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Methods of teaching folklore in secondary school

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Abstract

Relevance. Folk songs, fairy tales, riddles, and tongue twisters are important for their emotional impact on a person, and the study of folklore allows a better understanding and feeling the spirit of the people, their worldview, culture, and history. The relevance of the study is based on the fact that at the present stage, due attention is paid to the use of folklore in the educational process in secondary school.

Purpose. The purpose of the study: determine the role of folklore in the educational process through the conducted analysis of knowledge in secondary schools of Kazakhstan, identify the main genres of folklore, show the main techniques and methods of teaching folklore.

Methodology. Comparative, descriptive, deductive, axiomatic, dogmatic, and abstraction methods and the method of analysis and synthesis were used to clarify this subject.

Results. The result of the study was the definition of the concept of folklore and consideration of the classification of genres. The empirical part of the study consists of a survey conducted among 44 pupils, and a survey of 15 teachers of the highest category of secondary schools in Kazakhstan on the methodology of teaching folklore, its impact on the upbringing of the younger generation, and the activation of the educational process in general.

Conclusions. The study examines Kazakh folklore and its components, shows the model of teaching folklore at school. The study allowed identifying certain features and assessing the prospect of further introduction of folklore teaching methods into the educational system of Kazakhstan, and developing recommendations for studying Kazakh folklore for grades 5-6. The practical importance of this subject is due to the main methodological aspects that affect the effectiveness of the use of certain methods of teaching folklore in secondary schools.

Keywords: learning process; teacher; educational system; oral folk art; traditions.

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Introduction

Folklore is a tradition passed down from generation to generation. It represents culture, subculture, and oral creativity (proverbs, sayings, riddles, epics, ditties, fairy tales, jokes, and teachings). It embodies the wisdom of the people, ideas about a person, reflects their ideals about family and children, and about the upbringing and education of the younger generation. For modern society, folklore is defined as a substantial factor of spirituality, continuity of traditions of generations, and as a unique and original culture of ancestors. Due to its content and character, it is considered a true folk art. Its difference is in ideological depth and high artistic qualities. The main features of folklore can be considered the unity of its genres: music, dance, poetry, and theatre are closely intertwined in ritual events; in craft – carving and architecture, ceramics, painting, and embroidery; poetry is closely related to music [1].

The importance of folklore in human life cannot be overestimated. That is why the study of folklore has become the subject of papers by many researchers. According to Indonesian researchers K. Saddhono and N. Erwinsia [2], folklore should be used as one of the teaching materials in schools – this is one of the ways to preserve and introduce pupils to the local traditions of oral folk art. The introduction of the latest pedagogical technologies and innovative teaching methods, play a crucial role in teaching folklore subjects. To date, educational measures aimed at eliminating problems in the study of folklore and its teaching are being applied in the leading countries of the world. The culture of each nation is embedded directly in folklore, which reflects the worldview of the people and expresses their perception of the world. In the modern progressive world, the appeal to the roots of certain nations and peoples to their folk culture acquires an important meaning [3].

Following S. Amponsah [4], a folklore researcher from West Africa, lifelong education should include more elements of an authentic structure, the link between education, culture, and development is mandatory. He believes that the educational advantages of folklore, including its stories and proverbs, kinship rights, rules, and moral codes, represent a viable alternative and complement to current education in general. It is important for modern teachers to change their attitude toward using folklore in the educational process. The use of folklore in the classroom helps to familiarise children with folk art, instilling love for their native land and national knowledge, enhances and enriches universal and philological culture.

A relevant issue in Kazakhstan today is the revival of folk traditions. The task of educating the morals of the younger generation requires the search for new effective ways. The oral folk art of the nation is a great social value, which consists of ideological, cognitive, and aesthetic areas that are inherently interconnected. Folklore is included in school curricula in Kazakhstan. The study of folklore in general should be aimed at the knowledge of culture, history, and the formation of ethnic views of the younger generation. As researchers from Kazakhstan A.Sh. Pangereev and M.R. Baltymova [5] state in their paper, the folklore genre forms the traditional culture and develops directly together with the people. In their opinion, folklore influences the development of the culture of the Kazakh people, the art of song, the role of the Kazakh people in preserving spiritual wealth and values. In their study, they reflected the main role of children's folklore in the upbringing of the younger generation and the formation of spiritual values.

According to A.Zh. Zhalmurzina and Zh.S. Mazhitova [6], patriotism has not lost its relevance in Kazakhstan, it is described by such genres of folklore as proverbs, sayings, epics, legends. Researchers believe that folklore has one of the main properties of patriotic values – the education of morals and heroic actions, and the comprehensive popularisation of patriotism is one of the most important issues facing the state today. However, the role of folklore in education is not fully defined in modern science. The purpose of the study was to consider the methods of teaching folklore in secondary schools in Kazakhstan. This study describes the main genres and classification of folklore, analyses Kazakh folklore, and defines the role of folklore in education.

Materials and Methods

In this study, a description, a questionnaire, and an analytical research method were used. Due to the description method, it was possible to consider the concept of folklore, its features, and classification by genre. The main genres of Kazakh folklore with the main characteristics are considered. This method also includes a description of the role of folklore in the educational process of secondary school. The study involved 44 pupils who at that time were studying in grades 5, and 15 teachers of the highest category (with more than 10 years of experience) teaching folklore in secondary schools in Kazakhstan. The average age of the pupils who took part in the study was 11-13 years (Table 1).

Table 1. Demographic criteria of the study participants

Teachers		
Quantity		15
Age		36-52
Gender	Women	11
	Men	4
Pupils		
Quantity		44
Age		11-13
Gender	Girls	28
	Boys	16

A study based on the Public State Institution “General Educational Secondary School No. 16” of the Department of Education of the City of Shymkent of the Republic of Kazakhstan was conducted on the subject “History of Kazakhstan” among 24 5th-grade pupils on the subject “Oral folk art of Kazakhstan. Fairy tales and legends”. The class was divided into 2 subgroups of 12 pupils, where the first subgroup wrote on sheets everything about Kazakh folk tales, a summary, characters, and the second subgroup wrote famous legends of the Kazakh people, their characters and their characteristics. The study based on the Public State Institution “General Educational Secondary School No. 128” of the Department of Education of the City of Shymkent was conducted on the subject of “Literature” among 20 5th-grade pupils, where by testing the pupils consolidated the material on sayings and proverbs. The main work with sayings and proverbs was revealing their meaning, the direct and figurative sense of the content.

Using the questionnaire method, a study of the level of interest of pupils in the study of the folklore of the above-mentioned schools was obtained. Through the analytical method, it was possible to examine theoretical materials on the subject of the study and investigate the results of a knowledge test. Using the results, it was possible to determine the influence of folklore in percentage terms, the empirical method showed the interest of pupils in the methodology of teaching oral folk art. Due to the method of abstraction, which is used to distract from some of the properties and concepts of the subject under study, it was possible to focus on the object of folklore, defining its main features, and consider the main ways of teaching oral folk art at school. In this study, the method of functional and logical analysis was used, due to which it was possible to characterise the features of the folklore teaching methodology in secondary school, highlight the basic principles on which it is based.

The method of comparative analysis provided an opportunity to examine the experience of other countries of the world in the study and teaching of folklore and also

evaluate their effectiveness. Based on this, it was possible to characterise in detail the theoretical aspect of this study. The synthesis method in the study explores the main problems that arise in the teaching of folklore at school and in the educational process in general. Due to the basic methods of analysis and synthesis, the reliability of the conclusions in the study and the validity of the information received are notable. The deductive method in this study allowed for characterising the model of teaching folklore in secondary schools, identifying their differences, characteristics, and principles of implementation. The use of the axiomatic method allowed for determining the role and essence of folklore, using the example of pupils in schools. Through the dogmatic method, the recommendations for teaching folklore to pupils of grades 5-6 were formulated.

Results

Folklore is a kind of primitive example of the art of speech, which reflects the way of life, beliefs, and worldview, “the struggle and defeats of ancestors in the distant past.” It promotes the study of folk culture in the past and present. It is aimed at educating the spiritual potential of the child’s personality, studying the customs and traditions of past generations. The revival of customs and traditions of moral education of the younger generation is an integral part of the educational process of the school, since the oral folk art, its traditions and customs contain a huge amount of information on education [7]. There are many genres in folk art: legends, myths, epics, tales, proverbs and sayings, ditties, riddles, fairy tales and songs. No work of folklore has its own specific author, it is not an individual, but a people. Today, a certain system of folklore genres is represented in science. However, researchers distinguish different classifications of folklore genres [8]. This study presents the classification of folklore genres in this way (Table 2).

Table 2. Classification of folklore by genre

Name of the genre	What belongs to this genre
Non-ritual folklore	Signs and sayings, proverbs, fables. They represent human myths about work, statements about human affairs, the way of life, the higher forces of nature.
Oral prose	Tales, epics, legends. These are stories from a person’s life, telling about a meeting with the characters of demonology – sorcerers, witches, mermaids, stories about saints, miracles.
The genre of the song epic	Epics, historical songs, poems, and spiritual songs.
Artistic creativity	All kinds of fairy tales, riddles, ballads.
Lyrical songs	Songs that are performed outside the ceremony – romances and ditties.
Wedding folklore	It carries rituals for the safety of the family and the clan.
Calendar folklore	It is associated with views on the annual agricultural cycle, with changes in weather conditions.
Children’s folklore	It has its own genre system, in accordance with the age characteristics of children. It has artistic and pedagogical functions. Playful principles prevail in it.
Folklore of spectacles and folklore theatre	Contains an artistic spectacular theatrical basis (games, mummeries, puppet shows).

Today, increasing attention is being paid to the use of folklore in the education and upbringing of schoolchildren, because folklore works contribute to the activation and development of the educational process in general. Kazakh folklore is distinguished by deep mastery, the content of the artistic word, and has a great educational value for the younger generation, passed from parents to children from generation to generation [9]. The main genres of Kazakh

folklore are legends, fairy tales, ritual songs, heroic epics, historical songs, lyrical poetry, pastoral, magical, wedding, and funeral songs, sayings and proverbs. Those also didactic genres: fables, proverbs, parables, sayings, riddles, and edifications. Kazakhs have popular sayings and proverbs; they reflect the life of the people. Below is a brief description of each of them (Table 3).

Table 3. The main genres of Kazakh folklore

Name of the genre	Description of the genre
Lullabies	A kind of ritual of the birth of a child, a holiday of addition to the family.
Wedding songs	The Kazakh people have their own wedding ceremony, which has existed since ancient times and consists of several stages, which are accompanied by music and songs.
Magic songs	Before the Kazakhs adopted Islam, there were spells, hexes, predictions, shamanic recitatives, and songs of the holy fools.
Joktau, mourning, crying	The oldest custom is mourning the deceased. Crying for the deceased is called joktau. The words are composed by relatives of the deceased. The songs glorify their good deeds, the historical victories of the deceased.
Song blessings, curses	Ritual songs were sung to help the sick person in the evenings-conspiracies and rituals were performed. It was called badik-keshi.
Heroic epic	This is a belief about historical events, which tells about the struggle against enemies, courageous heroes defending their land.
Musical art	Musical instruments were made from tree species: pine, birch, oak, reed, rush, and strings were made from a horse's tail. Since ancient times, 40 musical instruments have been preserved, which are passed down from generation to generation. They represent the great spiritual legacy of the country. Among the wind musical instruments, kerney, synai, shankobyz, sybyzgy, uskirik were known. From string instruments – kobyz, dombra, zhetygen, dangyra, sherter, asatayak. Percussion – shandauly, dauylpaz, dabyly.
Applied art	Kazakh craftsmen at the machine processed wood, metal, bone, and leather. Woodworkers made furniture, agricultural tools, the basics of yurts, dishes. Metalworkers forged weapons, jewellery, and tools. Masters of carving cut objects, jewellery, had their own signature style. They decorated yurts, doors, wooden beds, chests, dishes.
Folk customs	The most famous: • suyinshi – notifying of joyful news; • salemde – greeting and respect; • bazarlyk – gifting inexpensive things or memorable souvenirs; • arasha – an exclamation to stop those who are arguing or fighting; • kutty bolsyn aitu – any congratulations; • tokymkagar – a rite for people leaving for a long journey; • tise bugu – kneel, sit down; • shashu – showering during a joyful event (wedding, matchmaking).
National games	Baiga (horse racing). Today, the children's game "Baiga" is very much loved, the kids run long and short distances. The game "Kokpar" accompanies any life events: a wedding, a funeral, an engagement, or the birth of a child. The hero of the occasion should only provide a specially prepared goat carcass.

Since the beginning of 2000, well-known world educational practices have been applied in the Kazakh education system. Currently, secondary and higher schools teach according to the Bloom taxonomy education model and are also included in the programme of testing and evaluating the functional literacy of pupils of the international format. According to these programmes, teachers of the school have been improving their skills and knowledge in recent years, while taking part in conferences and seminars to improve the level of education, and knowledge of the updated content of education [6].

Folklore is included in school curricula in Kazakhstan. The study of folklore, in general, should be aimed at the knowledge of culture, history, and the formation of views

of young people. Folklore is perceived with special interest by younger schoolchildren and high school pupils. However, the goals and methods of studying differ markedly. When studying folklore, the teacher should look for new, more effective forms, methods, and techniques of teaching. The teacher should use their individual assignments to pass them on to the pupils.

Studying the works of oral folk art in the classroom, children also simultaneously collect, find riddles, sayings, and proverbs that they heard from grandparents, draw on various subjects of fairy tales, legends, and tall tales, make miniature homemade books dedicated to a certain genre of folklore. By studying fairy-tale characters and their characters, the pupil understands where good is and where

evil is, determines their likes and dislikes. Behavioural norms are determined by wise folk sayings and proverbs. Folklore fosters respect for one's own culture and attitude towards other ethnic cultures. Studying folklore, the student realises that the people are the creator of cultural legacy, the children develop a need to communicate with the people. All this is aimed at understanding the means used by the people in their work, and applying them in the future.

The curriculum from the 5th grade includes works of Kazakh oral folk art such as: legends, fairy tales, proverbs and sayings, riddles, tall tales, and various myths. A test assessment of knowledge on the subject "History of Kazakhstan" was conducted on the subject "Oral folk art of Kazakhstan to examine the methods of teaching folklore

in the 5th grade of the Public State Institution "General Educational Secondary School No. 16" of the Department of Education of the City of Shymkent. Fairy tales and legends". The class was divided into 2 subgroups, where the first subgroup wrote on the sheets everything about Kazakh folk tales and a summary of characters, and the second subgroup wrote famous legends of the Kazakh people, their characters and their characteristics. In the process of testing knowledge, the subgroups exchanged sheets and complemented each other's work. The result of the study was the involvement of schoolchildren in a questionnaire, during which it was identified that oral folk art broadens horizons, develops critical thinking and the ability to express their thoughts (Table 4).

Table 4. Questionnaire on the subject of studying folklore in the classroom

Question	Answer "Yes"	Answer "No"
Does studying folklore in the classroom develop critical thinking?	18	6
Is it easier to express thoughts in class through folklore?	15	9
Does studying folklore broaden your horizons?	18	6

In this section of knowledge, pupils were also asked to choose which legend impressed them the most and aroused

their greatest interest, the results are presented below (Figure 1).

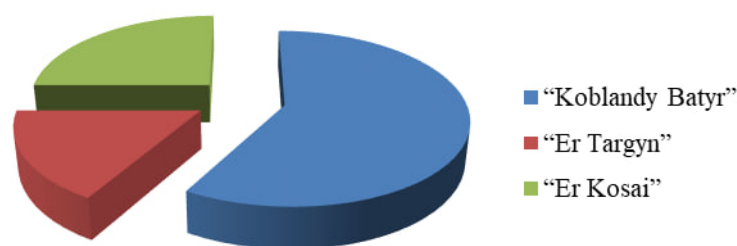


Figure 1. The best legend or epic, according to the interviewed pupils

According to the results of the survey, it is clear that the heroic epic "Koblandy Batyr", where the national ideal of a hero and defender of his native land is embodied, occupies a leading place among pupils. The following study was conducted based on the Public State Institution "General Educational Secondary School No. 128" of the Department of Education of the City of Shymkent on the subject of "Literature", where pupils used the testing method to consolidate the material they had studied on sayings and proverbs. The main work with sayings and proverbs was revealing their meaning, the direct and figurative sense of the content. For example, children identified the essence of proverbs, explaining the meaning

in their own words. Thus, the proverb "Dos syrtynan maktar, Duspan kozine maktar" ("A friend praises behind the back, and an enemy – in your face"), was interpreted by them as follows: "A friend tells the environment about you, and the enemy says nice words to your face about how smart and brave you are, and expresses a completely opposite opinion about you to others." The result of such a test assessment of knowledge was the involvement of schoolchildren in a questionnaire, during which it was investigated that oral folk art fosters respect for the art and traditions of the people (Figure 2).

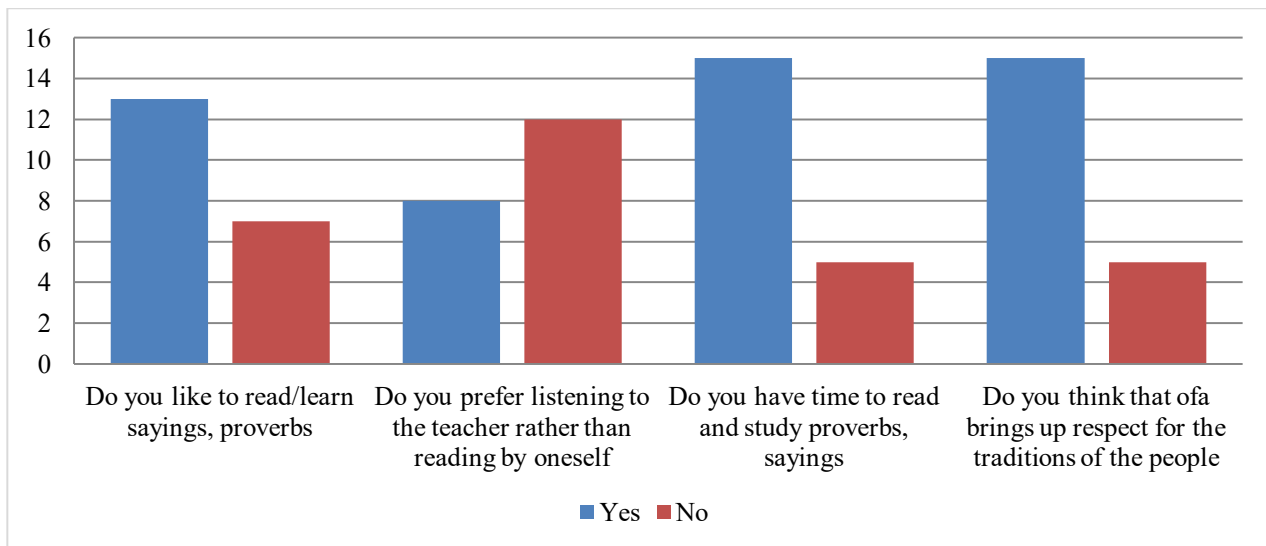


Figure 2. The influence of oral folk art on the personality of the pupil

The study of folklore in the 6th grade is understood as a continuation of classes started in the 5th grade. The difference is only in the complexity of the content of the study itself. Excerpts from the Kazakh epic, legends, epics, and legends are examined; theoretical and literary skills about folklore genres are formed. The purpose of the lessons is to introduce pupils to the cultural legacy, instil in the younger generation an interest in reading the Kazakh epic, studying epics, and draw attention to particularly relevant subjects of justice, honour, and duty. The requirements formulated by teachers of different schools

when implementing folklore programmes are generally almost the same. They are aimed at the development of aesthetic, moral feelings, and the formation of the personality of pupils, the upbringing of children's sense of respect for folk traditions and ancestors. The determination that Kazakh folklore is an integral part of world culture. Thus, an online survey was conducted among teachers teaching folklore in the above-mentioned schools of the country, in which 15 teachers of the highest category took part. The results are presented below (Figure 3).

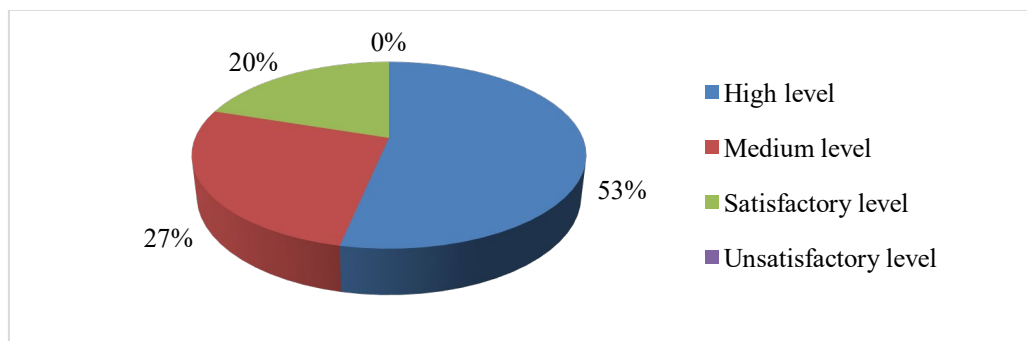


Figure 3. The indicator of the assessment of the interest of pupils in grades 5-6 in the study of folklore in the classroom

As Figure 3 shows, according to teachers, most schoolchildren are interested in studying folklore, but there are some children who do not want to study the programme of oral folk art and this requires adjustments in the curriculum. However, in the above-mentioned educational institutions, there are shortcomings in the practice of teaching oral folk art, which negatively affect the knowledge of pupils. This is evidenced by the conducted independent control test assessment of knowledge among 44 5th-grade pupils who previously took part in the study. The purpose of the written works was to check the pupils' reading of the works of oral folk art of the Kazakh people; the ability to understand the text of what they read and highlight distinctive arguments in Kazakh fairy tales, proverbs, and sayings. In addition, it was to check what rituals and customs of the Kazakhs are known by schoolchildren. As a result, according to the results of the

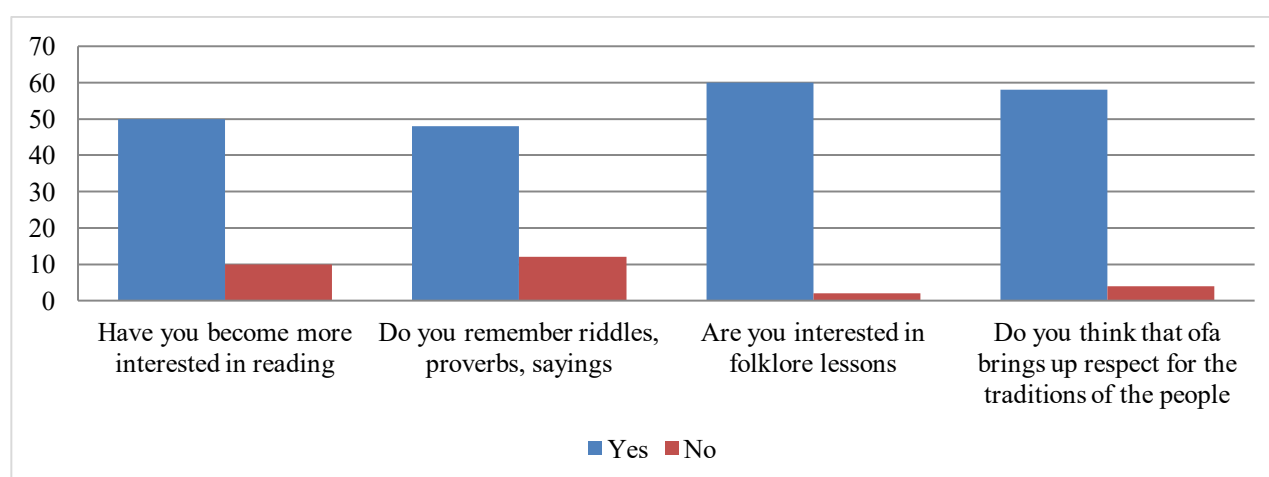
pupils' work, it is clear that not everyone managed with independent work, most do not know how to express their opinion about the works they have read, are poorly informed about the works of Kazakh creativity, and some do not know the rituals and customs of their people. However, there were positive marks in 30 of the pupils' works. The children named legends and fairy tales, folk festivals, and rituals that were studied according to the programme. Nevertheless, these shortcomings in the practice of teaching folklore in the middle classes require a revision of the programme for studying oral folk art in the schools of the country, considering the age characteristics and interests of pupils. As a result of the general test assessment of the knowledge, recommendations for the study of Kazakh folklore for grades 5-6 have been developed (Table 5).

Table 5. Recommendations for studying oral folk art in grades 5-6

Chapter	Number of hours total	What needs to be included
I	12 h	works for reading and textual analysis
II	12 h	works for reading and conversations in the classroom
III	12 h	works for extracurricular reading lessons
IV	12 h	works for independent home reading
V	12 h	subjects for extracurricular activities
VI	12 h	subjects for optional classes
	Total: 72 h	

The recommendations are made at the end of the curriculum and are divided into sections indicating the hours of study for a more effective understanding of the content of works of oral folk art. This allowed examining in detail the specific features of Kazakh folklore and enriching the spiritual world of the pupil. At the end of the school year, it is also recommended to hold an open lesson on the above-mentioned subjects – a “Folklore holiday”, where children will get acquainted in an informal setting

and better remember the rituals, customs, and beliefs of their ancestors. All this contributes to the education of aesthetic and ethical culture, forms a sense of patriotism and attachment to their native land in children. After the study and the recommendations considered at the end of the school year, the pupils of the grade 5-6 answered control questions, the results of which show that the study of folklore expands the knowledge and horizons of schoolchildren (Figure 4).

**Figure 4.** Results of the training control knowledge slice

The results also show that the interest of pupils in reading works has substantially increased. Pupils independently became interested in fairy tales, epics, legends, emotionally reproduce them, learned a lot of sayings and proverbs recommended by the programme, highlighted the uniqueness of national rituals and customs, and identified different methods of speech etiquette. Thus, it can be concluded that the study of folklore is an important factor in the country's education system, increases the level of knowledge, and broadens the horizons of pupils. Folklore helps to understand current issues of human development, teaches to distinguish between true and imaginary definitions.

Discussion

Researchers from many countries of the world (Indonesia, USA, Hungary, Uzbekistan, Thailand, Ukraine) were engaged in the study of folklore in the educational process, and existing problems in the methodology of teaching folklore, their work helps to understand what place folklore

occupies in the education of pupils. According to a study by a Kenyan researcher, folklore is familiar to the general public as a source of learning, which is why it makes studying meaningful, and also has great benefits in language learning. In her paper, E. Munyaya [10] described an alternative resource of data and materials for language learning using folklore and conducted a study to ensure that teachers clearly understand the importance of teaching a language using folklore. It would be reasonable to agree with the researcher's opinion and also note that her methods can serve as auxiliary material in learning a language that can be used not only by Kenyans.

It is known that proverbs and sayings are one of the most popular genres of oral folk art in every state. They are a substantial material in teaching the main approach of any language. Thus, a researcher from Uzbekistan N.K. Abbasova [11] believes that the use of sayings and proverbs in the formation of critical thinking among pupils is quite effective, which develops curiosity, increases interest in new knowledge and ideas in the learning

process, responsibility for self-education, and the application of acquired skills in everyday life. In her work the researcher describes the methods of developing critical thinking in pupils through the study of sayings and proverbs and also examines the effectiveness of their application during English classes. Having examined the researcher's study, it must be said that due to proverbs and sayings, a person accumulates the bulk of their own experience. Studying them during the English classes will fully help to better master the subject, expand their knowledge of the language, and develop the critical thinking and vocabulary of pupils.

One of the relevant issues of modern school is moral, labour education, the formation of diligence in school. Research on the problems of educating the younger generation should be based primarily on the knowledge of folk pedagogy. The use of the ideas of folk teachers in educational practice and upbringing is associated with the need to address the socio-historical and cultural memory of peoples in modern conditions. Thus, researchers from Thailand P. Inphoo and S. Nomnian [12] proved that through folklore, the anxiety of pupils in the classroom when speaking in English decreased. Their experiment shows that the use of folk drama substantially reduced anxiety in English colloquial speech, and also promoted communication in English in the classroom. Notably, it would be advisable to familiarise English teachers with such a study, who would like to improve the conversational skills of pupils by means of a comic and meaningful presentation of folk drama. In addition, due to the folk drama known to pupils, teaching English (considering cultural characteristics) can be an adapted language pedagogy to increase their confidence during English lessons.

Researcher from Hungary I. Sandor [13] examines various methods of teaching folklore and compares them with modern education and also studies the most commonly used Hungarian terms of ethnopedagogic folklore, their interpretation and conceptual debates around them. In the study, he gives recommendations on scientific terminology used to describe folklore as a phenomenon. It is worth agreeing that for folklore researchers, it would be logical to consider such recommendations as they can be used in the practical activities of modern educational processes. However, it should be added that ethnopedagogy also investigates the specific features of oral tradition.

A researcher from Chicago S.J. Bronner [14] believes that, despite predictions that commercial mass culture will displace the customs of the past, traditions are firmly rooted, they are often characterised as folklore. In his book, he investigates the theory of cultural practice to explain the social and psychological need for tradition in everyday life. The author interprets the evolving idea of folk museums in the digital world and assesses how the terms and actions of folklorists influence how people think about tradition. In this case, it is advisable to note that in the book the author offers a special practical approach that will answer the pressing philosophical and psychological question of why people like to repeat themselves, and therefore observe the traditions of generations.

Certain recommendations to history teachers on the use of musical folklore in the process of teaching history lessons in grades 5-9 of secondary school were provided

by Ukrainian researcher A. Furdychko [15]. The researcher proves the need to include folklore in the practice of teaching the history of Ukraine in the middle grades of secondary school. Having examined the study, it is important to note that these recommendations will enrich the sources of teachers' methodology and allow pupils to understand the connection between oral folklore and national history. The study will be useful not only for history teachers, but also for music teachers.

Folklore is an ancient history that has become a special characteristic for every nation with a variety of cultures. According to researchers from Malaysia J. Dikul and R. Kiting [16], the use of folklore and humorous elements in the educational process should be included on an ongoing basis, this will create a favourable environment in the classroom, and the training will be more interactive and purposeful, will relieve the excitement of pupils. In their study, special attention was paid to the use of folklore as educational entertainment in the classroom, they believe that such a teaching method can help pupils increase their interest and concentration in the classroom. In fact, one can agree with the researchers' opinions, but also add that one should not neglect the main school programme to avoid destabilising the learning process.

Oral folk art is the art of words, a valuable literary legacy of the people, everyday life, and a pearl in the national culture. Folklore contains a lot of information and information about the national worldview. Researchers from Kazakhstan R. Tuyakbayeva et al. [17] presented their own methodology for the use of folklore in the process of teaching the native Kazakh language. They proved that the types of tasks with sayings, riddles, and proverbs of folklore samples can be applied by reforming them according to the subjects of the standard programme. In general, their methodology can be agreed with, as the researchers correctly highlighted, riddles, as one of the genres of folklore, are rare in modern programmes at the present time. It is necessary to apply more riddles during the lessons to spread the valuable folk legacy. Notably, riddles enrich the pupil's worldview and develop intelligence, namely, expand language knowledge in the process of determining the intended thought.

During the second half of the 19th century, the collection and publication of Kazakh fairy tales gained popularity. It is known that Kazakh fairy tales, which were collected in library collections and manuscript centres, have a rich legacy. The search for unpublished fairy tales and their republication is an important need for today. As a researcher from Kazakhstan B. Abzheta [18] notes in his study, a great portion of fairy tales among manuscripts, and in archives at the regional level, were gathered in manuscript collections. They are presented in Cyrillic, Latin, or Arabic letters. It would be right to agree with this opinion because the value of fairy tales in modern folklore is colossal and is an integral part of it. Modern standards of the primary school curriculum and instruction often include the study of folk tales and traditional literature, literary reading instruction, social science curricula, characterisation, or genre studies.

As correctly noted by the American folklore researcher E.L. Enochs [19], providing curriculum support is the main mission of the school library. Using mixed methods and relying on the theory of community psychology, in her study on the analysis of library collections, she identified

the main features of the folklore collections of the school library and how folklore is used in teaching. In this case, the researcher's work lies in its originality, mixed methodology, and the use of social psychology as a theoretical basis. Notably, library collections are best analysed in the context of the community where they are used.

According to researchers from Indonesia R.M. Karmadi et al. [20], folklore is the main cultural work that can be used as an educational source on biodiversity in secondary school. In their study, the authors came to the conclusion that oral folk art, as an educational source, fully possesses the potential for the growth of pupils' knowledge such as creative and critical thinking, concern for the environment, and problem-solving abilities. It is worth agreeing with this opinion, adding that the content of folklore cannot describe all the material in the educational process, therefore it needs to be combined with other educational sources and resources for use in the school programme.

The results obtained in the course of this study and the reviewed papers of researchers helped to examine the concept of folklore, its genres, and classification, the methodology of teaching at schools not only in Kazakhstan but also in other countries of the world.

Conclusions

The study was conducted to examine the methods of teaching folklore in secondary schools. Thus, it can be concluded that the influence of folklore on the quality of pupils' knowledge is multifaceted. First of all, this is due to the growing interest and attention, the implementation of practical actions, the assimilation of new knowledge, the understanding of the material, the logic of reasoning, the culture of speech, and the development of intelligence. Proverbs and sayings, riddles and songs, fairy tales and

legends educate pupils with a high sense of love for their native land, respect for labour as the basis of life, they know about historical events, culture, human relations in society, and the protection of the Fatherland. Thus, this study defines the essence and concept of folklore, its role in the educational process, and considers the classification by genre.

Folklore genres have some features that make them attractive not only for teachers but also for schoolchildren: imagery, emotionality, functionality, and collectivity, the use of folklore features is very important, namely at the early stages of education. The empirical part of the study consisted of a survey of 44 pupils and a survey of 15 teachers about the methods of teaching folklore in secondary schools in Kazakhstan. The results of which show that oral folk art develops pupils' critical thinking, broadens their horizons, and the ability to express their thoughts. According to teachers, most schoolchildren are interested in studying folklore, but there are also children who do not want to study the programme of oral folk art, in this regard, teachers are given recommendations for teaching oral folk art in grades 5-6. In further research, attention should be paid to the examination of findings, implementation and improvement of new and existing work plans and programmes for teaching folklore in secondary schools. In addition, the issues of self-study of folklore by pupils require more detailed consideration, which will allow them to get acquainted with the specific features of Kazakh folklore in detail and enrich the spiritual world of the pupil.

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Conflict of Interest

None.

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Методика викладання фольклору в загальноосвітній школі

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Анотація

Актуальність. Народні пісні, казки, загадки, скороговки мають важливе значення для емоційного впливу на людину, а вивчення фольклору дозволяє краще зрозуміти і відчувати дух народу, його світогляд, культуру, історію. Актуальність дослідження обґрунтовується тим, що на сучасному етапі приділяється значна увага використанню фольклору у навчально-виховному процесі загальноосвітньої школи.

Мета. Мета дослідження: шляхом проведеного аналізу знань у загальноосвітніх школах Казахстану визначити роль фольклору в навчально-виховному процесі, визначити основні жанри фольклору, показати основні прийоми і методи навчання фольклору.

Методологія. Для роз'яснення даної теми використано порівняльний, описовий, дедуктивний, аксіоматичний, догматичний, абстракційний методи, а також метод аналізу та синтезу.

Результати. Результатом дослідження стало визначення поняття фольклору та розгляд його класифікації жанрів. Емпірична частина дослідження складається з опитування 44 учнів та 15 вчителів вищої категорії загальноосвітніх шкіл Казахстану щодо методики викладання фольклору, його впливу на виховання підростаючого покоління, активізації навчального процесу в цілому.

Висновки. У дослідженні розглядається казахський фольклор та його складові, показана модель викладання фольклору в школі. Проведене дослідження дозволило виявити певні особливості та оцінити перспективи подальшого впровадження методики навчання фольклору в освітню систему Казахстану, розробити рекомендації щодо вивчення казахського фольклору для 5-6 класів. Практичне значення дослідження зумовлене основними методичними аспектами, які впливають на ефективність використання окремих методів навчання фольклору в загальноосвітніх навчальних закладах.

Ключові слова: процес навчання; викладач; освітня система; усна народна творчість; традиції.