

## **Development of National Culture Through Involvement of Students into Arts and Crafts**

By

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### **Abstract**

The article considers the process of development of national culture among students by means of arts and crafts on the example of leather mosaic. As a broadcaster of national culture, patterned leather mosaic spread among the Tatars of the Volga region contributes to the development of national culture, expansion of its borders and the dialogue of cultures. It forms students' interest to cultural and historical values and folk crafts traditions. It promotes the acquisition of skills for designing creative works of artistic value. As a developing mechanism for the propagation of national culture among students by means of leather mosaic, a set of interrelated educational conditions is proposed (creation of a multicultural space for the development of folk art and crafts; use of traditional and innovative forms and techniques of

**Published/ publié in *Res Militaris* (resmilitaris.net), vol.12, n°3-November issue (2022)**

mastering leather mosaic in the educational process; teachers' preparation for methodological work on the development of national culture among students by means of leather mosaic). The results of the experimental testing in the university setting prove the effectiveness of the research.

**Keywords:** arts and crafts, national culture, handicrafts, leather mosaics, culture and education

## **1. Introduction**

At the present stage of development of society, educationalists are increasingly turning to folk traditions. The heritage of each nation contains valuable ideas and their own experience of upbringing. Arts and crafts, as a part of the national and world art culture, has absorbed the rich experience of centuries-old creativity, wisdom and talent of many generations, allowing to open a wide space for creativity and development of students, making their lives morally stable and spiritually rich. Arts and crafts embrace various traditional handicrafts, including a unique type of leather mosaic that spread among the Tatars of the Volga region. It was leather mosaic which became the main means of the national culture development among students (Valeev, 1984; Budkeev et al., 2016).

Leather mosaic has rich national traditions and represents colorful products made of pieces of multi-colored leather, mosaic stitched butt-to-butt with colored silk, gold or silver threads, abounding in ornaments. Patterned leather mosaic contributes to the preservation of traditions, the development of national culture, the expansion of its borders and the dialogue of cultures, the propagation of interest in folk craft, the ability to conduct research and design work, the acquisition of artistic and historical knowledge and skills for designing creative works of artistic value (Fakhrutdinova Anastasia et al., 2017; Burle, Wang, & Zhu, 2022; Cahapay, 2021).

The issue of national enculturation was the subject of study of various sciences and among the researchers involved were Yu. Bromley, K. Kizatov, L. N. Gumilev, N. Danilevsky, M. Drobizheva, I. Lisakovsky, J. Lukin, V. Koroteeva, V. Mezhev, A. Sadovina, etc. (Yavgildina et al., 2016)

Research and publications devoted to arts and crafts were set out by A. Bakushinsky, E. Vakulenko, V. Vasilenko, V. Voronov, L. Kadyirova, N. Kirichenko, F. Kodirov, G. Komarova, Yu. Maksimov, N. Sakulina, R. Smirnova, and others.

The rich educational and developing potential of arts and crafts in the field of studying and practical comprehension of leather mosaic, its insufficient use in the educational process, and the lack of purposeful interest formation in the traditions of this type of arts and crafts determine the relevance of the research.

## **2. Methods**

*The collection of research data were obtained by the following methods:*

- a) theoretical methods: review of psychological, pedagogical, philosophical, art literature; study of educational, methodological and program materials.
- b) practical methods: observation; survey; pedagogical experiment, generalization and systematization of empirical material, interpretation of the data obtained.

## **3. Results and Discussion**

The creation of a multicultural space for the development of folk-art crafts is a basic condition.

Currently, the educational space is becoming increasingly multicultural. This is due to the current conditions of society, in which the processes of globalization have caused the migration of different nations and ethnic groups, whose cultural background consists of distinctive customs and traditions. These processes have caused the need to create a multicultural educational space that would ensure the integration of different nations into a single cultural and educational area.

S. Gorshenina understands the educational space as "a set of educational environments where educational processes take place" (Gorshenina et al., 2013). Thus, multicultural educational space can be considered as a unity of educational and cultural space that provides protection and development of educational systems, national cultures and traditions in a multi-ethnic state (Mizherikov, 2004).

G. Gerasimov believes that it is the multicultural educational space that ensures the mechanisms functioning for the individual self-identification and its cultural interaction with the entire surrounding world (Gerasimov, 2003).

O. Gukalenko believes that multicultural educational space contributes to the emergence of a dialogue of cultures, the integration of knowledge into a holistic picture and cultural reflection (Gukalenko, 2003). However, this multicultural educational space can also be characterized by a situation when a person finds himself on the border of cultures and has to make a choice either to preserve their cultural identity or adapt to a multicultural environment (Fakhrutdinova & Konrateva, 2016).

One of the most important roles in this process is played by arts and crafts, which is an inseparable part of artistic culture. Works of applied art reproduce the artistic traditions and experience of the nation, preserve its historical memory.

For the preservation and development of national culture, it is necessary to create an educational environment that with the correct quantitative and qualitative ratio would combine all the units of the set-up program for the development of national culture among students by means of leather mosaic. This is due to the fact that this condition implies a consistent increase in the interdisciplinary nature of students' activity and the creation of an integrative field that includes various types of artistic activities, namely arts and crafts, folk crafts, fine arts, design, engineering, etc.

The second condition is the use of traditional and innovative forms and techniques of mastering leather mosaic in the educational process of the university.

Leather mosaic is one of the traditional original types of Tatar folk art, which has become popular all over the world due to the complex nature of the unique hand seam "kayu", simultaneously weaving and decorating products, combining seaming and embroidery of ornamental motifs in leather products. The art of leather mosaic has not been interrupted in its centuries-old development and has preserved until present time. It is used in the decoration of public interiors in the form of wall panels and furniture linings, and together with other types of decorative art brings elements of national identity to it.

The study of traditional techniques of decorative art is a creative and research process

as it stimulates the interest of young people to arts and crafts, fosters initiative, independence, broadens horizons, allows to apply new forms of learning.

For example, traditional patterns are characterized by curvilinearity, closeness of forms and their certain bulking, a clear delineation of contours with relief seams of colored twisted threads that create a textural and color contrast with the surface of the patterns. The overall tonal solution is created by a harmonious ratio of colors, mosaic pattern, which is facilitated by the background of products that softens or, conversely, strengthens individual color spots. The spread of East Asian ornaments from lotus and palmetto motifs in products is explained not by their simple borrowing, but by the ancient origins of leather mosaic and deep processes of ethnogeny.

In the second half of the XIX century, the art of leather mosaic gradually loses its high artistic merit. The harmonious ratio of colors is replaced by a striking variety of patterns, bright contrasts that violate the unity of the centuries-old ornamental and coloristic structure. The revival of the artistic virtues of leather mosaic in its best national traditions is an urgent task that face craftsmen today (Siraieva, 2012; Grabar, 1992).

If the traditional technique used exclusively manual labor, namely drawing up an ornament, creating a sketch and a pattern, cutting an ornamental composition from leather, jointing the details of the pattern, working on a weaving machine (Kinsey, 1992; Mishina et al., 2019), then today modern computer and communication technologies are quite obvious manifestations of the information revolution.

Computer technologies represent truly immense possibilities in the field of fine art and design. The use of modern computer technologies, programs like CorelDraw, Photoshop, etc. develop students' creativity, attention, imagination, and give them the opportunity to solve interesting and complex problems in design, combining various graphic effects, and improve their skills all the time.

New technologies in art displace traditional ones, not because they reject their essence, their philosophical and spiritual meaning, but only because they present new and very broad opportunities to the masters of various spheres of art. Almost everything that craftsmen in traditional leather mosaic technology did with their own hands (drawing up an ornament, creating a sketch and a pattern, cutting an ornamental composition from leather, etc.) is now possible with the use of a computer; and as features of computer programs are constantly updated and improved, then new ones appear again and again. Only the traditional technique of Kazan sewing that is a unique hand seam "kayu" remains relevant and original to the present day.

As a result of studying and analyzing traditional and innovative forms and methods of mastering leather mosaic we have identified the following groups:

Forms: in-class forms – practical training, business and career guidance game, creative discussion, out-of-class forms – individual work, excursions to museums, design firms, participation in festivals, competitions, exhibitions, fairs, meetings with craftsmen, etc.

Methods: traditional methods – verbal, visual, practical, method of exercises; innovative methods – brainstorming, rapid sketching, portfolio, building individual trajectories of exhibition and competition activities, project method, method of design analysis, etc.

The third condition is preparation of teachers for methodical work on the development of national culture among students by means of leather mosaic.

To implement this task, it is necessary to train appropriate teaching staff who can implement the development of national culture among students by means of leather mosaic and organize the education according to the program "Leather mosaic in modern interpretation" set up by the authors of the given article. The program consists of four modules: 1. Introduction to arts and crafts of the Tatars. 2. Type of arts and crafts – patterned leather mosaic. Materials and tools. 3. Technique of mastering the Kazan seam. 4. Manufacturing craft items in the technique of patterned leather mosaic.

A whole system of classes has been developed, including lectures and workshops, which is built according to a systematic approach that assumes continuity and consistency of the lecture topics. This special course includes an explanatory note, syllabus, a brief description of each lesson, the expected results of this course and literature reference.

The peculiarity of this course is that the implementation of its practical part intends teachers' involvement into project work. In this case, they have the opportunity to stay in the role of their students who perform this project.

To test the effectiveness of the program and the identified conditions for its implementation, experimental work was carried out on the development of national culture among students by means of leather mosaic. The Institute of Philology and Intercultural Communications of Kazan Federal University became the base for conducting the experimental work, where 48 students of the "Design" and "Interior Design" directions took part (Fakhrutdinova et al., 2019; Shakirzyanova et al., 2019).

The program of the experimental research was that the assessment of the levels of national culture development among students by means of leather mosaic was carried out according to motivational, cognitive and estimation criteria. Consider Table 1, which reflects the criteria, indicators, and diagnostic methods.

**Table 1:** *Diagnostics of criteria for the level of development of national culture among students by means of leather mosaic*

<b>Criteria</b>	<b>Indicators</b>	<b>Diagnostics</b>
Motivational	The levels of development of creative individuality, motivation, interest in art and design activities and the need for mastering practical skills by means of arts and crafts	The methodology for diagnosing the orientation of educational motivation (T. Dubovitskaya)
Cognitive	Knowledge of national culture, and arts and crafts	Questionnaire "Arts and crafts and its place in education"
Estimation	Gaining experience in design work (the manufacturing items using the leather mosaic technique)	Creative work

At the formative stage, students of the experimental and control groups studied the core disciplines like "Arts and craft history of Tatarstan and Volga region", "Technology of folk crafts", "Ethno-design". In addition, the students of the experimental group learnt a "Leather mosaic in a modern interpretation" program, where they got acquainted with the history of the development and formation of arts and crafts, and the technique of mastering leather mosaic. Workshops included performing exercises in the technique of leather mosaic and making

various items of arts and crafts.

At the control stage, second diagnostic of the level of national culture development among students using leather mosaic in the experimental and control groups was implemented.

The results of the survey and testing showed that the students of experimental group had a greater desire to study and master the technologies of arts and crafts; many of them began to attach great importance to the crafts mastering and self-education.

In the course of the experiment, students mastered practical skills in the technique of leather mosaic quite fast and began to manufacture products, implement creative projects, participate in various exhibitions, competitions, conferences, etc.

**Table 2:** *Dynamics of development of national culture among e students by means of leather mosaic in experimental and control groups*

Group	Stages experiment's	high		Levels median		low	
		number of students	%	number of students	%	number of students	%
experimental group	ascertaining stage	11	46	8	33	5	21
	control stage	2	8	9	38	13	54
control group	ascertaining stage	9	39	11	45	4	16
	control stage	8	33	9	38	7	29

Thus, based on the results of the research it can be concluded that the development of national culture among students by means of leather mosaic was successful.

## 4. Summary

Developing potential of the program "Leather mosaic in modern interpretation", the determining factor of which was the use of national and regional components, pedagogical possibilities of arts and crafts, innovative forms and methods of training, is to increase the interest of young people to national arts and crafts; it helps to develop creative skills, artistic taste, perception, imagination; it allows to create new items of decor, giving a new view to traditional folk crafts.

The development of national culture among students by means of leather mosaic will be successfully implemented under the following conditions: the creation of a multicultural space for the development of folk arts and crafts; the use of traditional and innovative forms and techniques of mastering leather mosaic in the educational process of the university; the preparation of teachers for methodological work on the development of national culture among students by means of leather mosaic.

Based on the identified conditions, one can conclude that a properly organized educational environment, the program launching and methodological training of teachers, will ensure the effectiveness of the national culture development among students by means of leather mosaic, and will create a favorable social environment for the formation of moral qualities, communication skills.

The presented data of experimental work revealed that students demonstrated a high level of interest in the culture of different nations, to arts and crafts. In the experimental group,

there was a significant increase in indicators of motivation, interest in artistic and design activities, and the need to master practical skills of leather mosaic.

## 5. Conclusions

A specific feature of the artistic creativity influence on the individual is manifested in the formation of the general and artistic culture foundations, in the development of students' aesthetic sense and value orientations, which can positively influence the thoughts, actions and deeds of the younger generation.

As a result of mastering the ancient technique of leather mosaic students learn to appreciate works of art rethinking what they have seen and heard to create individual creative works of artistic value.

An increase in the indicators of motivation, interest in artistic and design activities and the need to master practical skills by means of leather mosaic proves the validity of the proposed hypothesis of the research and confirms the effectiveness of the program developed and allows to consider the study to be a success.

## Acknowledgementsbibliography

This paper has been supported by the Kazan Federal University Strategic Academic Leadership Program.

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