

## Material Culture as a Factor in the Education and Development of Children Studying Creative Disciplines

Tatiana Fomina<sup>1</sup>, Raushan Karimova<sup>2</sup>, Anara Amirzhanova<sup>3</sup>, Viktor Trofimov<sup>4</sup> and Aiza Kim<sup>5</sup>

### **Abstract**

*The impact of material culture on students' learning processes and personal development is examined in this article as it relates to education and development of those studying creative disciplines. The article also investigates the tangible role played by national culture in the creation of a person's contemporary subject environment. The relevance of the research is determined by several factors. First, the growing interest in creative professions and branches of art determines the need for the development of creativity and innovation, which become key factors in a competitive society. The study of the influence of material culture on the upbringing and development of creative abilities in students in the traditions of folk art provides an opportunity to better understand how these aspects affect their thinking, creativity, perception of art, and appreciation of art. Second, the environment and cultural influences have a significant impact on personal development. In the course of the study, it was examined how material culture can be used productively in the educational process, enables the development of innovative educational approaches, and enhances educational quality. The results of the study can be useful for teachers, students and researchers aimed at improving the educational process in creative specialties.*

**Keywords:** Folk Art, Decorative and Applied Arts, Creative Abilities of Children, Education, Aesthetics

### **INTRODUCTION**

At this point in the reforming of the higher education system, the previously implemented improvements are being reevaluated, and the older methods are being altered. People are looking for fresh approaches to the progress of the educational system. Social progress is initially viewed as a process of active learning, rising cultural ideals, and a resurgence of the humanization of society. Where the foundational outlook and outlook students of junior and middle managers begins, aesthetic education of the younger generation and development play a significant part in the resolution of all these challenges. To achieve harmony in the development of the child it is necessary to pay attention to his moral and physical perfection, do not ignore the development of emotional sphere of personality.

A holistic approach to child development that not only imparts knowledge of the past and cultural heritage but also equips them with crucial abilities and viewpoints that support their intellectual and personal development is the incorporation of material culture. It is an important part of a comprehensive education that helps kids become aware, culturally sensitive adults in a world that is becoming more and more varied.

The contemporary art is characterized by the fusion of cognitive and purely artistic side of creativity. Decorative art is a creative method, process and result of the artistic and technical design of industrial products based on the achievement of full compliance with the most created objects and the environment in general and the possibilities of human needs, both utilitarian and aesthetic. This is a creative activity aimed at identifying the formal qualities of industrial products: the external features of the product; and especially of the structural and functional relationships that transform the product into a single unit from a consumer point of view and from the point of view of the manufacturer (Aronov, 1984).

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<sup>1</sup> Pavlodar Pedagogical University, Email: [tatiana\\_fomina@plrch-sci.com](mailto:tatiana_fomina@plrch-sci.com), (corresponding author)

<sup>2</sup> Pavlodar Pedagogical University

<sup>3</sup> Kokshetau University named after Sh. Ualikhanov

<sup>4</sup> Kokshetau University named after Sh. Ualikhanov

<sup>5</sup> QSI International School of Astana

The works of arts and crafts reflect the cultural level of the people of a particular era. It not only helps people to live, but also shapes their tastes, sharpens artistic vision, fosters a sense of color, rhythm; teach to understand the plan of work and its imagery. General laws of composition also work in arts and crafts as well as in the visual arts, but it has its own peculiarities, its own characteristics of the composition.

Unlike an easel, works of art and crafts typically retain their connection to their functional utilitarian nature and only fully reveal their artistic - figurative content in interaction with the surrounding environment (the relationship between products and interiors, one object and another, and clothing and the environment). The principles of compositional integrity, form contrast, colour relationships, movement as an element of expression lines and volumes, and novelty motifs must all be studied by artists and designers in order to meet today's demands. How thoroughly and methodically students study the literature, theory, methodology, and practise of decorative and applied art will determine how well future artists and designers are trained.

Many young people do not care much about how something looks; instead, they are more concerned with how it works, how long it lasts, how reliable it is, how convenient it is, etc. Even when students are endowed with sensibility and a sense of beauty, things take on a life of their own over time and they fail to register it as an artistic item. The attitude to the subject depends not only on the objective qualities, but also on our internal installation predisposition (Ata Aktürk & Demircan, 2017). The youth received vocational education radically changed conditions, as a source of artistic inspiration for it is huge and the richest treasury of a wide variety of types and genres of contemporary art. In our opinion, a deeper significance for the culture of every nation is a natural process of “growing” of folk art in the national culture (Moldagali et al., 2017; Yermolayeva, 2001; Amandykova et al., 2019).

The modern educational environment requires a deep understanding and implementation of new teaching methods for students who choose creative disciplines. One of the key components is the influence of material culture on the formation of personality and development of young talented people. Material culture acts not only as a carrier of historical heritage and traditions, but also as a catalyst for creative thinking and an innovative approach to the learning process. It provides an opportunity for students to gain in-depth knowledge, enrich their aesthetic outlook and expand their creative potential.

The traditions of the Kazakh people have a long history and have changed over the years as people have formed and developed as individuals. They are an important outcome of the Kazakh people's growth and act as a bridge between the past and the present because of their rich content and uniquely national shape. The revival of national consciousness in unity with the moral behavior and experience of spiritual culture becomes now a particular relevance. Due to these many items that had at one time mainly utilitarian value, without losing its traditional handicraft and artistic character and style, serve today as the adornments of modern urban apartments. It is a genuine folk art which sometimes changes; but by its nature and form, it is the successor of the old traditional folk art, performing a slightly different and sometimes the same social function. We think that one of the main directions in the formation of higher education in the training of future designers, designed to represent their country on the world market goods and services spirituality and high priorities, education of youth in the spirit of respect and love for folk traditions, going back to the very origins and historical roots of the Kazakh people (Karakozova, 1997).

Kazakhstan is currently in the stage of reviving national traditions and reinterpreting its cultural heritage, traditions and the past of its people. The educational process plays a big role in the national consciousness of society, that is why this article is aimed at studying the impact of material culture on the learning process and personal development of students who have chosen the path of creativity. We will explore how the use of various elements of material culture, such as museums, galleries, architectural and artistic monuments, can enrich their learning environment and become a source of inspiration and unlocking creative potential, using the example of Kazakhstan.

## **Materials and Methods**

Research methodology and methods are defined by a comprehensive interdisciplinary approach to study. It is manifested in the use of the results of scientific cultural studies relevant to the topic, in the study of the problem

from an aesthetic and historical point of view. In particular, an axiological analysis was carried out. Cultural traditions are considered as a way of transmitting values.

The research is based on the general theoretical developments of art history as a science of specific artistic sources, combined with an archetypal approach, social, historical and ethnic factors. Along with the methods of accumulation and differentiation, methods of comparative and historical analysis are used in the research. However, analysis is the leading research method. To conduct this research, the verbal-communicative method was chosen, in which communication, interviewing and observation are used as a means of collecting information from the respondent. These methods allow us to obtain information directly from the mouths of the research object - children of different age groups.

The results of the analysis made it possible to choose research methods specific to this article, as a result, special questionnaires were developed to determine the necessary values. The authors of the article analyzed the awareness of different age groups regarding material culture as a factor of upbringing and development. Also, in order to study the degree of interest and perception of material culture by students, depending on age characteristics, a practical experiment was conducted.

The experimental site for our study was the school of children's creativity "Oner" at the Innovative Eurasian University, the city of Pavlodar. The age of the children is different; it is divided into age groups: the 'Malyshok' studio of pre-school preparation at the age from 4 to 8 years old and the children of the 'Oner' school at age from 9 to 15 years old.

At the first stage, there was studied a state of the conditions for the development of the child's creative abilities based on folk traditions, the analysis of literature on the problems of artistic education of students, the definition of the methodological basis of the study, the hypothesis and organization of the study. The leading methods at this stage were the methods of theoretical analysis of philosophical, psychological and pedagogical literature, educational and creative works of students, analysis of empirical observation and personal experience, methods of comparing and modeling the learning process by analyzing the materials of philosophical and pedagogical literature, the observed and organized process of artistic training and education (Akman et al., 2017; Aldemir & Kermani, 2017).

At the second stage, there were clarified the conditions laid down in our practical goal, which ensure the success of the development of the creative abilities of children, the development of a methodology for experimental work on the development of the creative abilities of students with the development and preservation of their creative potential based on folk traditions. Using the methods of questioning, conversations, value judgments, observation, self-assessment, working out experimental assessments and certain tasks.

At the third stage, there was carried out an experimental work on the topic of the study, a generalization of the experimental work, an analysis of the results of the study, the necessary adjustments and corrections, conclusions were formulated, and scientific and methodological recommendations on fine literacy were developed. We used comparison and generalization methods.

## **LITERATURE REVIEW**

Humanitarian disciplines have a significant potential for the study of material culture and its influence on nation building. This especially applies to pedagogical disciplines, the teaching of which occupies a special place. At the same time, the aesthetic potential of the latter is always fully utilized by teachers. Material culture is an important factor affecting the upbringing and development of the individual. Studying and understanding the history and symbolism of objects in the surrounding world contributes to the formation of aesthetic taste, value orientations and the expansion of cultural perception.

A number of scientific-practical and scientific-theoretical works around the world were devoted to material culture as a factor in education and development. H. Sheumaker and T. Wajda Shirley in their work "Material Culture in America: Understanding Everyday Life" (2007) examine the approaches, approaches and concepts of the study of material culture and its influence on personality development. This anthology is an important

resource for understanding concepts and approaches to the study of material culture across disciplines. The book offers an interdisciplinary perspective on subject culture, exploring its role in shaping society and its interaction with other aspects of cultural life. Csikszentmihalyi and Rochberg-Halton's investigation into ethnographic material culture is revealed in their work (Csikszentmihalyi & Rochberg-Halton, 1981). Scientists investigate the meaning of material objects in everyday life and their influence on the formation of personality and self-awareness. The central idea of the book is that environmental objects carry symbolic meaning for people and can reflect their values, beliefs and identity. The authors explore how the things that surround us in our daily lives become part of our self-expression and how this affects our perception of ourselves and the community to which we belong.

We should agree with G. Davydova (1989), who notes that in an inextricable connection with personality, human creativity appears as a fundamental problem of culture (“creativity is the life of culture”) and “the way of its presentation, the depth of penetration into it cannot but be a mirror of the depth and thoroughness of our spiritual life, the development of a freely personal, moral and meaningful foundation in it.”

The Kazakh scientist T. Basenov, who first studied the Kazakh ornament, determined that for centuries the ornament played not only an auxiliary role in Kazakh crafts, but also had a totemic and symbolic meaning for a long time (Basenov, 1957). The scientist also left many valuable comments in the study of ornament, which is a cultural record of Kazakh culture. Academician A. Margulan in his work “Kazakh folk decorative and applied art” wrote: “The environment is decorated with a completely different set of ornaments. Accessories, tableware, work tools, and clothes are decorated with great love,” he says, noting that in any era the Kazakh people lived in the world of ornaments (Margulan, 1986). According to the classification of A.H. Margulan, in the pre-revolutionary period, Kazakhs practiced such crafts as: blacksmithing, jewelry, locksmithing, carpentry, tanning, leather, tailoring, shoemaking, dyeing, stone cutting (stone processing), bone carving, and others.

In the arsenal of modern designers there are both interpretations and examples of the transformation of traditional forms, including those created with the use of computer technologies, and the reinterpretation of national assets. Some examples of works can be transformed so radically that the context of the tradition is practically not visible without explanations from the authors themselves. We can be amazed by the symbiosis of the use of folk culture texts and modern trends in architecture and design. A great example is the creative works in interior design by N. Kamitova, E. Shyshkova, E. Khasanova, B. Amanzholov, in subject design by A. Abdulmazhitova, T. Aktayev, and others. Separately, it is worth mentioning T. Kuzembaeva (Turganbaeva, 2018), who works a lot on the topic of regional design. He designs modern art objects in addition to works of architecture and design.

The ideas and principles of ethnic memory became paramount for fine art. Peter Jordan (2004) reveals this question in their work. The analysis of scientific works makes it possible to assert that the most important component of material culture is its creative potential (Tszyn, 2005).

The conducted literary analysis makes it possible to understand that material culture plays a significant role in the formation of the personality and creative potential of students. Studying the subjects of the environment, architecture, art and design helps expand the horizons of young people, encourages creativity and develops aesthetic taste.

## **RESULTS AND DISCUSSION**

### **Preservation And Modernization of Arts and Crafts in The Republic of Kazakhstan**

The social and economic transformations which took place in our country were mixed. The older and middle generations preserved many of the traditions of artisanal and artistic craftsmanship in some villages. Also, there are some preserved native folk customs and rituals with it a variety of traditional artistic skills (Semper, 1970).

The appropriate methods are developed on the basis of these principles to protect folk art, which used the best practices of the past taking into account the prospects for the future. The development of this complex issue entrusted to special public institutions, has highly qualified personnel ethnographers, art historians and artists.

Decorative composition reveals to the student's ample opportunities for the imagination, creative imagination and experiment. These non-standard colors and shaping. This simplification of complex and simple sophistication. It has its own strict laws and boldly breaks them, submitting creative search. With all the transformations and modifications to adapt the ancient art to the new environment, new materials. In Kazakhstan there is a kind of transformation of the elements of national-applied art in new forms, thanks to the creative imagination of Kazakh professional artists. Yet folk art is based on the roots of collectivism, i.e., individual talent of each master, the creator of the object manifests itself in art collective. It is art, the term of the sum of the work of different artists, is the basis of its tradition. Unlike the professional, folk art is characterized by the established artistic techniques and principles developed within the centuries-old experience of the life of the masses.

Striving to meet the aesthetic needs and maximize the use of available opportunities for the decoration of life gave a rise to various kinds of arts and crafts. It was noted that the elegance and richness of forms, ornamental motifs clarity, high output and color, a variety of colors. The vast majority of home-made products and handicrafts with a particular decorative trim directly used in the home. The very existence of man is inseparable from nature which provides material for housing and clothing, food, determines the rhythm of human life change of day and night, the alternation of the seasons. That is why all of these are reflected in the works of folk art that make up the whole phenomenon of culture of every nation.

The ability to master the natural quality of the material used in art-techniques is revealed to students during lessons in the fine arts and art work. This enables the most effective design and decorating of products ornament or images, combining them with real archetypes bold imagination of the creator. There were different kinds of artistic crafts of many traditional people of our country such as carpet weaving, patterned weaving, embroidery, lace, pottery, arts and crafts, painting, paintings, art processing of wood, bone, stone, metal and other materials (Dirksen, 2007).

Nowadays, products made by folk artists from a variety of materials, are indeed an indispensable part of everyday life. They entered into the life of necessary items that perform specific utilitarian functions. This floor rugs and pottery, woven bedspreads and embroidered tablecloths, wooden toys and decorations, women's clothing, painting, paintings, etc. Their shape and proportions, ornamentation pattern and color of the material characterizes the aesthetics of these things. Their artistic content is converted utility subject of a work of art. All these products are in the area of arts and crafts, which are in an organic unity between the spiritual and the material beginning of creation. World of this area is extensive.

### **Study On Learning Effectiveness in The System by Age Levels**

Studying the effectiveness of education in the age-level system in the context of "Material culture" is an important task, since the age characteristics of students can affect the perception and awareness of material culture and its meaning. The process of formation of aesthetic culture is built in the following three stages:

diagnostic (pedagogical diagnosis based on observation, interviews, questionnaires, diagnostic methods, etc.);

formative (involvement of students in the work of clubs, studios, sections, art-creative circles);

evaluation-resultative (analysis of the obtained results using a set of methods, including mathematical statistics).

The research aims to find out how age characteristics of students (for example, adolescent and teenage years, adulthood) affect their ability to perceive, analyze and evaluate material culture. Also, during the survey, it was found out how each age level responds to educational methods and approaches aimed at studying material culture. In the course of the study of the effectiveness of teaching material culture as a factor of education and development, it was conducted.

Schoolchildren and students aged from 4 to 15 years old participated in the study. The total number of children participating in the study is 1,087 (including the school in the village of Krasnoarmeyka). Such a number of people is relevant in view of the sociological and practical aspect of the research. The experiment lasted one academic year. In terms of percentage by gender, more females participated in the study (65%), however, if we

take into account age categories, there were more males (60%) in the age categories of 7-10 years. Despite different gender age biases in different age groups, the results of the study make it possible to state that gender significantly influenced the results of the study if we take into account the general aspect (questionnaire). However, it was found in the practical classes children (mainly males) exhibit more interest and involvement when they are actively engaged in tasks connected to the development or study of Kazakhstan's material culture.

In the course of the study, at the diagnostic stage, a questionnaire was conducted among children in order to understand the specifics of each age period and to understand the material culture in each of the age groups. At the formation stage, a number of collective works on the aspect of material culture research were conducted. Collective work was carried out in groups of 10 people in each of the age groups. This number of children in the groups is practically justified from the point of view of the analysis, since a smaller number of children in the group would not give statistically valid data. Each group of children was involved in a number of material and practical studies, namely: the studied groups participated in the work of clubs, sections and studios, whose work is devoted to research, analysis and creation of the material culture of Kazakhstan. They had the opportunity to create and continuously touch works of art and nation-building. This stage of research is important in the context of how the subject area affects the formation of the worldview and attitudes of students and how students of different age groups perceive environmental objects and their history.

Also at this stage, groups of children were divided: one part of children in each age group was actively involved in the system of material culture research, while the other was indirectly involved, or not involved at all. During the work, two methods of analysis were applied: When the group that was indirectly involved (there were two such groups in each of the age categories), group A in the category of children 7-10 was initially withdrawn for a week from the practical side of the study, and group B in the same age category, on the contrary, began to be more actively involved in creative performance of objects of decorative and applied art. The same groups were in each of the age categories. As the result showed - those groups that were indirectly involved before, and later were completely removed for a week - it was more difficult to work with them in the future and their indicators at the final stage of the study were lower than those who were partially involved and only sometimes actively involved to work.

The results we obtained in the course of our research showed a high level of children's involvement in material culture. All age groups, regardless of their gender, showed a high level of interest in their cultural property.

As a result of the study, we received a fairly high result at the third stage of its implementation. We made a comparative analysis of cross-cutting topics by the age levels, which showed that, work in the system allows children of 3-5 years of study at the 'Oner' school to perform high-quality work in the future and show a good knowledge of national culture and traditions (Figure 1).

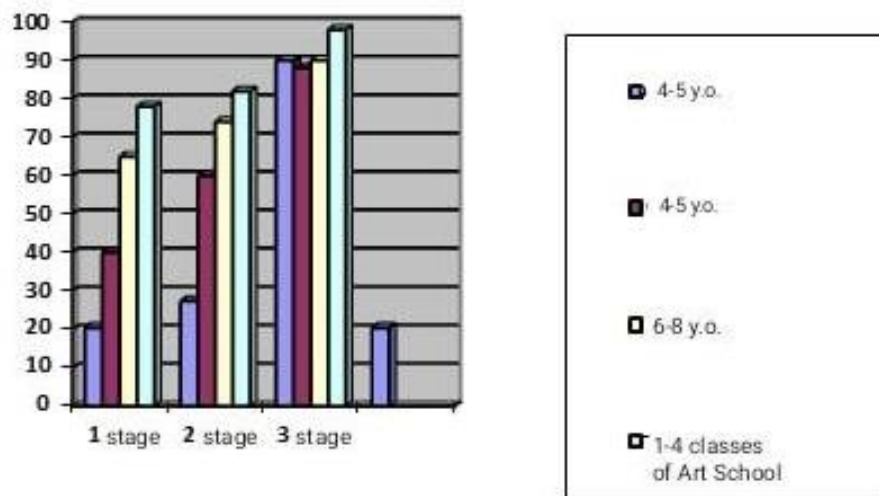
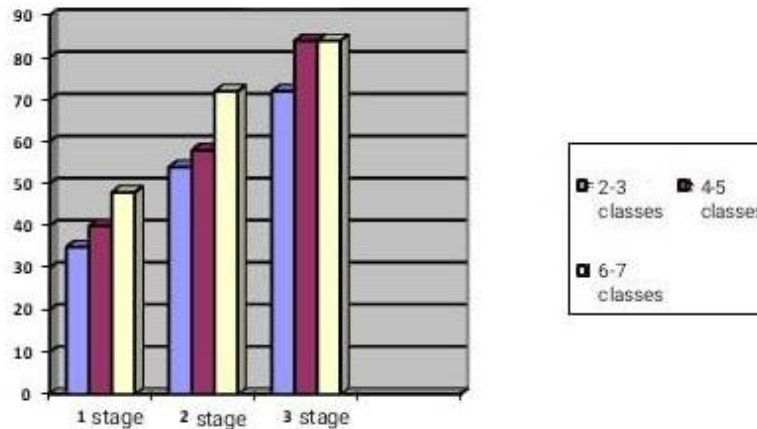


Figure 1. The results of the children of the school of children's art creativity 'Oner'

We gave themes to the school of children's creativity of Krasnoarmeyka of the Pavlodar region. There are also children of different age, but without special systematic training. In the diagrams, we presented the results of the work of the school of children's creativity 'Oner' and the level of work of the children of the school of children's creativity of additional education (Figure 2).



**Figure 2.** The results of the children of the school of children's creativity of Pavlodar region

The diagrams show that the success of children working in the system is much higher than that of those who work in the usual non-basic mode. The creative thinking of children is at a fairly high level, since their natural potential based on the experience of life observations plays a huge role. But without a systemic knowledge base when one step emerges from another with the accumulation of knowledge and practical experience it is really difficult to achieve a high result. Children's work should be distinguished from professional work by immediacy and purity of creative thought, but by no means illiteracy.

Performing collective work, children learn for themselves and at the same time share their experience in the creative performance of objects of decorative and applied art. In order to see the difference in the work on cross-cutting topics, we proposed to hold the same topics in the rural school of creativity in the village of Krasnoarmeyka. The students showed quite good results too in revealing their creative potential. But the knowledge base and practical experience were not enough because they came from different classes, each with their own baggage of knowledge and skills.

It was also found that the integration of material culture into the educational process is important. Practical classes, visits to museums and galleries, communication with professionals in this field contribute to enriching knowledge and broadening students' understanding of the subject area. The teachers and educators who participated in our experiment later claimed that regardless of the indicators used to measure their success, the children's success in social and humanitarian studies improved for the following school year, and the children's self-involvement in the study of Kazakhstan material culture increased.

### **Folk Traditions in Decorative Art as A Component of Education and Creativity**

Folk art deserves more widely known for two reasons. At first, in today's society, it can directly fulfill its aesthetic role; secondly, the impact on artistic creativity and national culture. A particular issue is the product of small industry, that is production of consumer goods, souvenirs and fine art products, sometimes endowed with some of the characteristics of regional traditional folk culture. In most cases, it's a free styling or adaptation of certain motifs of folk art. These products are produced not only in artisan way. Very often it is the industrial (mechanical) production. And often the theme suggested by the museum exhibits. The value of these products is quite different from folk art, although they can serve a useful role with a proper artistic level and sense of proportion and culture.

At the workshops students of junior and middle managers are encouraged to talk about styles, materials, figurative-expressive means of architecture and monuments of the world, modern architecture and Kazakh. Folk art raises a large civil content of the topic, has a profound impact on the audience. It helps to look at the usual things and phenomena in a new way, to see the beauty of the surrounding world. Folk artists differ a deep sense of the material unity of the limited utilitarian things its décor and national color. It should be noted that the craftsmen did not go for the raw materials over long distances and used everything at their disposal. As A.B. Saltykov wrote: “When people create and make their artistic culture and decorative arts, they use things given by their environment, its natural resources: one who has a wood used the wood, those who have stone used the stone, another who has a bone made something from the bone and others who have a wool used the wool, etc.” (Saltykov, 1999).

As a result of the field research carried out as part of the project of the Ministry of Education and Science of the Republic of Kazakhstan AR09259862 “Research of traditional crafts of modern Kazakhstan: state and search for ways of preservation”, it was found that traditional Kazakh crafts in the period of independence received a new impetus to revival. On the one hand, it was influenced by trends characteristic of peoples in the decolonial period, such as increased interest in their traditional culture; on the other hand, to a large extent it happened with the participation of repatriated Kazakhs from China and Mongolia, who preserved traditional culture, including folk crafts and crafts (Kazakh Research Institute of Culture, 2021).

The conducted studies showed that the traditions of making felt products are currently preserved in the southern regions of the Republic of Kazakhstan, in the EKR (East Kazakhstan region), in the Almaty and Aktobe regions, although not on the scale that existed in the beginning and middle of the 20th century Art. Also, in the southern regions of Kazakhstan, the tradition of carpet-making using patterns, ornaments and basic flowers, which were present in the products from earlier times, has been preserved, although nowadays craftsmen often use synthetic paints instead of dyes from natural ingredients. One of the common types of weaving is the production of carpet tapes called ‘бай’ and ‘басқыр’. In the south of Kazakhstan, the tradition of weaving carpets has also been preserved (Figure 3).



**Figure 3.** Women behind the weaving of carpets (Kazakh: ‘түкті кілем’)

*Source: Qazaqstan tarihy, 2015*

The harsh conditions of nomadic life have left their mark on this area of traditional culture, making home production a part of a subsistence economy aimed at satisfying the needs and wants of family or clan members, and rarely at exchange or trade. Pottery during field research was recorded only in a few regions of SKR (South Kazakhstan region). In the rest of the regions of the Republic of Kazakhstan, this craft was discovered, which indicates the disappearance of the practice of making ceramics in most of the country. potters continue to keep the secrets of their clay additives, try to pass on traditional professional skills and skills to the younger generation.



At present, leather crafts have been found in the surveyed regions in a fragmentary manner. Basically, craftsmen use ready-made leather, from which various products are made - dishes, whips and souvenirs. As field studies have shown, the traditional production of leather from the skins of domestic animals according to the ancient Kazakh technology has been recorded only in the Aktobe region.

In the situation with traditional patchwork, positive dynamics are observed. Since patchwork quilted kurak korpe products are found in almost every Kazakh home, especially in rural areas, it can be safely assumed that this type of home women's craft is preserved and is not at risk of extinction. Products with elements of patchwork sewing - blankets, mattresses, pillows - are an important component of the traditional dowry of a Kazakh bride.

Traditional embroidery as a type of craft in the Soviet period was in decline, finding its application exclusively in the industry of tailoring national costumes for artists and other artists. In the period of independence, this type of craft began to come into dynamic movement, connected with the interest of the Kazakh population in its culture, in particular, in national clothes and home interior items. Among the various embroidery techniques, the Kazakhs, like many neighboring peoples, preferred tambourine embroidery, but the tool for work was a hook.

Currently, Kazakh jewelers make products using various technologies, traditionally turning to silver more often. Studying the types of products made by zergers shows that in recent decades there has been a positive dynamic in the development of this type of craft (Figure 4).



**Figure 4.** Jewelry set "Tengri" by Dulat Ashimov

*Source: Komsomol'skaya pravda, 2021*

After Kazakhstan gained independence, interest in its ethnic culture and its manifestations, in this case jewelry, increased. The country's population, especially girls and women, began to buy more national jewelry. The craft of bone-cutting was close to jewelry. Specially produced bone plates (horns of ungulates were often used) were used for inlaying various pieces of furniture. Bone and horn were also used to make the handles of daggers, knives and whips.

The world of arts and crafts is quite diverse. The aesthetic design of commonplace items like dishes, various utensils, furniture, fabrics, personal weapons, and weaponry is included, as is the creative planning of major architectural and park complexes. This covers the design of decorative sculpture, bas-reliefs, lampshades, vases, and other items for interiors. the desire to "beautify" a person, especially a woman, through a variety of very

significant arts and crafts. This is fashion-made clothing, jewellery, make-up, and hairdressing. Since it was "connected" to the process of the aestheticization of the human environment, a unique sector of arts and crafts is all in its manifestations utilising the natural world as a starting point. According to this perspective, aestheticizing nature can take many different forms and is not just restricted to stating the well-known truth that people only artistically alter nature in a small portion of its habitat.

The development of the decorative art movement got its start back in prehistoric times when, for whatever reasons, there was a need to create things which are fundamentally different from the previous ones (Zhumagulov & Akmatova, 2013). The decorative composition of these things has its own traits and regulations; it is not only a representation of the outside environment. It is the personification of nature with mankind and involves understanding of an object's interior shape, spirit, transmission of mood, thoughts, and relationships with other items over time. They are the development of aesthetic perception of works of art on the material, as well as develop their own visual skills and abilities. A building image is a symbolization of objects of the real world, which is symbolized by and read by other people looking at this image. It is important to sign-symbolic aspect of the artistic image corresponded to the artistic language of the culture, the language posted to the established semantic-symbolic norms just as important to the learner to read and write their native language to spell words correctly and building itself has been suggested.

The ornament, which originated in the Paleolithic era and moving the person to a settled way of life, has always been and remains today one of the main means of decoration products arts and crafts. The artist selects the motifs according to a certain system and distributes decorative decor depending on the surface emblazoned. Students are introduced to the design, folk and arts and crafts, ornaments, costumes, decorative still life, landscape; get practical knowledge on the use of art materials such as gouache, colored paper, fabric, leather, wood painting, etc. They are introduced to the fine plastics, relief, bas-relief in clay material, clay, and so on.

However, if the craftsman completely leaves the traditional forms and creates new, its product cannot be considered as a work of folk art, as an exception, just closes to him. Any items gleaned from professional art can be considered popular only in the case they took form naturally fused with a traditional one in the hands of national artist. That is why, for example, we relate not only clothes from homespun materials to the works of folk art, but also from the factory, if it is cut, and an ornament in the hands of national masters is a mean to achieve harmonious unity of form. Thus, it is a continuation of the tradition of homespun clothes and at the same time bears the imprint of a kind of regional form. This also applies to sculpture, painting and graphics, which is not a topic (usually drawn from religious art), and its interpretation of traditional folk and plastic means define this work as a folk art or not. It helps to bring the students into national spiritual traditions.

## **CONCLUSIONS**

The use of material culture in the educational process enriches the creative potential of students, promotes the development of their creativity and allows to open new horizons in the artistic field. In the final analysis, products made by folk artists from a variety of materials, are an indispensable part of everyday life. They entered into the life of necessary items that perform specific utilitarian functions. This floor rugs and pottery, woven bedspreads and embroidered tablecloths, wooden toys and decorations, women's clothing, painting, paintings, etc. Their shape and proportions, ornamentation pattern and color of the material characterizes the aesthetics of these things. Their artistic content is converted utility subject of a work of art. All these products are in the area of arts and crafts, which are in an organic unity between the spiritual and the material beginning of creation.

Nevertheless, folk arts and crafts are not everywhere and not a simultaneous transition to functioning as arts and crafts. They arise only in the places or areas where the economic conditions are appropriate (strong demand, a sufficient number of local raw materials, etc.). Master of many generations conveys the beauty of the world in their man-made products. Regardless of whether these products to the masses penetrated them, in our opinion, cannot be considered folk art. They are not based on a folk tradition; untested folk environment was not found a form close to national one. Although there were exceptions.

In our article we highlighted the experience of the school of children's creativity 'Oner' in the direction of arts and crafts. They substantiated that only by working and developing in the system by age levels, it is possible to

achieve high results by developing creative perception at the end of education. By sending a prepared teenager to vocational training in colleges and universities.

The study involved 1,087 schoolchildren and students between the ages of 4 and 15, spanning an entire academic year. A gender breakdown showed that 65% of the participants were female, while a higher percentage of males (60%) fell within the 7-10 age group. Although gender variations were apparent across different age categories, the study's overall results, particularly in the questionnaire, revealed significant gender-related influences. Notably, during practical classes, predominantly male children exhibited heightened interest and engagement, especially when actively involved in tasks related to the exploration and study of Kazakhstan's material culture. The findings of our study indicated a significant level of children's participation in material culture. No matter their gender, all age groups shown a high level of interest in their cultural property. In particular, the positive effects of the use of material culture on the development of aesthetic taste, increasing motivation for self-realization and deepening knowledge in the field of art are considered.

Modern school can achieve a lot by using the demands of society and the desire to be closer to nature, find peace of mind and harmony, if it be to build a learning process in which students may future designers or just creative people will be educated on the cultural traditions of their people to create material medium for the society. It is important to continue research in the field of the influence of material culture on the education and development of students, in particular in the context of various creative disciplines, in order to find new approaches and teaching methods aimed at increasing the effectiveness of education. This will help improve the quality of education and the development of talented youth.

### **Conflicts of Interest**

The authors declare they have no financial and competing interests.

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