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THE RELEVANCE OF TEACHING THE GENRE OF ZHYR USING NEW TECHNOLOGIES

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Abstract. The article examines effective teaching methods and pedagogical strategies for introducing students to the Kazakh folklore genre *zhyr*, emphasizing its remarkable cultural and educational value. More than a literary form, *zhyr* serves as a medium for nurturing patriotism, respect for national heritage, and the preservation of cultural traditions. Learning *zhyr* contributes to students' personal and moral enhancement strengthening social consciousness and a sense of national identity. Integrating *zhyr* into literature curricula establishes a connection between folklore, literary criticism, and cultural studies, allowing learners to explore the deeper layers of Kazakh history and Kazakh worldview. The genre represents the nation's historical memory, ethical values, and communal solidarity, making it a valuable component of cultural education. While learning *zhyr*, the students develop critical judgement, analytical and verbal skills as well as strengthening their connection to cultural roots. In addition to all above, incorporating reflective learning helps students align the lessons of *zhyr* with their personal experience, encouraging deeper comprehension and self-awareness. Applying the innovative tools and AI technologies in teaching *zhyr* might benefit this process making it more interactive and engaging, enhancing perception and creative investigation. Ultimately, the

study and teaching of *zhyr* play a vital role in forming well-rounded individuals who appreciate their heritage and contribute thoughtfully to the preservation of national culture. Based on the recognition of *zhyr* as a basic pedagogical tool for fostering cultural identity and moral development, the quantitative evaluation of the epic *zhyr* teaching module provided in this study demonstrates its effectiveness in supporting core learners, while also spotlighting the need for differentiated instructional strategies to address diverse student approaches and promote inclusive cultural engagement.

Keywords: the genre of *zhyr*, innovative technologies, modern digital technology, module teaching, methods instruction

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ЖЫР ЖАНРЫН ЖАҢА ТЕХНОЛОГИЯЛАР КӨМЕГІМЕН ОҚЫТУДЫҢ МАҢЫЗЫ

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Аннотация. Аталған мақалада қазақ халық ауыз әдебиетінің ажырамас бір бөлігі болып табылатын жыр жанрын оқыту барысында қолданылатын әдістемелік және білім беру тәсілдері турасында сөз қозғалады. Жүргізілген зерттеу нәтижелеріне сүйене отырып, өзіндік айрықша мәдени, тәрбиелік және ағартушылық сипатқа ие бұл жанр негізгі зерттеу нысаны ретінде анықталды. Тақырыптың өзектілігі білім алушылардың Отанын сүю, дүниетанымын кеңейту, тұлғаны дамыту, ел намысын қорғау секілді құндылықтарды алға тартып, туған халқына деген сүйіспеншілігін арттыру, қызығушылығын ояту, теориялық білімін тереңдету мақсатында қолданылатын практикалық дағдыларын қалыптастыру қажеттілігімен айқындалады. Сонымен қатар, жыр білім алушылардың азаматтық белсенділігі мен мәдени мұраны

сақтауға, теориялық білімін тереңдетіп, тәжірибелік және аналитикалық қабілетін дамытуға деген құлшынысын арттыратыны сөзсіз. Әдебиетті оқыту барысында ұсынылатын түрлі жанрадағы халық ауыз әдебиеті үлгілері мен өзге де әдеби туындылар білім алушыны әдебиет пен мәдениет әлеміне жетелейтіні мәлім. Осы тұрғыдан алғанда жыр халқымыздың тарихын, мәдени бірегейлігін, адамгершілік және тәрбиелік құндылықтарын бейнелейтін айрықша құрал ретінде танымал. Жанрды жалпы педагогикалық құрал ретінде пайдалану тілдік құзыреттілікті дамытып қана қоймай, сонымен қатар білім алушылардың рухани байлығын арттырып, ақыл-ойының кемелденуіне ықпал ететіні анық. Жырды әр білім сатысына бейімдеп, жасанды интеллект немесе өзге де инновациялық технологиялар көмегімен жүйелі түрде оқыту – білім алушылардың сөйлеу дағдысын дамытудың, мәдени санасын тереңдетудің және оларды рухани тұрғыдан кемелдендірудің басты тетігі болып саналады. Жырды мәдени негіз, адамгершілікті насихаттайтын маңызды педагогикалық құрал ретінде көрсететін осы зерттеуде ұсынылған жырды оқыту модуліне жүргізілген сандық бағалау оның білім беру процесіндегі маңызын алға тартады. Аталған нәтижелер бір сыныптағы түрлі білім алушылардың сан түрлі әрекетін ескеріп, инклюзивті мәдени белсенділікті дамытуға арналған сараланған оқыту стратегияларының қажеттілігін айқындайды.

Түйін сөздер: жыр жанры, инновациялық технологиялар, заманауи цифрлық технология, модульді оқыту, әдістемелік нұсқау

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АКТУАЛЬНОСТЬ ПРЕПОДАВАНИЯ ЖАНРА ЖЫР С ИСПОЛЬЗОВАНИЕМ ИННОВАЦИОННЫХ ТЕХНОЛОГИЙ

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Аннотация. В данной статье представлены ряд педагогических и методологических подходов, используемых для эффективного преподавания казахского фольклорного жанра **жыр**. Согласно результатам проведённого

исследования, жыр представлен в качестве приоритетного объекта изучения в силу его культурной и образовательной значимости. Актуальность рассматриваемой темы определяется её способностью формировать у обучающихся важнейшие духовно-нравственные и гражданские качества: патриотизм, уважение к историческому прошлому, стремление к личностному росту, сохранение национальных традиций и ценностей. В исследовании авторы статьи так же акцентируют внимание на воздействие жыра на повышение гражданской активности у учащихся, зарождая в них интерес к культурному наследию, углублению теоретические знания, совершенствованию практических аналитических навыков. В контексте литературного образования произведения художественной литературы в целом, представленные в различных жанрах открывают путь к более глубокому изучению основ литературоведения и культурологии. В данном контексте жыр имеет особую значимость, представляя историческое наследие народа, его культурную идентичность, а также моральные и нравственные принципы. Интеграция жыра в педагогический процесс влияет на развитие речевой компетенции обучающихся, в том числе их духовному обогащению, интеллектуальному развитию и формированию у них нравственных ценностей, делая обучение более осмысленным и гармоничным. Изучение жанра *жыр* с использованием искусственного интеллекта и современных технологий позволяет обучающимся глубже понять культурное наследие народа, развивать аналитическое и творческое мышление, рефлексию и самовыражение, превращая процесс обучения в увлекательный и лично развивающий опыт. Основанная на признании жыра как важного педагогического инструмента в формировании культурного и нравственного развития учащихся, представленная в данной статье количественная оценка модуля обучения жыру демонстрирует его эффективность в поддержке базового знания, а также подчёркивает необходимость дифференцированных педагогических стратегий для учёта различных действий учащихся и содействие инклюзивному культурному вовлечению.

Ключевые слова: жанр жыр, инновационные технологии, современные цифровые технологии, модульное обучение, методическая инструкция

Introduction. The essence of folklore lies in its oral transmission from person to person; yet, only the most enduring and resilient examples of this rich heritage have withstood the passage of time. Humanity's struggle for a better living, along with the desire to win over unfairness and violence, gradually manifested in the symbolic and imaginative perspective of folklore. Most of the traditional poems glorify the hero's courage and noble deeds, while others depict personal quests—such as the search for an ideal bride, protection of the innocent and the weak, or the preservation of peace within the homeland. Above all, the concept of honour holds a central and revered place in *zhyr* and other national poetic works.

Folklore exists primarily as an oral tradition, that has been passed from

generation to generation mainly by memorizing, performing, and retelling. Certain way of existence renders it inherently democratic, emanating from the collective awareness, while simultaneously sensitive to historical change and cultural assimilation. Consequently, only the most structurally complete and culturally valuable versions of this heterogeneous legacy survive throughout generations, reaching a canonical status within national literary traditions. These enduring masterpieces embody human concerns, articulating the struggle for justice, the aspiration to pass beyond needs, as well as the collective resistance to oppression and violence. These narratives serve a complex sophisticated structure supporting people to process trauma, encode social ideals, and transmit foundational ethical frameworks.

Within the specific genre of epic and lyrical folk poetry, such as Kazakh *zhyr*, this expressive function materializes in distinct thematic clusters. The heroic epos venerates the *batyr* — a figure exemplifying martial prowess, sacrificial service, and the defense of communal integrity. Moreover, these narratives of public valor are poetic forms centered on personal endeavors: the pursuit of an ideal spouse, intertwining romantic and familial obligations; the protection of the vulnerable, reinforcing a social principle of justice; and the central theme unifying these narrative threads is a concept of honour — *абырой* (or *намы*).

In the Kazakh worldview, as articulated in *zhyr*, honour serves as the supreme socio-ethical currency, forming the essence of both individual and community identity. It is a holistic concept encompassing personal integrity (*адамгершілік*), being true to word (*өзінд ұру*), reverence for lineage (*ат-бабаны қастерлеу*), hospitality (*қонақжайлық*), and courage (*ерүректік*). This principle fundamentally influences narrative action; a hero's deeds are scrutinised not solely on their effect, but also on their capacity to improve personal and community honour. Conversely, narrative conflict usually arises by infringements of honour. Thus, honour serves as the core narrative foundation and ethical center of the *zhyr*, generating plot, inspiring characters, and delivering didactic meaning. As the cultural cornerstone linking individual integrity to communal coherence, it elevates the genre from narrative or imaginative tale to a philosophical discourse on dignified existence within a certain cultural arrangement.

Literature review

Traditional literature holds an essential place in shaping children's moral and cultural consciousness. As noted by scholars: "Traditional literature is not only delivered orally, but parents and teachers also provide conclusions or draw the red thread of each story, informing the children that this story teaches lessons which are to be emulated (Muammar et al., 2020). The mentioned line brings out that storytelling (*zhyr*, in this perspective) serves not only as a form of entertainment but as a meaningful educational tool. By interpreting and explaining the core concepts behind each plot, parents and educators assist children grasp ethical values, develop empathy, and build connections with the cultural heritage. In this way, traditional literature becomes a bridge between generations—preserving collective wisdom

while nurturing reflection, character formation, and a deeper understanding of human experience.

Folklore teaching encompasses a broad spectrum of knowledge and educational opportunities. As noted by scholar O. Kholmurodova: “Children can receive a valuable moral education from folklore, which is an invaluable source that portrays both good and bad, joy and sorrow, from real life experiences. It helps the child’s intellect and imagination grow, intensifies his emotions, and provides lovely literary language imaginings; all while opening and explaining to him the world of human sentiments, society, and environment (Kholmurodova, 2024).

“As literature gives shape to all values that guide our way of viewing the world, we believe that the early contact that children have with literature may be a great step to the education towards diversity and to an integration of diversity in the building up of their identity (Pires, 2011). This idea strongly aligns with the educational potential of *zhyr*, which not only apprizes students with the cultural and moral aspects of Kazakh heritage but also develops empathy, intercultural awareness, and identity formation. Through this process, students learn to distinguish between positive and negative traits in characters and values, thereby developing critical thinking, moral reflection, and self-education.

Nowadays, the requirement for literary instructors are equally difficult. The State Programme for Education and Development of the Republic of Kazakhstan prioritizes the digitization of the educational process as well as the spiritual and moral development of students (Government of the RK, 2020). During the new lesson the instructor and will work together to achieve the desired outcome. The teacher’s initial goal is to prepare the student for the lesson by asking questions on the previous lesson, explaining the current lesson, comprehending the material, and assigning homework. Thus, the lesson structure varies depending on the teaching objectives and tasks, as well as the techniques utilized based on the educational materials’ content.

The pedagogical seminars on language arts, led by the distinguished methodologist E.N. Ilyin, engaged with foundational themes required for teaching of literature. Core topics of discussion—framed as “getting into life, “searching for a cornerstone, “the art of getting along, and “counter step—collectively explored the profound relationship between textual study and personal formation. Central to Ilyin’s methodology was the conviction that “The means of reaching the student’s heart via his mind are effective in teaching the literature (Pedagogikalyq izdenis, 1990). This principle confirms that effective literary instruction must transcend mere information transfer, aiming instead to establish an intellectual and emotional bridge whereby cognitive understanding unlocks deeper affective and moral engagement.

From this perspective, pedagogy is re-conceptualized not merely as a transferable skill or natural talent, but as a creative and organized practice—an art form in its own right that demands both technique and inspired innovation. It involves the accurate design of learning experiences aimed to refine and strengthen

students' cognitive skills. Consequently, the primary objective of this research is to operationalize this philosophy by exposing students to the multifaceted dimensions and nuanced "secrets of verbal expression. Through the implementation of innovative pedagogical approaches, the study seeks to promote a thorough and deep comprehension of literature as the primary repository of the nation's spiritual values.

This educational endeavor is fundamentally purposeful, aiming to cultivate within students a solid framework of trust, wisdom, and practical common sense. Furthermore, it is intentionally oriented toward improvement of a sincere sense of patriotism and valuing the national spirit. By intertwining the mastery of speech with the internalization of cultural heritage, the instructional model aspires to develop individuals who are not only rhetorically skilled but also ethically anchored and culturally competent, thereby fulfilling literature's prominent role in human education.

As Q. Zhumaliev observes: "Epic *zhyr* frequently expresses the yearning to defend the Motherland from external enemies, pointing up the importance of independence and resilience. Remaining devoted to this model, it narrates heroic events that celebrate the protection of the nation's dignity and honor (Zhumaliev, 1997). This perspective accentuate the enduring relevance of epic *zhyr* as a source of moral guidance, inspiring values of heroism, patriotism, and faithfulness to the homeland.

Given its cultural and ethical significance, literature instructors play a pivotal role in selecting effective methods to guide students through the study of epic *zhyr*. By doing so, they help learners not only appreciate the artistic and historical dimensions of these works but also internalize their core values—an outcome that enriches both personal development and collective cultural identity.

It is important to underline the importance of reflection in this process of teaching. Reflection allows students to halt, evaluate their understanding, and connect the values and principles conveyed through *zhyr* with their own lives. As mentioned in pedagogical theory by B.G. Ananyev: "Active engagement is shaped by necessity, motivation, purpose, tools, methods, results, and reflection (Ananyev, 2010). This idea intends to express that reflection is not of a secondary value but a core element of meaningful learning. By reflecting at every step of their learning path, students gain more awareness of their goals and progress. This self-awareness assists them in refining their strategies, deepening their comprehension, and internalizing the cultural and moral insights presented in *zhyr*. In this way, reflection not only affects the learning experience but also stimulates the personal growth, enabling students to connect traditional wisdom to modern life and to develop as wise, self-directed learners. Such reflective practice improves their personal engagement with cultural traditions, helping them to recognize how historical wisdom and moral principles remain relevant in day-to-day contexts. In addition, self-reflection amplifies empathy, ethical reasoning, and the capacity to assess various perspectives—

personal qualities required for becoming honest and responsible adult.

Ultimately, the integration of *zhyr* in education supports the development of multi-skilled individuals who honor their cultural roots and possess the cognitive flexibility and rational mindset required to engage meaningfully with both their tradition and the modern world.

Materials and methods

The aim of this project is to educate the learner how to analyse any random text critically and form one's own opinion and scientific conclusion. Teaching folktale, such as *zhyr* and poems, encompasses a vast range of teaching and educational opportunities. The subjects of the *zhyr*, as well as the behaviour of the characters in it, prompted the students. That is, while reading the poetry, the student differentiates between the good and bad features of the character. Subsequently, it puts a strong emphasis on self-education. Thus teaching *zhyr* holds a considerable role in classroom literary lessons and the following steps have become an integral part of teaching *zhyr* at the secondary school:

1. introduction of the concept of *zhyr*;
2. analyzing the genre of *zhyr*, identifying its peculiarities and aspects;
3. understanding the theoretical basis presented within the context of the genre of *zhyr*;
4. discussing the samples of the genre of *zhyr*;
5. comprehending the nature of Kazakh folklore;
6. exploring the periods of genesis and evolution that led to subsequent models;
7. deepening the worldview, personal development, wisdom, and determining its pedagogical value.

The purpose of teaching this genre is to thoroughly comprehend the content offered without wasting the time; as well as, providing an opportunity for students to work independently and develop conclusions.

In his article "The Types of literary lessons" A. Usenov gives a clear definition to a word lesson: "A lesson is a type of work that has a distinct goal, supporting the students with knowledge, equipping them with various exercises, organizing the learning process, and continuously educating the students" (Usenov, 1936).

Teaching is not only considered as the education, but also as a comprehensive improvement and education of children, equipping them with skills and abilities. Therefore, the materials selected for mastering the topics given in the genre of *zhyr* should be required and valuable in terms of educating students.

Two distinct activities are carried out throughout the process of instructing *zhyr* as well as during the process of teaching. The first is the teacher's methods, and the next is the student's learning. This interaction between the teacher and the student represents a numerous types of student activities and educational approaches. For instance, it is might also be named as the teacher's conversational or story narration technique, the method of activities using a book, the student's reflection method, or the method of testing the student's understanding.

It is worth to note that contemporary approaches to teaching often disregard the

initial methods of passing traditional genres. Evidently, it would be inadequate to assume that earlier generations created the poetic pieces in the same written format used today, as neither the conditions nor the necessity for such practices were involved. The *zhyr* genre functioned as a musical and performative piece of art historically, narrated by *zhyrau* and *zhyrshi* through expressive oral performance accompanied by musical instruments such as *qobyz* and *dombra*. Therefore, considering only the written or printed versions of *zhyr* in modern educational contexts may limit the comprehension of its aesthetic and emotional features and diminish the overall pedagogical effectiveness of its instruction.

The main purpose of *zhyr* is to showcase the portrait of a hero who protects the country's integrity, unity, and independence, to contribute to the people's freedom and happiness, and value their heritage. Based on this idea, *zhyr* aims to honour the prominent power of a perfect hero who has wisdom and strength in tandem, is unconquerable against any opponent, wins over all kind of arguments and issues, and accomplishes his goals, which are aligned with the nation's values. Epic *zhyr* often include aspects of historical tales. The characteristics of heroic epic *zhyr* are well defined: the birth of the future hero in a miraculous way, fast maturity, early acknowledgment of his courage, selecting a gallant horse to ride, looking for a life partner, overcoming the enemy, leading his nation towards the ideal, etc. In a broader sense, the idealized Kazakh hero is portrayed not only as a courageous defender of the homeland through physical strength, but also as a person of wisdom and foresight, deeply concerned with the nation's present and future. Such a hero acts for the well-being of the entire people, understanding how to preserve peace and harmony without resorting to war. He embodies the qualities of a just and noble leader whose efforts are guided not by personal ambition, but by the desire to ensure the prosperity and unity of the homeland (Batyrlar zhyry, 1989).

School instruction and training are organised according to the age and psychology of the students. To educate youngsters about literature and *zhyr*, as well as to instill a love of reading and a passion for the art of speaking.

It is advised focusing on the following features to accomplish this purpose:

- focusing on the intellectual development of the student in a short period of time;
- activity of the teacher and the student should match;
- responsibility in teacher-student relationship;
- effective use of various methods during the lesson and increase the student's interest in education.

V.V. Golubkov, a methodologist-scientist, outlines in his book "Methods of teaching the literature" that the primary basis of expertise in teaching is conducting daily classes based on real-life experience along with distinctive views, and owing to such an experience every educator possesses his specific technique. "If the instructor is intelligent, insightful, and skilled, it is reasonable to assume that he has extensive knowledge in his field. If he loves children and has much pedagogical experience, he is an expert in his industry and each of his lessons leaves a deep-

seated impression on the student's memory" (Golubkov, 1962).

The instructor employs a variety of teaching approaches during the class. Questionnaire, story-telling, question-and-answer session, discussion, conclusion, analysis, text reading, etc. According to the famous scientist M.I. Skatkin, "the method is the way the teacher leads the student to learn, the way to develop his mental power" (Skatkin, 1992).

Modern local pedagogy supports this viewpoint, categorizing the teaching approaches into four groups. They include:

- explanatory methods
- reproductive methods
- problem methods
- heuristic methods

Through research techniques, it guides the learner towards knowledge and opens the door to intellectual growth.

Scholars such as A. Koshimbaev (Koshimbaev, 1969), A. Qonyratbaev (Qonyratbaev, 1966), T. Zhumazhanova (Zhumazhanova, 2009), T. Sabyrov (Sabyrov, 2004), and other scholars brief the learners on how to use the certain types of approach in their research involving creativity.

The subject of safeguarding the country's sovereignty from foreign threats resonates across the genres of *zhyr* we are planning to discuss. For instance, in the *zhyr*s Alpamys batyr, Qobylandy batyr, and "Yer Targyn, heroism, patriotism, morality, kindness, and savagery are all referenced in turn. Although *zhyr* is based around a major issue, it also discusses the expectations, customs and traditions, mindset. These *zhyr*s commemorate the country's independence. The portrait of heroes is an indication of bravery, a collection of images depicting the heroic attributes of our nation. A common thread of epics involves extolling heroes' courage and wisdom, presenting them as role models to the wider public, and showing them as kind-hearted individuals taking care of the nation.

Have you heard about this before? - asks and receives responses. The explanatory dictionary defines lesson planning as follows: Lesson planning involves the preparation of teacher-student interactions during the actual period of study. Essentially, it refers to the goals, objectives, principles, methods, and content of the students' educational and development activity, as well as the learning, growth, and maintaining of the students' educational material content. The lesson plan is prepared in the form of a summary. The lesson summary comprises the name of the subject, lesson objectives, phases, equipment, assignments for students at each level, algorithms for completing tasks, extracts from the teacher's speech, or the entire text of the new lesson material (Qazaq tilinin tusindirme sozdig, 2011).

The primary methods orientation adopted in contemporary educational practice at school are categorized by A. Qonyratbayev into four. They are:

1. an explanatory reading method;
2. a narrative method;
3. an experiment method;

4. a visual approach (Qonyratbaev, 1966);

Research techniques introduce students to knowledge and advance intellectual growth and improve the creativity and critical thinking, communication abilities, and responsibility.

The following is a sample of method suggested to be integrated into the Teaching Curricula for a purpose of optimizing the educational process of teaching *zhyr*.

Table 1 – The ways of teaching epic *zhyr*

Entering into the Module	Questions aimed at determining and comprehending the student’s education level:		
<p>Lesson subject: The ways of teaching epic <i>zhyr</i> Is there any difference between epic and lyrical epic compositions? 1. Why do we call «Alpamys batyr, «Giant Yer Tunga, «Qobylandy batyr <i>zhyr</i> as epic <i>zhyr</i>? 2. What is the subject of <i>zhyr</i> and what dream of people is it based on? Lesson objectives: For all students: They are able to rewrite the extracts from epic <i>zhyr</i> with creativeness. Teaching the values: Teaching to heroism, bravery and love for the Motherland based on the common national idea «Mangilik el. Students' creativeness and critical thinking, communicative skills and responsibility improves through this. Patriotism towards Kazakhstan and the civil responsibility skills are formed. Lesson practice: Organizational moments for the teacher. What is the meaning of the following sayings: «Heroes are born for their people, «People's honour-hero's honour? Once students answer the question and the discussion is completed, the teacher introduces them with the subject of a new lesson. Lesson highlight: Students have a freedom of choice. Introduction to a new lesson</p>			
Brainstorming		Goal	Formative assessment
Performing a mental analysis connecting the previous lesson with the new. The students ask each other a question, share the ideas.	Performing a mental analysis connecting the previous lesson with the new. The students ask each other a question, share the ideas. What is the meaning of the following sayings: «Heroes are born for their people», «People's honour-hero's honour»? Once students answer the question and the discussion is completed, the teacher introduces them with the subject of a new lesson.	Improving the critical thinking. Its effectiveness. Improving the cognitive skills of the student. Analysis. Giving leading questions using the dialogue.	We say «well done to students, that shared their ideas properly and participated in the discussion actively.
Middle of the lesson meanings comprehension.	Heroism of heroes with their nation. Hero is a protector of the nation. The main subject of <i>zhyr</i> is a hero protecting the nation.	Descriptor. The students complete the task, express their opinion clearly. The people praised the heroism of the heroes.	Working with the textbook notebook and etc.
Problem solving			
Group work	Analyzing the sayings	Descriptor	



The students are divided into groups and write a short story preserving the compositional structure of the epic zhyr (Qobylandy batyr).	What do the following mean: «The hero is recognized with the hero in the battle, «Many friends are a protection from the enemies, can the friend be found within enemies, not within the country? «Where there are no great expectations? How can we find out that the horse is partner of the hero, as identified by the people in article «Horse is hero's wings?	Analyzing the saying «Riding a horse and carrying a flag and writing a story on this subject.	Working with the textbook, notebook.
Deep study. End of the lesson. Mental analysis. Reflection.	Free microphone method. Concluding the lesson the teacher listens to the students' viewpoints, reflection. Objective: The student learns to analyze the knowledge obtained. Effectiveness. Identifies the students' opinion on subject. Analysis. The conclusion method is defined.	Students prepare a lesson conclusion for today sharing their opinion on lesson objective, subject.	The teacher assesses the students' knowledge. The assessment is provided like, «Correct, «I agree, «To be completed.
Conclusion			
Deep study	1.Epic zhyr comprehension, students' self-activity is allowed. 2.The main difference in epic zhyr – carrying a major purpose of describing and beautifying.		
	Comprehension speech of the teacher, asking student a question and receiving the answer.		
	During the deep study block the student will be interested in the text, performs the mental analysis.		

Incorporating *zhyr* into classroom methodology contributes to teaching far more than a simple language exercise; it provides an integral educational practice that enhances students’ verbal skills, intellectual growth, and spiritual development. Immersion into this traditional genre evolves learners’ knowledge of language and their ability to express ideas clearly, also exploring the perspectives, improving cultural awareness, and deepening their affection towards the national heritage. Through special engagement with *zhyr*, students develop necessary skills for critical thinking, creative expression as well, and, most importantly, reflective cognition - a skill that allows them to reflect the lessons learnt from the past with their own experiences.

Results and discussion

This section presents a quantitative analysis of student performance data taken from the epic *zhyr* instructional module. The dataset comprises anonymized

assessment scores from a cohort of 34 Grade 6 students across three sequential evaluations: an initial diagnostic (SAU/ SOR), a mid-term benchmark (SAT/ SOCH), and a summative final assessment (final) from secondary school students' database Okulyk (www.okulyk.kz).

To facilitate a multi-layered examination of learning outcomes, several analytical approaches were adopted. First, students were classified into performance tiers (high, medium, low) based on cumulative score distributions across all assessments, with tier thresholds determined by natural breaks within the cohort's data. Second, individual progress was identified based on the score change between the SOCH (SAT) and final assessments; improvement or decline is visually coded (green/red) in the corresponding figures. Third, Pearson correlation coefficients were computed to evaluate the relationships among the three assessments, and histograms along with density plots were used to examine score distributions and regular features. All graphical representations were generated using Chart.js (v4.x) (www.chartjs.org) and DeepSeek (<https://deepseek.ai>), and are fully interactive in the digital version of this report.

The following subsections detail the findings, integrating these visualizations to address patterns in performance stratification, assessment consistency, longitudinal progress, and cohort differentiation.

Performance Tier Overview:

The student cohort is predominantly composed of medium performers, suggesting that the core instructional methods are effective for the majority. However, a weighty subset falls into lower performance tiers, identifying a clear need for targeted academic support and intervention (reference to figure 1).

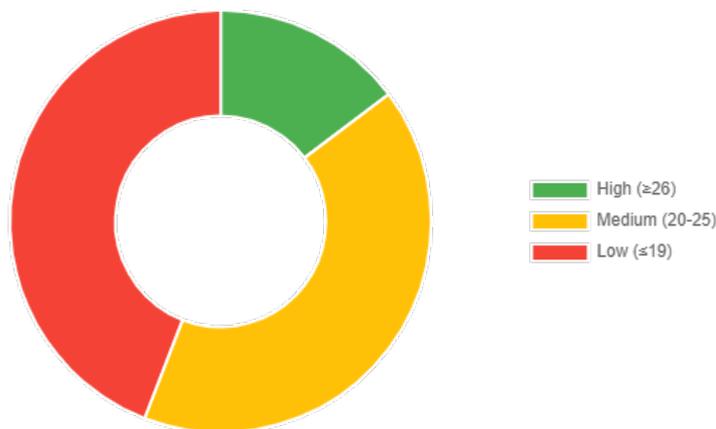


Figure 1 – General performance

Remarks: prepared based on the data from Okulyk database (www.okulyk.kz).

Descriptive analysis of performance categorization reveals a distribution where the majority of the cohort (61.8%, $n \approx 21$) is classified within the medium performance tier. This finding suggests that the core instructional design of the

epic *zhyr* module is appropriately calibrated for the central tendency of the learner population. However, a substantive proportion of students (26.5%, $n \approx 9$) reside in the lower performance tier, indicating a distinct sub-cohort for whom the standard instructional pace or method may be insufficient, thereby necessitating targeted pedagogical support (Tomlinson, 2014).

Assessment Score Distributions and Psychometric Consistency:

Final scores exhibited the widest range, indicating differentiated learning outcomes and a broad spectrum of mastery by the term’s end. The score distributions for Summative Assessment for the Unit (SOR) and Summative Assessment for the Term (SOCH) were notably similar, suggesting consistent student performance patterns in the early and middle phases of the module (reference to figure 2).

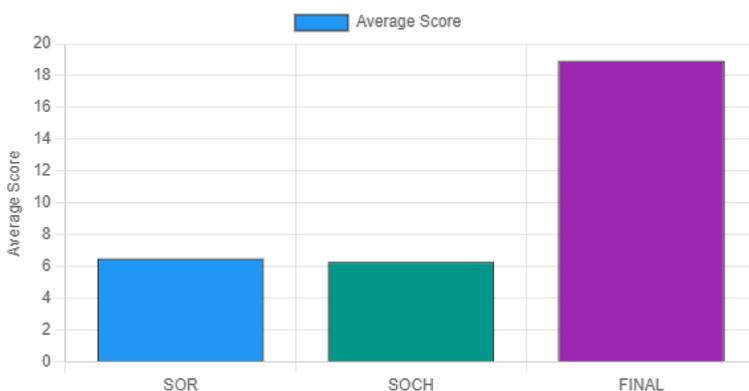


Figure 2 – Score distribution

Remarks: prepared based on the data from Okulyk database (www.okulyk.kz).

The correlation matrix reveals strong positive relationships between all assessments ($r = 0.68-0.72$), validating the internal consistency of the evaluation framework (reference to figure 3).

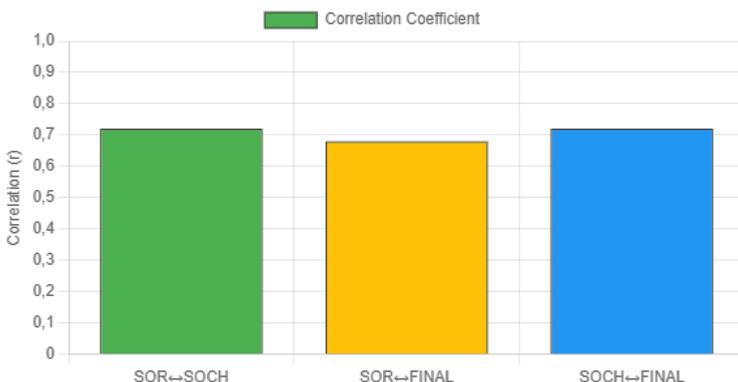


Figure 3 – Correlation matrix

Remarks: prepared based on the data from Okulyk database (www.okulyk.kz).

A correlation matrix of the three assessment scores demonstrates robust, positive intercorrelations, with coefficients ranging from 0.68 to 0.72 (all $p < .001$). These strong relationships provide evidence for the concurrent and predictive validity of the assessment battery, confirming that they measure a related construct—presumably, mastery of the module’s core learning objectives. Notably, the SAT (SOCH) exhibits the strongest bivariate correlation with the final score ($r = 0.72$), establishing it as the most potent mid-term predictor of summative performance within this framework.

Individual progress and predictive utility of mid-term assessment:

This mixed trajectory features the variable impact of the latter instructional phase and pinpoints students (marked in red) requiring immediate academic attention (reference to figure 4).



Figure 4 – Individual progress

Remarks: prepared based on the data from Okulyk database (www.okulyk.kz).

Longitudinal analysis of score changes from the SAT (SOCH) to the final assessment reveals heterogeneous trajectories. Specifically, 44% ($n=15$) of students exhibited score improvement, 32% ($n=11$) experienced score decline, and 24% ($n=8$) demonstrated no change. This variance in second-phase learning outcomes underscores the differential impact of later module instruction and serves to identify individuals (represented in red) who may require urgent academic intervention or review.

Further elucidating this relationship, a scatter plot of SAT (SOCH) against final scores, fitted with a linear regression line, yields a coefficient of determination of $R^2 = 0.52$. This indicates that approximately 52% of the variance in final scores can be explained by mid-term performance. This finding not only reinforces the predictive utility of the SOCH assessment but also provides a quantitative tool for educators to model expected final outcomes and proactively identify students deviating negatively from this trend (reference to figure 5).



Figure 5 – Score description

Remarks: prepared based on the data from Okulyk database (www.okulyk.kz).

Tiered Performance and Group Comparisons:

A clear performance gradient is evident across all assessments for each tier. High performers consistently excel in all metrics, while lower-tier students struggle, underscoring the presence of systemic rather than assessment-specific challenges (reference to figure 6).

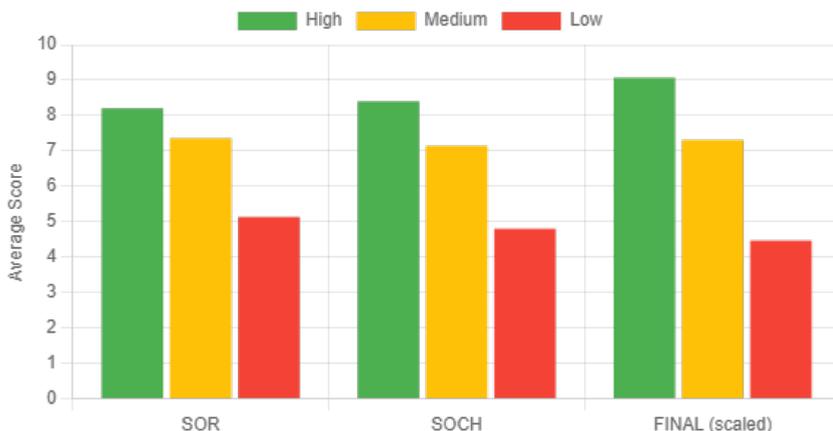


Figure 6 – Performance gradient

Remarks: prepared based on the data from Okulyk database (www.okulyk.kz).

This pattern is maintained across all three evaluation points, indicating that tier membership is stable and performance gaps are pervasive rather than assessment-specific. The consistent excellence of the high-tier group across all metrics suggests a cohort that has fully engaged with and mastered the module’s content.

The direct comparison between top and bottom performers shows a stark, consistent divide across every assessment. This contrast highlights the polarization

within the cohort and the need for strategies that address both enrichment and foundational support (reference to figure 7).



Figure 7 – Performance comparison

Remarks: prepared based on the data from Okulyk database (www.okulyk.kz).

A focused comparison of the extreme performance groups (top vs. bottom performers) via a multi-axis profile chart illustrates a pronounced and comprehensive disparity across every assessment domain. The lack of overlap in these profiles demonstrates a striking polarization within the classroom, pointing to deep-seated differences in prerequisite knowledge, learning strategies, or engagement that the standard module delivery did not ameliorate (Peters et al., 2020).

Distributional Characteristics of Summative Outcomes:

The histogram of final scores approximates a regular distribution but with a pronounced spread. This wider dispersion confirms that the final assessment successfully differentiated student outcomes, capturing a full range of competency levels achieved by the end of the module (reference to Figure 8).

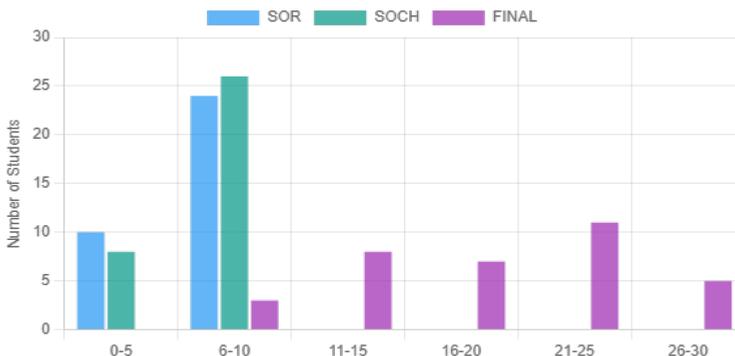


Figure 8 – Score and student number ratio

Remarks: prepared based on the data from Okulyk database (www.okulyk.kz).

This analysis validates the epic *zhyr* module's efficacy for the core student group while identifying key areas for instructional refinement. The strong predictive relationship between SAT (SOCH) and final performance enables early identification of at-risk learners, supporting proactive intervention. Notable performance polarization and score declines among a subset of students (32%) highlight the need for intensified, differentiated support in the latter instructional phase. Moving forward, targeted strategies should focus on bridging the achievement gap—leveraging predictive analytics for early support, enhancing responsiveness for declining performers, and utilizing high achievers as pedagogical assets. Implementing such data-informed adjustments will be fundamental in advancing toward more equitable and adaptive learning outcomes.

Conclusion

In conclusion, the study demonstrates that implementing a well-structured, interactive method to teaching Kazakh epic poetry could significantly strengthen students' literary analytical abilities, creative expression, and cultural identification and intends to stress that teaching epic *zhyr* is not merely an exercise in literary interpretation. Rather, it represents an extensive and multifaceted educational process, integral to fostering intellectual, ethical, and spiritual development. Through the immersive engagement with *zhyr*, learners are systematically exposed to foundational societal ideals—heroism, patriotism, and justice—within a narrative framework that simultaneously improves their capacities for critical analysis, creative synthesis, and profound reflective awareness. As the evidence affirms, folklore serves as an invaluable educational reservoir one that methodically cultivates empathetic understanding, refines moral reasoning, and strengthens cultural identity (Kholmurodova, 2024; Pires, 2011).

The methodological spectrum analyzed—spanning from traditional explanatory and heuristic techniques to contemporary, dialogic practices of interactive reflection—serves to interpret the essentially dynamic and co-constructive nature of the learning exchange. This pedagogical relationship positions both teacher and student as active, collaborative agents in the processes of conceptualization and the internalization of cultural values. Furthermore, the integration of modern educational technology and artificial intelligence tools presents consequential prospects for enhancing student engagement and democratizing access. These digital methodologies offer innovative approaches to the analysis, visualization, and performative revitalization of traditional texts, thereby ensuring the vitality of this oral heritage within modern educational paradigms without compromising its inherent artistic and emotional authenticity.

Effective teaching of the epic form of *zhyr* not only goes beyond the goals and objectives of the curriculum but also plays a dominating role in the formation of individuals who are intellectually independent, spiritually rooted, and meaningfully connected to their national heritage. This process is in line with the wise words of the renowned Kazakh poet Maghzhan Zhumabayev, who said: “Since the child of

each nation serves for his nation among his own nation, it is obligatory to educate the child with the values of that nation (Qazaq til – Qazaqstan mektebinde, 2010).

The positive correlation between active learning strategies and academic performance underlines the importance of flexibility in learning and teaching. Therefore, inculcating in students a rich and critical understanding of *zhyr* goes beyond being a cultural phenomenon and becomes an important and effective tool in the making of thoughtful and ethically and culturally aware citizens who are capable of coping with the complexities and challenges of the modern global landscape. Future attempts to implement this should also include narration and creative elements that are effective in focusing on the aesthetic and emotional qualities of the *zhyr* genre.

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