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# Theoretical and Methodological Foundations for Developing Primary School Students' Artistic and Aesthetic Abilities Through Folk Oral Creativity

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**Abstract:** This article explores the theoretical foundations for developing artistic and aesthetic abilities in primary school students through examples of folk oral art. The study analyzes the aesthetic-functional potential of folk tales, proverbs, and riddles, along with methodological approaches, pedagogical conditions, and evaluation criteria. The author justifies the integration of folk creativity into the literacy curriculum based on a comparative analysis of local and international practices. The conclusion presents innovative pedagogical recommendations for enhancing aesthetic education.

**Keywords:** Folk oral creativity, artistic-aesthetic abilities, aesthetic education, literacy teaching, folktales, proverbs, methodological approaches.

**Introduction:** Folk oral creativity represents the embodiment of a nation's artistic thinking, historical memory, moral outlook, aesthetic taste, and national identity. This rich spiritual heritage serves as an invaluable means of educating the younger generation and forming their artistic and aesthetic abilities. In the context of today's educational reforms, restoring and integrating such cultural values into pedagogical practice is a pressing task. For this reason, the Presidential Decree of the Republic of Uzbekistan No. PF-5847 dated October 8, 2019, emphasizes the need to direct the education system toward humanism and

cultural development.

Genres of folk oral art including fairy tales, epics, proverbs, riddles, legends, and ritual songs play a significant role in shaping students’ national worldview, figurative thinking, and aesthetic values. These genres help students feel and comprehend an artistic world interconnected with their native language, literature, and history. Therefore, folk oral creativity should be actively utilized in schools, particularly in literacy lessons, as a valuable aesthetic resource.

However, pedagogical practice still lacks scientifically grounded methodological approaches to effectively implement this potential. Questions arise: How are students’ artistic and aesthetic abilities formed? What role does folk oral art play in this process? What methodological foundations are needed for its effective integration? Unfortunately, the educational potential of folk creativity is often assessed only at a conceptual level and has not been sufficiently applied in practice. This article aims to analyze the theoretical and methodological foundations of developing primary school students’ artistic and aesthetic abilities through folk oral creativity, to summarize existing scholarly approaches, and to propose new methodological directions. Many pedagogical and psychological studies interpret aesthetic abilities as connected to an individual’s emotional world, figurative perception, evaluative thinking, and capacity for creative expression. In particular, the formation of aesthetic imagination through folkloric imagery is of

growing relevance in the emotional and intellectual development of children.

**LITERATURE REVIEW**

For centuries, folk oral creativity has been one of the primary artistic expressions of a nation’s aesthetic sense and moral consciousness. Uzbek folk oral literature, with its rich content and artistic form, serves as an indispensable resource for developing students’ worldview, figurative perception, and creative thinking. In his work “Uzbek Folk Oral Creativity”, Omonulla Madayev examines the genre system of folk art, its aesthetic-philosophical meaning, and its educational function. He highlights the significance of fairy tales, legends, epics, proverbs, and riddles in shaping national artistic consciousness. Fairy tales, in particular, are noted for their integration of imaginative thought, moral ideals, and artistic generalization making them especially suitable for primary school learners in terms of aesthetic education. M.Jumaboyev, in his textbook “Children’s Literature and Folklore”, provides detailed criteria for selecting folk genres appropriate for children and outlines their didactic potential.

Artistic and aesthetic abilities refer to an individual’s capacity to perceive social and aesthetic values, understand and evaluate artistic images, and express personal impressions through creative activity. Research by G.G.Solodova and N.A.Klimova has identified key structural components of aesthetic development: perception, evaluation, motivation, and creative expression. Based on their findings, the following components are defined:

Component	Description
Perceptive component	The ability to visualize and comprehend artistic imagery
Reflective-evaluative	The ability to form aesthetic judgments and think critically
Motivational component	The internal drive to seek beauty and value aesthetics
Creative-practical	The ability to create and express original images and ideas

Various scholarly works and dissertations offer different methodological approaches to using folk oral creativity to develop students’ aesthetic worldview. For instance, A.S.Bobunova suggests using fairy tales and proverbs during literacy lessons to nurture moral and aesthetic values. D.K.Doeva’s model outlines how diverse forms of art such as music, theater, and puppet performances can contribute to children’s aesthetic development, supporting the integration of folk oral creativity into an interdisciplinary artistic environment. S.N.Bezdetko introduces “art education quests” that incorporate elements of folklore, which stimulate students’ capacity to create images, think independently, and evaluate aesthetically. A review of literature reveals that each genre of folk oral art

possesses unique aesthetic and functional value:

- fairy tales illustrate moral and aesthetic ideals through narrative imagery;
- proverbs reflect folk wisdom and provide concise aesthetic evaluation;
- riddles serve as intellectual exercises;
- ritual songs express cultural memory through artistic form;
- legends blend national worldview with aesthetic imagination.

**METHODS**

The study employed qualitative analysis, comparative methods, content analysis, scientific synthesis, and

deductive approaches. The selected literature encompasses not only issues related to folk oral creativity and aesthetic education but also the psychological mechanisms underpinning children's perception and development of figurative thinking. In particular, D.K.Doeva's research provides a detailed account of how folk creativity influences children's aesthetic culture. Works by Madayev, Jumaboyev, Ruzikulova, Bobunova, Telenkaya, Bezdetko, and Grishina offer comprehensive insight into the aesthetic possibilities of various folk genres.

The methodological framework for evaluating folk oral creativity is based on several key criteria. First, the level of figurativeness and artistic form of each genre is assessed that is, the artistic expressive means, the aesthetic impact, and the system of images are analyzed. Secondly, students' emotional-cognitive responses to the text are considered, as these responses are central to the development of aesthetic abilities. The assessment also takes into account the structural components of aesthetic competence cognitive, evaluative, and motivational each of which manifest through interest in folk texts, figurative reasoning, and aesthetic judgment. Another important criterion is the alignment of the text's content with the developmental stage and moral-aesthetic ideals of students. Finally, the integration potential of folk texts into the teacher's methodological strategy is evaluated. These criteria serve as a strong scientific-methodological foundation for future applied research aimed at cultivating aesthetic development through folk oral creativity.

## DISCUSSION AND RESULTS

Folk oral art is both a simple and profoundly rich form of national aesthetic consciousness. In the face of global change, the task of cultivating the younger generation's artistic and moral sensibilities particularly through folk art becomes increasingly urgent. Literacy lessons offer a powerful space to introduce elements of national culture, nurture figurative language, and develop students' aesthetic reasoning.

Childhood is a particularly fertile stage for shaping aesthetic perception. The use of folk genres in literacy classes, such as fairy tales that portray moral dichotomies like good versus evil or beauty versus ugliness, strengthens students' conceptual grasp of aesthetic ideals. These stories evoke emotional responses and develop imaginative faculties. Similarly, the symbolic compression of meaning in proverbs and riddles encourages emotionally charged and morally nuanced thought. Such activities promote not only learning but also the formation of reflective aesthetic awareness.

Sadriddinova's model of "creatively organized lessons" demonstrates that using folk genres in literacy classes enhances students' cognitive engagement. These lessons involve not only comprehension but also figurative analysis, evaluation, and expressive thinking. Effective methodological approaches may include:

- analytical-figurative strategies focusing on character relationships in tales
- reflective methods inviting students to articulate aesthetic judgments
- associative techniques using proverbs and riddles to link concepts with imagery

Dissertations show that aesthetic competence can be assessed at three levels: at the initial stage, students sense the meaning but cannot express it; at the developed stage, they express ideas with imagery and personal judgment; and at the creative level, they generate original images, assess them, and communicate using artistic language. These levels can form the basis of aesthetic development monitoring and interactive assessment in literacy lessons.

While local sources (Madayev, Jumaboyev, Ruzikulova) emphasize enriching national identity through image-based aesthetic development, international research (Bobunova, Spiridonova, Bezdetko) focuses on dramatized instruction, multimodal texts, and interactive formats. Integrating both perspectives may offer a renewed model for aesthetic education grounded in Uzbek folk creativity.

## CONCLUSION

The analysis of the reviewed literature confirms that folk oral creativity serves as an effective pedagogical resource for developing primary school students' artistic and aesthetic abilities. Through genres such as fairy tales, proverbs, riddles, legends, and ritual songs, students gain essential competencies in recognizing beauty, thinking figuratively, evaluating artistically, and expressing creatively. Using folk art as a didactic tool in literacy lessons not only expands students' knowledge but also deepens their individual aesthetic perspective. This approach demands specialized methodological strategies and strong aesthetic competence on the part of the teacher.

Folk oral art represents a universal model of aesthetic education, harmonizing moral, spiritual, and artistic values that deeply influence students' inner development. Artistic and aesthetic abilities, being structurally complex, evolve through the integration of perception, judgment, motivation, and creative expression. Integrating folk genres in classroom practice transforms students from passive listeners into active participants in aesthetic meaning-making, thereby

accelerating the formation of aesthetic competence. For effective evaluation, tiered assessment criteria should be developed, enabling individualized support. A methodical guide based on folk oral creativity should also be developed to support teachers in organizing aesthetically rich, imaginative lessons. These pedagogical strategies offer a systematic, integrative approach to aesthetic education and enhance the impact of folk oral art within the broader educational process.

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