an educational process established within a culturally enriching environment.

Numerous scholars have conducted research on the pedagogical potential of developing competencies related to folk crafts. Among them, researchers such as A.B. Nekrasova, S.F. Gruzenberg, and N.G. Alekseev have contributed significantly by highlighting the pedagogical aspects of folk crafts and their role in fostering students' creative thinking.

Studies by L.V. Orlova, P.N. Magomedova, and Z.F. Islamova have further revealed the educational opportunities associated with teaching folk art. However, much of this work has focused primarily on training schoolteachers and early childhood educators.

As noted by G.A. Fedotova, the development of professional and social skills in students through folk crafts plays a crucial role in fostering respect for national culture, preserving traditional knowledge, and passing it on to future generations [2].



Research Methodology

This article, which investigates the role of folk crafts in developing students' professional and social competencies, employs a range of scientific research methods, including analogical analysis, induction, deduction, content analysis, and synthesis.

Analysis and Results

Today, folk art exists in two main forms. On the one hand, traditional rural art remains alive, closely tied to the unique lifestyle of each ethnic group and the characteristics of the surrounding natural environment. On the other hand, folk decorative arts and crafts—many with rich historical backgrounds—continue to develop. The richness and diversity of a nation's folk art serve as a guarantee of its creative vitality, moral well-being, and historical longevity. Professional educational institutions play a significant role in this process, as they train artists in the field of decorative and applied arts. Their training is aimed at the revival and modernization of traditional crafts in contemporary conditions.

Folk art has never lost its deep connection with native nature, a connection expressed through an artistic dialogue cultivated throughout the history of an ethnic group. In the 21st century, Russia stands at a crucial juncture, facing transformative choices involving a rethinking of its own history and cultural values—values rooted in centuries-old national traditions and cultural identity.

Like other forms of visual art, folk creativity teaches children to see the world in all its fullness and beauty, to love their homeland, and to cherish their natural surroundings. It also instills strong moral values. At the same time, children become familiar with concepts such as form, size, and color, as well as develop specific artistic skills and techniques. Exposure to folk art leaves a lifelong imprint on a person's soul, teaching them to recognize beauty in everyday objects and experiences.

Folk art represents the people's embodiment of beauty, goodness, and the wealth of their native land. A distinguishing feature of decorative folk art is its vibrant color palette, strong visual contrasts, and a fondness for plant, animal, or geometric motifs. This form of art is especially accessible and understandable to children, making it well-suited for study and creative interpretation.



Engaging in various traditional crafts during visual art lessons helps children develop observation skills, spatial and imaginative thinking, and aesthetic perception. It also enhances their abilities in drawing, sculpting, cutting, and weaving, while cultivating a refined sense of color harmony and composition. Most folk crafts require careful, detailed work, thereby contributing to the development of fine motor skills, which are closely linked to cognitive abilities. Students experience improvements in memory, thinking, perseverance, and attention. As a result, involvement in folk crafts supports overall academic performance and helps students succeed later in life.

By practicing decorative and applied arts, children first and foremost learn self-expression. They engage in a dialogue with the world, conveying their thoughts and emotions through creative work. This plays an essential role in personality development, teaching young individuals how to relate constructively to their environment. By channeling their mental energy into creativity, we foster conditions for effective self-determination and social integration.

Beyond the psychological benefits, such activities also teach practical, hands-on skills. Students learn to work with wood, clay, fabric, and paints. Folk art introduces them to various techniques such as painting, sculpting, weaving, and woodcarving. Additionally, they learn about the properties of different materials and how to handle them properly – gathering, storing, and processing natural materials that form the foundation of folk crafts. Moreover, young artists become familiar with the artistic traditions of different regions.

Folk and applied arts represent an integral component of Uzbekistan's national culture. Despite severe historical challenges, the country has managed to preserve the stylistic features of its cultural roots, traditions, and folk art. As Professor D.A. Amanjonova emphasizes, the issues of reviving and popularizing folk and applied arts remain urgent [2; 28].

Given the rapid pace of global change and social transformation, there is an urgent need to focus on preserving national identity. Efforts to reconstruct the ethnocultural space—including reviving traditions related to folklore and everyday life—have led to the establishment of thematic parks and tourism routes centered around folk crafts.

Traditional folk crafts are being revived and promoted across nearly all regions of Uzbekistan. To preserve and promote these crafts, and to protect the interests of



artisans at the national level, various associations and centers have been established. Examples include the “Hunarmand” Association, the “Silk Road” Applied Arts Festival, and national brand fairs, which provide platforms for hundreds of artisans to showcase their work.

Uzbekistan's major regional art centers, such as Bukhara embroidery, Margilan silk weaving, Rishtan ceramics, Tashkent jewelry-making, Khiva woodcarving, and Kokand skullcap embroidery, are regularly represented in international exhibitions and fairs. Today, there are over ten key directions in folk applied arts, with leading ones including wood carving, ceramics, embroidery, textile weaving, and metalwork [3; 133].

For students, engagement in these crafts provides not only exposure to national customs but also serves as an effective means of vocational orientation, fostering respect for labor and a deeper connection with cultural heritage. In contemporary society, students play a vital role as creative and innovative contributors to the development of national culture. Without a doubt, culture is the primary tool for socializing the younger generation and shaping them into value-oriented individuals [3; 136].

In this era of globalization and digital transformation, ensuring students are prepared for both professional and social life has become increasingly important. Beyond acquiring technological skills, students must also develop an understanding of cultural heritage and be able to apply those values in their lives. Folk crafts, in this regard, serve as a unique educational tool that fosters respect for work, aesthetic sensibility, and appreciation of cultural traditions.

The practice of folk crafts nurtures not only creativity, but also important professional and social qualities such as responsibility, patience, teamwork, and self-worth. By involving students in these crafts, they gain practical experience, expand their creative potential, and develop a more positive attitude toward their chosen professions [2; 19].

Moreover, engagement in craft-based activities fosters entrepreneurial thinking among youth, helping them to explore the use of local raw materials and develop national brands—skills highly relevant in fields such as technological education, design, cultural studies, and economics.

Participation in folk craftsmanship also instills a sense of national identity and cultural appreciation in students, reinforcing a sense of responsibility for preserving



ancient artistic forms. This, in turn, contributes to the development of socially active, patriotic, and morally upright individuals who are not only competent professionals but also conscious members of society [5; 139].

Conclusion and Recommendations

In conclusion, folk crafts represent an invaluable component of Uzbekistan's cultural heritage, possessing profound pedagogical, aesthetic, and educational potential for shaping and enhancing the professional and social competencies of university students. Integrating this heritage into the educational system and enriching it through modern pedagogical approaches is not only timely but also a promising direction for the future.

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