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INNOVATIVE METHODS OF TEACHING FOLKLORE USING DIGITAL EDUCATIONAL RESOURCES

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Abstract. Modern education is undergoing a phase of profound digital transformation, which is particularly acutely felt in the humanities. In this context, folklore—as an essential part of a people's cultural memory—requires new, technologically informed forms of teaching. The aim of the present study was to conceptualise and determine methodologically grounded ways to integrate digital technologies into the process of studying folklore, allowing not only the preservation of its rich content but also enhancing its accessibility for contemporary learners.

The study draws on an analysis of contemporary research and pedagogical practices from 2021–2025, encompassing both domestic and international experience. Particular attention is paid to solutions that organically combine traditional content with new educational formats. This approach allows one to consider digitalisation as a pedagogical enhancer rather than a substitute, i.e., as a tool for amplifying traditional forms of cultural transmission.

The results demonstrate that the use of multimedia archives, interactive platforms, game-based technologies, digital storytelling, as well as tools of augmented and virtual reality, reshapes the instructional environment. These methods produce significant pedagogical effects, including enhanced engagement and perceptual enrichment.

The practical significance of the research lies in the fact that the proposed approaches can serve as the basis for curricula, courses and digital educational resources, and can also be applied in teacher training. The scientific contribution of this work is the formation of a holistic concept of digital folklore teaching that can be adapted to different educational levels and cultural contexts.

Keywords: folklore; digital educational resources; digital technologies; innovative teaching methods; multimedia; interactive learning; virtual reality; artificial intelligence

Introduction

Folklore represents an extremely important stratum of spiritual culture, personifying the wisdom of the people and the continuity of generational traditions. It constitutes a significant factor in reinforcing cultural identity and the moral values of society [1]. However, in the modern world there is a decline in young people's interest in traditional folk culture, largely due to the influence of the digital environment and changes in forms of leisure. Therefore, the task of education is to find new effective approaches to teaching folklore that can engage the new generation and support cultural continuity.

One of the current trends in pedagogy is the digitalisation of the educational process. The transition to "digital learning" has become part of the state policy of many countries, including Kazakhstan. Many researchers note that turning to folk culture through modern technologies acquires particular significance under conditions of globalisation. Foreign experience shows that the latest digital tools can be successfully used to facilitate intergenerational cultural transfer to the younger generation. For example, the introduction of interactive digital archives of fairy tales and legends facilitates the study of native language and culture in schools. In the countries of Southeast Asia, projects have been created to digitise folk literature and incorporate it into education, which strengthens students' engagement with folklore content. At the same time, a number of studies emphasise the need for methodological reflection on this process—specifically how to integrate digital resources so as not to lose the authenticity of folklore and to ensure pedagogical effectiveness [2].

Digital educational resources (DER) are understood as electronic materials designed to support and organise the learning process, including multimedia content, interactive assignments, and digital platforms that enable communication between teachers and students. Contemporary research emphasises that DER combine informational content, interactive elements, and technological platforms, thereby increasing flexibility, accessibility, and personalisation of education. Within this conceptual framework, digital tools in folklore teaching can be analysed not merely as technological additions, but as structurally organised educational resources [3].

A systematic trend analysis of digital technologies in heritage education conducted by Vargas Arteaga et al. demonstrates a steady increase in scholarly attention to immersive and interactive tools, including augmented reality, 3D modelling, artificial intelligence, and virtual museum environments. The authors emphasise that digital technologies are increasingly used not only for preservation purposes but also for creating participatory and experience-based learning models in both formal and informal educational settings [4].

In Kazakhstan, the implementation of the "Digital Kazakhstan" programme and strategic initiatives in the field of education underscores the need to

introduce modern information technologies into the learning process. Folklore, as a humanities discipline, requires new approaches that would allow traditional forms of transmitting cultural experience to be combined with modern digital means. Innovative pedagogical technologies are seen as a key component of modernising the educational process aimed at training competitive specialists in the digital society [5].

Thus, the relevance of this research is driven by a social demand for new methods of teaching folklore in the context of the digital transformation of education. The study contributes by systematising contemporary innovative approaches and examining their pedagogical roles in folklore education. The aim of the study is to determine pedagogically grounded ways of using digital educational resources in folklore teaching and to synthesise the best domestic and foreign experience in this area. To achieve this aim, the following objectives were set:

-to analyse recent literature (2021–2025) devoted to digital technologies in humanities education;

-to identify the main types of digital resources used for the preservation and teaching of folklore;

-to assess the pedagogical effect of implementing these innovations;

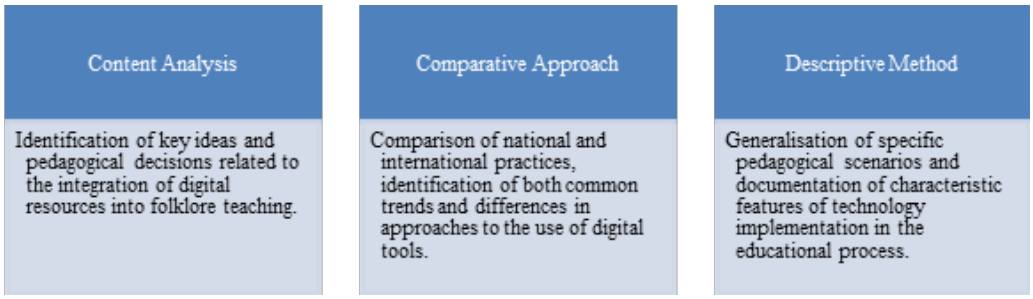
-to formulate recommendations on the use of digital tools in the study of folklore in educational institutions.

The scientific novelty of the present study consists in the development of a structured pedagogical framework for the integration of digital educational resources specifically within folklore instruction. Unlike general studies on educational digitalisation, this paper systematises digital technologies according to their functional pedagogical roles (illustrative, interactive, immersive, and adaptive) and analyses their impact on the preservation of cultural authenticity in humanities education. Furthermore, the study conceptualises digital folklore teaching not merely as technological enhancement, but as a culturally sensitive model that balances innovation with tradition, taking into account linguistic context, infrastructural disparities, and teacher preparedness. In this regard, the article contributes an analytically grounded model for the methodological integration of digital tools in folklore education, applicable to diverse educational levels and cultural settings.

Materials and Methods

The research is based on a review of current scholarly works and a comparison of various pedagogical approaches. The analysis focused on publications from 2021–2025 that reflect modern trends in the digitalisation of education and methodologies for teaching folklore. To ensure content representativeness, fifteen sources were included in the sample — this made it possible to take into account both Kazakhstani experience and foreign practices demonstrating the use of digital technologies in the humanities.

The methodological foundation of the study combines several analytical techniques (Scheme 1).



Scheme 1 - Research methods

The results of the analysis were systematised into five thematic blocks reflecting the most persistent directions of digital innovations in folklore teaching:

- multimedia resources;
- game-based and interactive methods;
- digital storytelling space;
- augmented and virtual reality technologies;
- application of elements of artificial intelligence.

This structure provided a conceptual framework for analysing the pedagogical implications of digital innovations in folklore teaching.

The present research was designed as a theoretical-analytical review. It does not involve original empirical data collection, experimental procedures, surveys, or statistical analysis. The study is strictly limited to the examination and systematisation of published scholarly sources.

The selection of materials was based on two main criteria: (1) relevance to digital technologies in humanities education and (2) direct connection to folklore teaching practices. Priority was given to peer-reviewed publications from 2021–2025 in order to reflect contemporary trends in the digital transformation of education.

Therefore, the conclusions presented in this article are conceptual and analytical in nature and are derived exclusively from comparative and content analysis of existing research.

Results

Use of multimedia and digital archives to visualise folklore. One of the earliest directions in integrating ICT into folklore teaching has been the creation of electronic resources that allow folk works to be visualised and voiced. Today, digital archives of fairy tales, bylinas, and epics are available as audio and video recordings, e-books, and online libraries. Using these in lessons makes acquaintance with folklore pedagogically more perceptible. For example, in Russia, multimedia educational guides have been developed in which folk songs and tales are presented with audio recordings and video segments; students can listen to performances of epic songs and watch fragments of national rituals, which broadens interpretative perception [6]. This approach facilitates immersion in the atmosphere of tradition, thereby strengthening deeper perceptual involvement.

Kazakhstani researchers also note the effectiveness of multimedia in studying native folklore. A.T. Myrzakhmetova and A.M. Zhalalova report a positive experience using audio and video materials of Kazakh folklore in secondary schools, which strengthens perceptual involvement and helps them more deeply understand the spirit of their people [1]. Folklore is rich in oral creativity—songs, kui pieces, tales—and their digital recording allows these works to be preserved and made accessible to a wide youth audience. Pyryazeva's study confirmed that showing students video recordings of folk festivals and listening to traditional melodies enhances learner engagement with folklore materials and awareness of its value [6].

Moreover, digital collections of written and printed folklore sources (tales, legends, proverbs), digitised archives of rare books and expedition materials, represent tremendous value for education. For example, B.S. Abzhet undertook work to catalogue Kazakh fairy tales preserved in manuscript archives and substantiated the scholarly significance of publishing them for further use in teaching [7]. The availability of such sources via the Internet and electronic libraries provides teachers with rich material for lesson preparation, and offers students the opportunity to independently acquaint themselves with folk creativity. Thus, multimedia presentations and digital archives provide audio-visual accompaniment to the study of folklore, enhancing instructional receptivity.

Interactive platforms and game-based technologies. A second important direction of innovation has been the introduction of interactive forms of learning, including game-based learning. The younger generation is accustomed to interactive engagement in a digital environment, and educators leverage this by creating educational games, quizzes, and quests based on folklore. Game-based learning technologies (edutainment) make mastering the material an active creative process in a competitive or team format.

Practical examples include the creation of online quizzes on the content of folk tales and myths, where students compete in their knowledge of folk characters, proverbs, and traditions. Quest games are also popular: for instance, students are offered a series of tasks in a digital environment related to a folklore plot (solving riddles, collecting virtual cultural artefacts, etc.). Educators note that gamification intensifies active participation: competitive spirit and elements of adventure motivate children to study folklore material more actively [1]. A study by Indonesian authors Sihombing et al. (2021) showed that incorporating local Batak legends in the form of game tasks in English lessons strengthened student interest and improved vocabulary acquisition [8].

Interactive online platforms for studying culture are also gaining popularity. In Kazakhstan, educational portals and applications are appearing where content on national folklore is collected with features for commenting, discussion, and exercises. Such platforms combine the functions of a library and a social service, allowing schoolchildren not only to read or listen to folklore works but also to share impressions and complete creative assignments (for example, draw an illustration for a tale, compose a continuation of a story, etc.). These platforms correspond to constructivist principles—the student becomes a co-author of the educational

content. Experts believe that interactivity in studying folklore develops students' critical thinking, communication skills, and teamwork abilities [9].

Podcasting and school radio technologies also deserve mention. As E.N. Pyryazeva notes, having students create their own podcasts based on folklore plots is an effective project-based learning method. In one project, upper-grade pupils recorded radio programmes devoted to analysing a Russian folk song, selecting their own sound effects and music and thereby acquiring audio-editing skills [6]. This not only immerses them in the material, but also cultivates technical abilities needed in the modern world. Similarly, recording video clips (staging folk tales, interviewing tradition-bearers, etc.) and posting them on educational channels promotes active cognitive involvement. Thus, interactive and game-based methods make the study of folklore dynamic, personally meaningful, and oriented towards the students' own active involvement.

Digital storytelling and creative projects. Digital storytelling has proven to be a powerful pedagogical tool, especially in the humanities [10]. Its essence lies in students creating a multimedia story themselves, combining text, images, sound, and video. In relation to folklore, storytelling allows a folk plot or motif to be embodied in one's own creative form and media environment. For example, students might be asked to devise a modern interpretation of a well-known tale and present it as a video clip or a narrated slide-show. Alternatively, they could create an electronic comic book based on an epic. As a result, learners do not passively consume material but become its reconstructors, which significantly deepens their understanding of the content and context of folklore.

Empirical evidence supporting this approach is provided by Karantalis and Koukopoulos, who demonstrate that digital storytelling, grounded in constructivist learning theory, enhances student engagement and fosters collaborative knowledge construction in literature classes. Their findings indicate that digital narration enables learners to reinterpret traditional narratives through multimedia formats while maintaining their cultural meaning [11].

Modern studies confirm the effectiveness of digital storytelling. According to Yuan Liu (2025), the use of narrative methods in a digital environment helps build a holistic educational ecosystem where technology serves learning goals and students and teachers interact as co-creators of knowledge [12]. In our context, the teacher guides students in creating a story, advising on content (the meaning of the folklore plot) and form (technical aspects of multimedia), but the main decisions and creative work are carried out by the students themselves. For example, in practice during extracurricular clubs, children filmed their grandparents telling stories about traditions, added photographs of family heirlooms, and used national melodies as background music—thus creating digital stories that connect generations. This not only teaches folklore but also instils respect for native culture and family values.

Another format of creative project is the creation of multimedia presentations or websites about folklore. A group of students might prepare, for instance, an interactive website "Epic of the Kyrgyz People," where the pages feature journey maps of heroes, an illustration gallery, audio fragments of kyui melodies, and

so on. Such a project requires students to research sources, select materials, and write texts—thereby deepening their knowledge of the topic. Experience shows that participation in such digital projects enhances students' ICT skills while simultaneously strengthening their emotional connection to their national heritage [9].

Importantly, digital creativity can be interdisciplinary. For example, Indonesian scholars Karmadi et al. involved folklore (legends about animals and plants) as a means of teaching biology—students created digital stories that explained concepts of biodiversity through folk tales. The results showed an enhanced engagement in the subject and improved retention of material. This testifies to the broad potential of digital storytelling and projects at the intersection of disciplines.

Augmented and virtual reality technologies. One of the most modern and high-tech tools has been the use of AR (augmented reality) and VR (virtual reality) to recreate folklore worlds. Augmented reality allows digital objects to be overlaid on the real-world view through a smartphone or tablet camera. For educational purposes, AR applications have already been created that animate characters of folktales or display 3D models of cultural artefacts. For example, using AR images, children can see an "animated" Er Tostik or Kyz Zhibek appear in the classroom by pointing a camera at a special marker [9]. Such interactive visual effects make a strong impression and render acquaintance with folklore more playful and memorable.

Virtual reality offers even broader possibilities for full immersion. With VR goggles, students can find themselves inside a virtual world of a Kazakh aul or a medieval castle—depending on the setting of the work being studied. International experience demonstrates the effectiveness of VR in teaching elements of folklore: for instance, an experiment in Indonesian schools using folklore-themed VR content showed an increase in students' critical thinking and engagement [13]. In Kazakhstan, similar projects are only beginning to develop, but there have been initial successes. Research by Abidin and Nurhuda (2022) described the development of a mixed reality (MR) application for learning Indonesian folklore, which received high expert evaluations for content quality and technology. This product was deemed suitable for use in primary school—children, through MR technology, became acquainted with a folktale by observing its characters and scenes in a combined real/virtual format, which was rated "very good" on all parameters [9]. This experience is encouraging for the creation of similar projects for Kazakh folklore.

It should be noted, however, that implementing AR/VR requires the availability of technical equipment (mobile devices, VR headsets) and methodological developments. For such technologies to be effective, the teacher must themselves be proficient in using them and capable of integrating them into the lesson plan. Nevertheless, AR/VR technologies possess substantial pedagogical potential: they can make folklore lessons truly captivating and produce an immersive learning effect, thereby facilitating deeper cognitive assimilation. Moreover, AR can serve as a bridge between generations—through

trendy technologies, the young generation is introduced to the wisdom of their ancestors.

Application of artificial intelligence (AI). In recent years, the role of artificial intelligence in education has also been a topic of discussion. In the context of folklore, AI can be applied, for example, in automatically generating fairy tales, adapting texts to a student's level, or creating intelligent tutoring systems. This is so far the newest and least explored direction, but the first projects have already appeared. An innovative system for teaching Kazakh fairy tales using AI has been developed, where image recognition and natural language processing algorithms are used to illustrate and voice fairy tale texts [14]. It is assumed that this approach will enable personalised learning: the system can prompt the meanings of archaic words, ask questions about the content in interactive mode, and assess the student's understanding of the plot. Since the project is very new, there is not yet sufficient evidence for conclusive evaluation. Nevertheless, the very fact of applying AI to popularise folklore points to great prospects.

Likewise, the results of the analysis showed that the use of AI technologies and digital tools in teaching folklore not only increases the level of student engagement, but also expands their opportunities for creative and research activities. In particular, the use of virtual assistants, interactive games, and automatic text analysis tools stimulates pupils' cognitive activity and develops their skills in critically understanding folklore plots. The analysis of the literature indicates that AI technologies demonstrate promising pedagogical potential, including possible effects related to learner engagement and cognitive activity. Some studies report favourable instructional tendencies, particularly in middle school contexts (Grades 5–7), although further empirical validation remains necessary. As a result, the integration of digital technologies enhances the didactic value of folklore material, making learning more flexible, interactive and personally meaningful [15].

Machine learning algorithms are already being used to digitise and translate folklore texts, to create chatbots that answer questions about mythological characters, and so on. It is likely that in the near future full-fledged virtual folklore mentors will appear—voice assistants that can tell a tale, check a student's retelling, or conduct a quiz adapted to the student's level of knowledge. Such technologies can increase the interest of the "digital generation" and provide flexible tools for teachers.

Summing up the results, a summary table of the identified innovative methods and their pedagogical effects has been compiled (Table 1):

Table 1. Main innovative methods and their role in folklore teaching (compiled by the author based on the literature review).

Direction of innovation	Examples of tools	Pedagogical effect
Multimedia and digital archives	Audio/video recordings of folklore, electronic collections	Illustrative clarity, emotional engagement [5]

Interactive platforms and games	Online quizzes, quests, mobile applications	Engagement through interactive participation [1]
Digital storytelling and podcasts	Student-created video projects, audio story recordings	Creative understanding, development of ICT skills [5]
Augmented and virtual reality (AR/VR)	AR applications, VR simulations of folklore scenes	Immersive learning effect, perceptual-cognitive involvement [8]
Artificial intelligence (AI)	Interactive AI systems, storytelling chatbots (pilot)	Personalisation of learning, new forms of interaction

Discussion

The review results indicate that the use of digital educational resources significantly enriches the process of learning folklore and opens up new didactic possibilities. First and foremost, digital technologies enhance the visibility and interactivity of learning. Multimedia and interactive tools serve as key means for preserving cultural heritage and awakening the interest of the younger generation in learning [5]. A teacher's traditional narration or reading from a textbook cannot always compete with the bright media content that children are accustomed to. Therefore, the integration of video, audio, and animation makes folklore narratives more understandable and relatable to modern students. Virtual and augmented worlds help eliminate the distance in time: a schoolchild can seemingly "be present" at an ancient ritual or beside an epic hero. This supports affective engagement, which is important in folklore education alongside knowledge acquisition [2][1].

Another important advantage of digital methods is the personalisation of learning. The use of interactive applications and AI systems makes it possible to tailor the delivery of material to the level and interests of a particular student. For example, an adaptive application can offer simpler tales to those who are just beginning to explore the genre, and more complex epics to advanced students. A student can learn at a comfortable pace, revisit unclear points, and receive hints. This is especially relevant in Kazakhstan's multicultural environment, where a class may include children with varying levels of language proficiency and prior knowledge of folk traditions. Digital resources allow these differences to be taken into account, making education more inclusive and effective.

It should also be emphasised that using innovative methods develops students' creative abilities and digital competencies. Creating projects (videos, podcasts, presentations) on folklore requires students to be creative, to handle information, and to collaborate with others. In this way, a competency-based approach is realised: children do not simply memorise folklore texts, but learn to think critically, extract meanings, and express them through modern technologies. Such skills will be useful to them beyond the study of folklore. In addition, participating in digital projects increases media and information literacy, which is one of the priorities of 21st-century education. Teachers note that children begin to appreciate the value of quality cultural content on the Internet, learn to distinguish reliable sources from unreliable ones, and observe ethical norms (for example, citing storytellers respectfully and indicating sources of materials).

Thus, through studying folklore, the digital culture of students is also being cultivated.

Despite the benefits listed, the introduction of digital educational resources in teaching folklore is associated with a number of problems and limitations. One of the main issues is the lack of digital content in the Kazakh language (and other native languages). Many high-quality multimedia products are available predominantly in English or Russian. As a result, there is a risk that students will engage with folklore in translation, losing some of the nuances of the original. It is necessary to create more electronic resources in the Kazakh language specifically—audio recordings of tales, educational games with national colour, Kazakh-language interactive libraries. A positive example is the project of digitising Kazakh manuscript tales [1], but this is not sufficient. State support and collaboration between IT specialists and philologists are required to develop localised digital products.

A second serious challenge is the readiness of the teachers themselves. Mastering innovative technologies requires certain skills and mental flexibility from the teacher. Unfortunately, not all literature and language teachers are confident in using ICT tools. According to observations, even when equipment is available in schools, it is not always used effectively due to the staff's lack of methodological preparedness. Therefore, in parallel with introducing digital resources, it is necessary to organise training and professional development for teachers. In the curricula of literature courses, attention should be given to digital teaching methods for humanities, with analysis of concrete lesson examples using multimedia, games, and projects. Teachers must clearly understand the pedagogical purpose of using a given digital tool, rather than using technology for its own sake. Only in this case will innovations truly improve the quality of education, rather than remain a one-off flashy technique.

Another problem is technical provision and infrastructure. Using VR or computer games in the classroom requires modern equipment, high-speed Internet, and appropriate software. This is easier in urban schools, whereas rural schools may lag behind. Efforts must be made to equalise technical equipment and to seek budget-friendly solutions (for example, using students' smartphones under teacher supervision for AR applications if special devices are lacking). It is also important to remember cybersecurity and to regulate children's use of the Internet, so that educational platforms remain a truly learning environment.

Finally, the question of preserving the authenticity of folklore when transferring it into digital form remains a matter of debate. Some specialists fear that excessive visualisation or computerisation could lead away from the living word and the emotional bond of "teacher–student." Here methodological equilibrium is required: digital resources should supplement and enrich traditional methods, but not completely supplant live communication and storytelling. The optimal approach is a combination of multimedia with discussions, debates, and

students' own creative retelling. Technical means should not turn folklore into a soulless animated product—the teacher's task is to use them such that the soul of the folk word is not lost but, on the contrary, shines with new facets for the children.

Overall, the discussion shows that when applied wisely, innovative methods can solve many didactic tasks: making the study of folklore attractive and relevant, and ensuring continuity of cultural experience. At the same time, these methods demand new competencies from teachers and support at the level of educational policy (including funding for developing national digital content). International experience (Ghana, Indonesia, Slovenia, etc.) confirms the universality of these trends: around the world, educators are seeking ways to integrate digital culture with folk traditions [1]. Kazakhstan, which has a rich folklore heritage, must also actively move in this direction, drawing on its own research and taking into account the best foreign practices.

Conclusion

Based on the analysis of the literature from 2021–2025, the following conclusions can be drawn:

Digitalisation of education opens up new opportunities for popularising folklore. Modern technologies (multimedia, interactive platforms, AR/VR, artificial intelligence) are capable of making the study of folk art more illustrative, dynamic, and attractive for young people [3]. This is especially important in an era when traditional culture may be giving way to mass culture in the minds of the younger generation.

Innovative methods can enhance pedagogical outcomes, provided they are implemented with sound pedagogy. Prior studies report positive tendencies in engagement and learning outcomes when such approaches are applied [1][6]. At the same time, digital tools should be applied purposefully and accompanied by discussion and reflection, so that learning does not devolve into mere entertainment.

Preserving national identity is a paramount aspect. In digital representations of folklore, special attention must be paid to content in the native language, authentic performers, and culturally appropriate design of resources. Otherwise, there is a risk of losing some of the meanings and shades inherent in the original folklore. Therefore, creating high-quality digital resources in the Kazakh language (audiobooks, applications, videos) is a strategic task requiring the involvement of the state and the academic community.

Improving teacher qualifications is a necessary condition for success. Innovations in teaching are inseparable from teachers' readiness to apply them in practice. Organisational and methodological support is required—from equipping schools with technology to conducting training seminars for teachers on new methods. Only by combining modern tools with pedagogical mastery can the desired results be achieved.

Overall, the integration of digital technologies into folklore instruction represents an effective mechanism for supporting heritage transmission among

younger generations. Digital educational resources give traditional content a new form without changing its essence, thereby creating a bridge between the past and the future. Folklore, augmented by the capabilities of the 21st century, continues to fulfil its educational mission: to transmit the wisdom of the ancestors, shape worldviews, and enrich the spiritual world of the individual. Further research in this area could be directed towards experimentally confirming the effectiveness of specific digital methods, developing methodological recommendations for schools, and undertaking interdisciplinary projects at the junction of folklore, linguistics, and computer science. This will help to implement innovative approaches even more successfully and ensure the continuity of the living tradition in the digital age.

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ЦИФРЛЫҚ БІЛІМ БЕРУ РЕСУРСТАРЫ НЕГІЗІНДЕ ФОЛЬКЛОРДЫ ОҚЫТУДЫҢ ИННОВАЦИЯЛЫҚ ӘДІСТЕРІ

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Аңдатпа. Мақалада білім беру үдерісін цифрландыру аясында цифрлық білім беру ресурстарын пайдалана отырып, фольклорды оқытудың инновациялық әдістері талқыланады. Ұлттық мәдениеттің және тәрбие берудің маңызды құрамдас бөлігі ретінде фольклорлық шығармалардың өзектілігі атап өтіледі, сондай-ақ жас ұрпақтың халық мұрасына танымдық қызығушылығын қалыптастыру үшін жаңа тәсілдерді іздеу қажеттілігі көрсетіледі. Зерттеудің мақсаты – фольклорды оқытуда сандық технологияларды интеграциялаудың тиімді жолдарын анықтау және оларды қолданудың қазіргі тәжірибесін талдау. Зерттеу әдістеріне 2021–2025 жылдардағы ғылыми әдебиеттерге шолу және отандық пен шетелдік тәжірибені салыстырмалы талдау қолданылды. Зерттеу нәтижесінде негізгі инновациялық тәсілдер ретінде фольклорды визуализациялау үшін мультимедиалық ресурстар мен цифрлық архивтер, білім алушылардың қызығушылығын арттырудағы интерактивті платформалар мен ойын технологиялары, цифрлық сторителлинг, подкасттар жасау, толықтырылған және виртуалды шындық технологиялары, жасанды интеллект мүмкіндіктері көрсетілді. Сонымен қатар цифрлық ресурстардың артықшылықтары (көрнекілік, интерактивтілік, оқытуды даралау) мен мәселелері (ұлттық тілдегі цифрлық контенттің жетіспеушілігі, мұғалімдерді даярлау қажеттілігі) талқыланады. Қорытындыда фольклорды оқытуда сандық технологияларды пайдалану әдістемелік тұрғыдан дұрыс жүзеге асырылса мәдени мұраны сақтау мен білім алушылардың оқу белсенділігін арттыруда тиімді әрі нәтижелі ықпал ететіні атап өтіледі.

Тірек сөздер: фольклор; цифрлық білім беру ресурстары; сандық технологиялар; инновациялық оқыту әдістері; мультимедиа; интерактивті оқыту; виртуалды шындық; жасанды интеллект

ИННОВАЦИОННЫЕ МЕТОДЫ ПРЕПОДАВАНИЯ ФОЛЬКЛОРА С ИСПОЛЬЗОВАНИЕМ ЦИФРОВЫХ ОБРАЗОВАТЕЛЬНЫХ РЕСУРСОВ

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Аннотация. Современное образование переживает этап глубокой цифровой трансформации, что особенно остро ощущается в гуманитарных

дисциплинах. В этой связи фольклор — как важнейшая часть культурной памяти народа — требует новых, технологически осмысленных форм преподавания. Целью настоящего исследования стало осмысление и определение наиболее действенных способов интеграции цифровых технологий в процесс изучения фольклора, позволяющих не только сохранить его содержательное богатство, но и сделать его близким и понятным для нового поколения.

Работа опирается на анализ современных научных исследований и педагогических практик 2021–2025 годов, охватывающих отечественный и зарубежный опыт. Особое внимание уделено поиску решений, способных органично соединить традиционное содержание с новыми образовательными форматами. Такой подход позволяет рассматривать цифровизацию не как замену живого слова, а как инструмент его усиления.

Полученные результаты показывают, что использование мультимедийных архивов, интерактивных платформ, игровых технологий, цифрового сторителлинга, а также средств дополненной и виртуальной реальности создает качественно иные условия для освоения фольклора. Эти методы повышают мотивацию учащихся, делают обучение образным и эмоционально насыщенным, а также способствуют личностному присвоению культурных ценностей.

Практическая значимость исследования заключается в том, что предложенные подходы могут быть положены в основу учебных программ, курсов и цифровых образовательных ресурсов, а также применяться при подготовке педагогов. Научный вклад работы состоит в формировании целостной концепции цифрового преподавания фольклора, которая может быть адаптирована к разным образовательным уровням и культурным контекстам.

Ключевые слова: фольклор; цифровые образовательные ресурсы; цифровые технологии; инновационные методы обучения; мультимедиа; интерактивное обучение; виртуальная реальность; искусственный интеллект

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