

**THE METHODOLOGY OF IMPROVING STUDENTS' SOCIAL COMPETENCIES
RELATED TO FOLK CRAFTS IN THE PROCESS OF PRACTICAL TRAINING**

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Annotation

This article examines the methodology for improving students' social competencies related to folk crafts during practical training sessions. The study emphasizes the importance of integrating national cultural heritage, traditional craftsmanship, and creative activities into the educational process. By involving students in hands-on craftsmanship and collaborative projects, practical training not only enhances their professional skills but also develops social interaction, communication, responsibility, leadership, and cultural identity. The research highlights effective pedagogical approaches that support the formation of socially active, creative, and culturally aware individuals capable of preserving and promoting folk crafts in modern society.

Keywords: folk crafts, social competencies, practical training, cultural heritage, creative activity, pedagogical methodology, communication skills, national traditions, professional skills, educational process.

In the context of radical social, economic, and cultural changes, the pedagogical issue of optimally productive development of students' creative abilities acquires special significance as one of the fundamental aspects of modern scientific pedagogy and general educational practice.

The modern stage of society's development is characterized by an intensively growing interest of nations in their historical and aesthetic heritage. Within this tendency, a harmonious synthesis of universal and cultural heritage can be observed, as well as the fruitful use of national artistic experience, a system of aesthetic and didactic criteria for developing students' visual and artistic-creative abilities.

Folk pedagogy, through its millennia-long practice, has accumulated a considerable and highly productive creative potential in familiarizing students with historically developed methods of moral upbringing and education, taking into account regional characteristics.

Long-term observations by the most progressive educators show that only those teachers whose didactic system is based on traditional folk means, forms, and methods of family,

school, and community education are able to achieve optimal results in the development of students' creative abilities. At the same time, the teacher must skillfully and effectively combine the theoretical experience of humanitarian education with the regional aesthetic background inherent in each student, and apply this in the development of artistic and creative skills, as well as in the knowledge of folk handicrafts [1].

Progressive pedagogical and educational ideas, methods, as well as the cultural-aesthetic experience both of the region and of the nation itself, allow the teacher to find harmony between purely scientific and spontaneously traditional foundations in educational processes. Every individual's experience is closely related to the transmission of moral and artistic-aesthetic traditions from the older generation to the younger. The initial stage, especially for national regions, is family upbringing and, in specific cases, home-based education. It is at this initial stage that the potential rooted in national cultural traditions of the family is revealed [2]. The revival of the traditional authority and high status of the family institution, which is especially characteristic of the Republic of Uzbekistan, is based on the thoughtful and respectful attitude of the older generation toward the younger, as well as on the creative rethinking and optimal use of traditional methods of moral and aesthetic upbringing that have proven highly effective through centuries of historical practice.

Through empirically refined experience, elders crystalize optimal traditions of family-based, moral, and aesthetic upbringing of the younger generation, while strictly observing gender principles and specific regional features. Thus, boys are usually engaged in physically demanding crafts— such as farming, livestock tending, or traditional family handicrafts requiring physical strength. Girls, in turn, have a more delicate perception of domestic values. It is important to highlight such qualities inherent in the female psyche as receptivity, accuracy, neatness, and flexibility – particularly evident in carpet weaving, embroidery, ceramics, and others [3].

Productive cooperation among educators, subject teachers, parents, elders of the community, and peers; joint exploration of optimal pedagogical methods, techniques, and forms of education within the children's active environment; and a strong reliance on a healthy public opinion and the principles of folk pedagogy — all this will contribute to reviving and strengthening the traditions of past generations. In the specific context of school practice in the Republic of Uzbekistan, it is essential to take into account the local characteristics of individual folk crafts and decorative-applied arts in developing students' creative abilities.

In recent years, much attention has been given to the necessity of turning to folk art and its invaluable spiritual heritage. The fading memory of skilled artisans, museum collections of folk art, and a limited number of craftsmen who still create traditional utilitarian objects — this is almost everything that remains of many crafts. The issue of reviving national handicrafts is widely discussed in the fields of art studies and pedagogy. Their pedagogical, artistic, and

social value is undeniable and widely acknowledged today. Folk crafts possess strong cognitive, aesthetic, and moral-educational significance [4].

Modern higher education sets an important objective — to prepare qualified, well-rounded professionals capable of preserving artistic traditions and applying them in contemporary environments. As Professor M.V. Galkina highlights, the preparation of highly trained educators in the field of folk creativity plays a vital role in maintaining, reviving, and developing national artistic traditions and strengthening cultural identity among the younger generation.

When considering the preservation of traditional crafts, the focus often lies on finding existing masters, documenting craft items, tools, and techniques, and providing access to this knowledge. However, reviving crafts should be understood not merely as restoration, but also as integrating folk crafts into the modern cultural and educational context, especially as a means of shaping young people's social and creative competencies [7].

Since most of today's population lives in urban environments, handicrafts cannot remain the same as they were in rural settings. Therefore, educational programs must form attitudes toward folk crafts not as outdated cultural artifacts, but as living components of modern life. Engaging students in practical craft activities during training develops their teamwork, responsibility, creativity, cultural awareness, respect for manual labor, and social communication skills.

The introduction of modern technologies into craft education ensures the natural and continuous development of handicrafts. For example, updated tools and materials enable faster production processes and enrich artistic design. This process of actualization of crafts includes both transforming traditional objects in line with contemporary needs and adapting modern environments to maintain craft aesthetics [6].

Such an approach to integrating folk crafts into student learning can be reflected in:

adapting ornamentation and decoration to modern objects;

designing children's toys inspired by traditional heritage;

creating contemporary fashion items while preserving national symbols and ornaments.

Through practical involvement in folk crafts, students gain aesthetic taste, learn respect for cultural values, develop creative problem-solving, cooperation skills, and grow socially as responsible community members who appreciate the traditions of their people.

Thus, the combined efforts of educators, masters, parents, and community members contribute to the transmission of cultural heritage to future generations while effectively shaping students' social competencies through folk crafts.

The integration of folk crafts into the educational process plays a significant role in developing students' social competencies, enriching both their personal growth and cultural awareness. Folk handicrafts serve not only as an artistic practice but also as a powerful pedagogical tool

that strengthens communication skills, teamwork, responsibility, and respect for national heritage. Practical involvement in traditional crafts enables students to comprehend the values of manual labor, preserve cultural identity, and establish a deeper connection with the historical experience of their people [4].

The success of this process is ensured through effective cooperation among educators, master artisans, families, and the community, which together create a supportive sociocultural environment. Modernizing instructional methods while preserving traditional artistic elements allows the continuity of folk crafts to be maintained in contemporary educational settings. Therefore, the harmonization of national values with innovative approaches enhances students' creative potential, sustains cultural continuity, and contributes to the formation of socially active and culturally responsible citizens.

In conclusion, the methodology of improving students' social competencies through folk crafts should remain a priority direction in higher education. It fosters holistic personality development, supports the revival of national artisan traditions, and ensures the transfer of cultural heritage to future generations. Strengthening these practices will enable educational institutions to play a pivotal role in shaping an enlightened, culturally grounded, and socially responsible society.

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