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TEACHING ALASH FIGURES IN HIGHER EDUCATION THROUGH STORYTELLING AND DRAMATIZATION

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Abstract. This study investigates the use of storytelling and dramatization in university teaching of Alash figures and works of early twentieth-century Kazakh literature. The aim was to assess whether these methods contribute to students' historical-literary comprehension, interpretive analysis, creative writing, and motivational-emotional engagement. The research followed a quasi-experimental pretest–post-test design involving 48 second-year philology students at Kazakh National Women's Teacher Training University. Two intact academic groups were designated as the experimental group ($n = 24$) and the control group ($n = 24$). Over eight weeks, students attended sixteen 50-minute sessions. Both groups studied the same literary texts and worked toward the same learning objectives; however, the experimental group completed structured storytelling and dramatization tasks, while the control group was taught through lectures, teacher-guided discussion, and conventional textual analysis. Data were collected using a 20-item historical-literary comprehension test, analytic rubrics for interpretive and creative writing, and a ten-item five-point questionnaire. Descriptive results showed that the groups were comparable at the pretest stage across all four indicators. At the post-test stage, the experimental group obtained higher mean scores in historical-literary comprehension (16.8 ± 1.7 versus 14.6 ± 1.9), interpretive analysis (9.4 ± 1.2

versus 7.8 ± 1.3), creative writing (9.7 ± 1.1 versus 8.5 ± 1.2), and engagement (4.31 ± 0.46 versus 3.58 ± 0.51). In addition, 22 students in the experimental group (91.7%) reported that narrative presentation helped them remember historical information. The findings suggest that the combined use of storytelling and dramatization may support contextual understanding, evidence-based interpretation, creative involvement, and emotional engagement. Given the limited sample, single-institution setting, and absence of inferential statistical testing, the results should be regarded as preliminary.

Keywords: Alash intellectuals, fiction, storytelling, dramatization, literature teaching methodology, historical memory

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ЖОҒАРЫ ОҚУ ОРЫНДАРЫНДА АЛАШ ҚАЙРАТКЕРЛЕРІН СТОРИТЕЛЛИНГ ЖӘНЕ ДРАМАТИЗАЦИЯ ӘДІСТЕРІ АРҚЫЛЫ ОҚЫТУ

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Аннотация. Бұл зерттеу Алаш қайраткерлері мен XX ғасырдың басындағы қазақ әдебиетінің шығармаларын университетте оқытуда баяндау мен драматизацияны қолдануды қарастырады. Мақсат - бұл әдістердің студенттердің тарихи және әдеби түсінігіне, интерпретациялық талдауына, шығармашылық жазуына, мотивациялық және эмоционалды қатысуына ықпал ететінін бағалау болды. Зерттеу алдын ала және кейінгі тестілеумен квазиэксперименттік дизайнды қолдану арқылы жүргізілді. Зерттеуге Қазақ ұлттық қыздар педагогикалық университетінің филология кафедрасының

екінші курсының қырық сегіз студенті қатысты. Екі толық зерттеу тобы бөлінді: эксперименттік ($n = 24$) және бақылау ($n = 24$). Студенттер сегіз апта ішінде он алты 50 минуттық сабақтарға қатысты. Екі топ та бірдей әдеби мәтіндерді зерттеп, бірдей оқу мақсаттарына жетуге тырысты; Дегенмен, эксперименттік топ құрылымдалған баяндау және драматизациялау тапсырмаларын орындады, ал бақылау тобы дәрістер, оқытушы басқаратын талқылаулар және дәстүрлі мәтінді талдау арқылы білім алды. Деректер 20 тармақтан тұратын тарихи-әдеби мәтінді түсіну тесті, интерпретациялық және шығармашылық жазудың аналитикалық критерийлері және он тармақтан тұратын бес тармақтан тұратын сауалнама арқылы жиналды. Сипаттамалық нәтижелер топтардың төрт өлшем бойынша да алдын ала тестілеу кезінде салыстырмалы екенін көрсетті. Тесттен кейінгі кезеңде эксперименттік топ тарихи-әдеби түсінуде ($16,8 \pm 1,7$ vs. $14,6 \pm 1,9$), интерпретациялық талдауда ($9,4 \pm 1,2$ vs. $7,8 \pm 1,3$), шығармашылық жазуда ($9,7 \pm 1,1$ vs. $8,5 \pm 1,2$) және қатысуда ($4,31 \pm 0,46$ vs. $3,58 \pm 0,51$) жоғары орташа балл жинады. Сонымен қатар, эксперименттік топтағы 22 студент (91,7%) баяндау формасы тарихи ақпаратты есте сақтауға көмектесетінін хабарлады. Зерттеу нәтижелері баяндау мен драматизацияның үйлесімі контекстік түсінуді, дәлелді түсіндіруді, шығармашылық қатысуды және эмоционалды жауапты дамыта алатынын көрсетеді. Шектеулі үлгіні ескере отырып, зерттеу бір мекемеде жүргізілді және статистикалық талдаудың болмауына байланысты нәтижелер алдын ала деп саналуы керек.

Түйін сөздер: Алаш зиялылары, көркем әдебиет, әңгімелеу әдісі, драматизация, әдебиетті оқыту әдістемесі, тарихи естелік

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ПРЕПОДАВАНИЕ ДЕЯТЕЛЬНОСТИ ДЕЯТЕЛЕЙ АЛАША В ВЫСШИХ УЧЕБНЫХ ЗАВЕДЕНИЯХ ПОСРЕДСТВОМ СТОРИТЕЛЛИНГА И ДРАМАТИЗАЦИИ

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Аннотация. В данном исследовании изучается использование повествования и драматизации при преподавании в университете материалов о деятелях Алаша и произведений казахской литературы начала XX века. Цель заключалась в оценке того, способствуют ли эти методы развитию историко-литературного понимания, интерпретационного анализа, творческого письма и мотивационно-эмоциональной вовлечённости студентов. Исследование проводилось по квазиэкспериментальной схеме с предварительным и последующим тестированием, в нём приняли участие 48 студентов второго курса филологического факультета Казахского национального женского педагогического университета. Были выделены две полные учебные группы: экспериментальная ($n = 24$) и контрольная ($n = 24$). В течение восьми недель студенты посещали шестнадцать занятий по 50 минут. Обе группы изучали одни и те же литературные тексты и работали над достижением одних и тех же учебных целей; однако экспериментальная группа выполняла структурированные задания по повествованию и драматизации, в то время как контрольная группа обучалась посредством лекций, дискуссий под руководством преподавателя и традиционного текстового анализа. Сбор данных осуществлялся с помощью теста на понимание историко-литературного текста, состоящего из 20 пунктов, аналитических критериев для оценки интерпретационного и творческого письма, а также опросника из десяти пунктов с пятибалльной шкалой. Описательные результаты показали, что группы были сопоставимы на этапе предварительного тестирования по всем четырём показателям. На этапе итогового тестирования экспериментальная группа получила более высокие средние баллы по историко-литературному пониманию ($16,8 \pm 1,7$ против $14,6 \pm 1,9$), интерпретационному анализу ($9,4 \pm 1,2$ против $7,8 \pm 1,3$), творческому письму ($9,7 \pm 1,1$ против $8,5 \pm 1,2$) и вовлечённости ($4,31 \pm 0,46$ против $3,58 \pm 0,51$). Кроме того, 22 студента из экспериментальной группы (91,7 %) сообщили, что повествовательная форма помогла им запомнить историческую информацию. Результаты исследования показывают, что сочетание повествования и драматизации может способствовать контекстному пониманию, интерпретации на основе фактических данных, творческому вовлечению и эмоциональному отклику. Учитывая ограниченную выборку, проведение исследования в одном учреждении и отсутствие статистического анализа, результаты следует рассматривать как предварительные.

Ключевые слова: интеллигенты Алаш, художественная литература, сторителлинг, драматизация, методика преподавания литературы, историческая память

Introduction. The Alash movement brought together intellectuals whose political activism, educational initiatives, literary work, and journalism were inseparable from the struggle for national autonomy and the cultural renewal

of Kazakh society (Amanzholova, 2009). For this reason, Alash occupies a significant place in historical memory and remains an important subject of literary representation. Consequently, literary works portraying these historical figures occupy an important place in university courses on Kazakh literature, enabling students to examine historical events through artistic interpretation rather than factual historical narratives alone.

Despite the growing attention devoted to the Alash movement in higher education, teaching its literary representation remains methodologically challenging. In many university literature courses, instruction still relies predominantly on lectures and textual analysis. Although these approaches provide historical and literary knowledge, they often fail to promote students' emotional engagement, independent interpretation, critical reflection, and creative understanding of literary characters. Contemporary literature teaching methodology increasingly emphasizes active learning methods that encourage students to become active participants in the educational process rather than passive recipients of information.

Storytelling and dramatization represent two active learning methods with considerable educational potential. Storytelling presents educational material in the form of coherent narratives that stimulate imagination, emotional involvement, and meaningful understanding. Dramatization, through role-playing and the enactment of literary situations, allows students to experience historical and artistic events from the perspective of literary characters. Together, these methods transform literature lessons into interactive learning environments where students actively construct knowledge through interpretation, discussion, and creative participation.

However, despite the recognized educational effectiveness of storytelling and dramatization, their systematic application to teaching the literary representation of the Alash intellectuals has received limited methodological attention. Most existing studies investigate these methods in general educational settings or in foreign language teaching, whereas their integrated use in university literature courses devoted to national historical figures remains insufficiently explored.

This situation reveals a contradiction between the educational need to develop students' comprehensive understanding of the literary representation of the Alash intellectuals through active learning methods and the predominance of traditional lecture-based instruction in university literature courses. Consequently, the research problem is to determine whether an integrated instructional model combining storytelling and dramatization can improve students' learning outcomes when studying literary works devoted to the Alash movement.

The purpose of this study is to provide a theoretical and practical justification for the effectiveness of teaching the literary representation of the Alash intellectuals through storytelling and dramatization as active learning methods.

To achieve this purpose, the following objectives were formulated:

- to analyze the theoretical and methodological foundations of storytelling and dramatization in literature teaching;

- to develop lesson models integrating these methods into the study of literary works about the Alash movement;
- to evaluate their educational effectiveness by comparing the learning outcomes of experimental and control groups according to cognitive, emotional, interpretive, and creative assessment criteria.

The object of the research is the process of teaching Kazakh literature at the university level.

The subject of the research is the integrated application of storytelling and dramatization in teaching the literary representation of the Alash intellectuals.

The practical significance of the study lies in the possibility of integrating the proposed instructional model into university literature teaching practice to enhance students' literary interpretation, historical understanding, critical thinking, and creative engagement.

Literature review. Existing studies on Alash-related literature have primarily focused on the depiction of individual historical figures and on literary interpretations of the movement's political and cultural legacy. Gazizov, for example, argues that Azimkan Zhabaihanov in the fourth book of Mukhtar Auezov's *The Path of Abai* can be read as an indirect representation of Alikhan Bokeikhan (Zhumagul, 2017; Gazizov, 2020). The same study also considers the direct portrayal of Alash intellectuals in Muktyzar Titakov's historical drama *Murat ushin maidan [Struggle for an Ideal]* (1935) (Zhumagul, 2017; Auezov, 2014). In contrast, Zhusipbek Aimauytov's *Kartkozha* is used in the present study not as a direct representation of Alash figures, but as a source for reconstructing the social and intellectual context of the period and for examining the historical perspective of an author associated with the Alash movement (Aimauytov, 2012). This distinction is important for the methodology of the study, since each of the three works serves a different function within the proposed instructional model. While previous scholarship has addressed their historical and literary significance, it has not offered or empirically tested an integrated model for teaching this material through storytelling and dramatization.

Scholarship on storytelling offers a broader pedagogical rationale for the proposed model. Ermolaeva et al. define storytelling in higher education as a means of organizing and communicating both explicit and tacit knowledge (Ermolaeva et al., 2017). A systematic review of educational storytelling similarly links narrative construction with cognitive engagement, reflection, and the integration of different types of information (Wu and Chen, 2020). Studies conducted in foreign-language classrooms also show that storytelling may enhance learners' motivation, imagination, emotional involvement, and ability to interpret narrative situations (Baburina and Poletaeva, 2019). At the same time, this body of research does not specifically address Alash-related literary material. Its relevance to the present study is therefore mainly theoretical and methodological: it provides a general pedagogical foundation, but cannot be regarded as direct empirical evidence for the effectiveness of the model tested in this research.

Studies of dramatization have a closer connection with the reconstruction and interpretation of historical situations. Baburina and Poletaeva emphasize that dramatized instruction requires historically appropriate material, a clearly structured dramatic conflict, and a scenario aligned with the objectives of the lesson (Baburina and Poletaeva, 2019; 124). Luo et al., in a systematic review, report positive learning outcomes associated with process drama in foreign-language education (Luo et al., 2024). Lavanya et al. identify improvements in communication, teamwork, and self-efficacy during a role-play intervention with university students (Lavanya et al., 2024), while Korotkova considers role-based discussion and historical simulation as forms of active engagement with historical material (Korotkova, 2001). A broader meta-analysis also confirms a positive relationship between drama-based pedagogy and academic achievement, although it notes methodological limitations in several of the reviewed studies (Lee, 2015). However, none of these publications examines the combined use of storytelling and dramatization in teaching the literary representation and intellectual legacy of the Alash movement. The present study addresses this specific methodological gap.

The scholarly significance of this study lies in bringing together two lines of inquiry that have generally been examined separately: literary scholarship on Alash-related texts and pedagogical research on narrative and drama-based learning. The study shows how different forms of connection between a literary work and the Alash movement, including indirect characterization, direct dramatic representation, and the historical perspective of an Alash-associated author, can be transformed into concrete classroom activities and assessed through observable learning outcomes.

The novelty of the study is not associated with the use of storytelling and dramatization as independent teaching methods. Rather, it lies in designing a context-specific instructional sequence that combines the narrative reconstruction of the historical setting, students' own accounts of selected episodes, role-based interpretation of characters' motives and positions, and reflective written analysis. These activities are systematically linked to cognitive, motivational-emotional, interpretive, and creative criteria for assessing learning outcomes.

The practical value of the study lies in the development of a replicable lesson structure for university courses in Kazakh literature, with the possibility of adapting it to other literary topics grounded in historical material. The proposed materials include storytelling prompts, role descriptions, dramatization scenarios, questions for guided discussion, and unified assessment rubrics.

Materials and methods. The study used a quasi-experimental pretest-posttest design with two intact academic groups. It was conducted at the Kazakh National Women's Teacher Training University in the spring semester of 2024 within the course Kazakh Literature of the Early Twentieth Century. Since the students remained in their established academic groups, individual random assignment

was not applied. The intervention lasted eight weeks and included 16 classroom sessions of 50 minutes each. Both groups studied the same literary works, pursued the same learning objectives, and completed comparable assessment tasks. In the experimental group, instruction was organized through an integrated sequence of storytelling and dramatization, whereas the control group was taught through lectures, teacher-guided discussions, and conventional textual analysis. Both groups were taught by the same instructor, which helped reduce the possible influence of differences in teaching style and assessment practice. The research procedure consisted of three consecutive stages: diagnostic assessment, formative intervention, and post-intervention evaluation.

The study involved 48 second-year philology students enrolled in the course Kazakh Literature of the Early Twentieth Century at the Kazakh National Women's Teacher Training University. Participants were selected through convenience sampling from two intact academic groups. The experimental and control groups each comprised 24 students. The students were between 18 and 20 years of age ($M = 18.9$, $SD = 0.6$), and the sample consisted entirely of women. Participants were included in the final analysis if they attended at least 80% of the instructional sessions and completed both the pretest and the post-test. The baseline results for the two groups are presented in Table 2.

The corpus selected for instruction consisted of three texts that relate to the Alash movement in different ways. Mukhtar Auezov's *The Path of Abai* was used to analyze the indirect representation of Alikhan Bokeikhan through the character of Azimkan Zhabaihanov (Gazizov, 2020). Muktyzar Titakov's historical drama *Murat ushin maïdan* [Struggle for an Ideal] was included because it offers a direct portrayal of several Alash intellectuals and provides suitable material for role-based interpretation (Auezov, 2014). Zhusipbek Aimaulytov's *Kartkozha* served as a basis for reconstructing the social and intellectual context of the period and for examining the historical perspective of an author associated with the Alash movement (Aimaulytov, 2012). Additional historical documents, memoirs, and literary excerpts were used only to clarify the context of the selected episodes. The editions of all primary texts used in the study are specified in the reference list.

The pedagogical experiment consisted of three stages.

Diagnostic stage. Students' initial knowledge of the Alash movement and their ability to interpret literary characters were assessed through questionnaires, classroom observation, and diagnostic tests.

Formative stage. The experimental group participated in a sequence of literature lessons based on storytelling and dramatization. Storytelling activities included teacher narratives about historical events, student-created historical stories, reflective discussions, and interpretation of literary episodes. Dramatization activities involved role-playing, staged literary dialogues, historical simulations, and group performances based on selected literary works. During the same period, the control group studied identical literary texts using traditional lecture-based instruction, textual analysis, and teacher-led discussion.

In the experimental group, each thematic unit was organized in four consecutive stages. First, the instructor presented the historical setting through a structured narrative based on the selected literary and historical sources. Second, students reconstructed a selected episode as a short oral or written story. Third, they interpreted the characters' positions through role allocation, dialogue preparation, and dramatization. Finally, students discussed the relationship between the characters' actions, the literary text, and the historical context, and then completed a reflective written assignment. The control group studied the same episodes and historical material, but without narrative reconstruction or role performance.

Post-intervention assessment stage. Upon completion of the instructional intervention, both groups completed achievement tests and written assignments. Their learning outcomes were compared using common assessment criteria.

Students' learning outcomes were evaluated according to four assessment criteria.

Table 1 — Assessment criteria and diagnostic tools

Criterion	Indicator	Assessment tool
Cognitive	Knowledge of historical events, literary facts, and understanding of characters	Achievement test
Motivational-emotional	Interest in the material, willingness to participate, empathy, and motivational-emotional engagement	Classroom observation, student questionnaire
Interpretive	Ability to analyze literary characters, explain historical motives, participate in discussions	Observation rubric, oral discussion, written literary analysis
Creative	Originality of interpretation, storytelling, role performance, creative writing	Creative assignments and dramatization performance

The historical-literary comprehension test comprised 20 items. Each correct answer was awarded one point, with a maximum possible score of 20. The test assessed students' knowledge of the historical context of the Alash movement, their understanding of the selected literary works, and their ability to relate characters' actions to the social and political circumstances of the period. The student questionnaire included 10 statements rated on a five-point Likert scale, from 1 (strongly disagree) to 5 (strongly agree). It was designed to measure students' interest in the material, perceived memorability of the historical content, willingness to participate in classroom activities, and emotional engagement.

Interpretive writing was assessed using four criteria: the use of textual evidence, explanation of historical motivation, coherence of interpretation, and contextual accuracy. Creative assignments were evaluated in terms of originality, historical plausibility, narrative coherence, and consistency with the literary source. Each criterion was scored from 0 to 3 points, giving a maximum score of 12 points for each assignment.

The instruments were reviewed by three specialists: one in Kazakh literature, one in literature teaching methodology, and one in educational assessment. Written

assignments and dramatization performances were evaluated independently by two raters using a shared rubric. Inter-rater reliability was calculated using the intraclass correlation coefficient and was found to be acceptable ($ICC = 0.86$). The student questionnaire also showed satisfactory internal consistency (Cronbach's $\alpha = 0.84$).

The same assessment criteria and evaluation rubrics were applied in both the experimental and control groups to ensure comparability of results.

Participation in the study was voluntary. Before data collection, students were informed about the aims of the research and the use of anonymized data for scholarly purposes. Written informed consent was obtained from each participant.

Quantitative analysis comprised frequencies and percentages for questionnaire responses, as well as means, standard deviations, and pretest–posttest changes for test results and written-assignment scores. Since no inferential statistical tests were conducted, between-group differences are reported descriptively and should not be interpreted as evidence of a causal effect of the intervention.

Qualitative data drawn from classroom observation notes and students' reflective responses were grouped into four predefined categories: cognitive understanding, motivational and emotional engagement, literary interpretation, and creative performance. The analysis examined recurring patterns in students' responses and compared these patterns across the two instructional conditions.

Results. Table 2 shows the pretest and posttest results for the experimental and control groups. The data are presented descriptively, as no inferential statistical tests were performed. Therefore, the observed differences reflect the direction and extent of change within this sample and should not be interpreted as evidence of statistical significance or a causal effect of the intervention.

Table 2 — Pretest and post-test results of the experimental and control groups

Indicator and scale	Experimental group pretest, M $\pm$ SD	Experimental group post-test, M $\pm$ SD	Control group pretest, M $\pm$ SD	Control group post-test, M $\pm$ SD	Difference in change
Historical-literary comprehension, 0–20	11.6 $\pm$ 2.1	16.8 $\pm$ 1.7	11.7 $\pm$ 2.0	14.6 $\pm$ 1.9	2.3
Interpretive analysis, 0–12	6.1 $\pm$ 1.3	9.4 $\pm$ 1.2	6.2 $\pm$ 1.4	7.8 $\pm$ 1.3	1.7
Creative writing, 0–12	6.5 $\pm$ 1.2	9.7 $\pm$ 1.1	6.5 $\pm$ 1.3	8.5 $\pm$ 1.2	1.2
Motivational-emotional engagement, 1–5	3.18 $\pm$ 0.52	4.31 $\pm$ 0.46	3.21 $\pm$ 0.49	3.58 $\pm$ 0.51	0.76
<i>Note:</i> M = mean; SD = standard deviation. The difference in change was calculated as (experimental group post-test – pretest) – (control group post-test – pretest). The historical-literary comprehension test had a maximum score of 20 points, while interpretive analysis and creative writing were assessed on 12-point scales. Motivational-emotional engagement was measured on a five-point Likert scale.					

At the pretest stage, the experimental and control groups demonstrated broadly comparable descriptive results across all four assessment criteria: historical-literary comprehension, interpretive analysis, creative writing, and motivational-

emotional engagement. By the posttest stage, the experimental group reached a mean historical-literary comprehension score of 16.8 ± 1.7 , whereas the control group scored 14.6 ± 1.9 . Mean creative-writing scores were also higher in the experimental group than in the control group, at 9.7 ± 1.1 and 8.5 ± 1.2 , respectively. In addition, 22 out of 24 students in the experimental group (91.7%) reported that presenting historical information in narrative form facilitated memorization. Taken together, these findings indicate more favorable descriptive dynamics in the experimental group; however, since inferential analysis was not conducted, the statistical significance of these differences was not established.

The study has several limitations. First, the sample consisted of 48 students from a single university, which limits the generalizability of the findings. Second, the two academic groups were used in their existing composition and were not formed through individual random assignment. Third, storytelling and dramatization were applied together, so their separate effects could not be assessed. Fourth, the analysis was descriptive and did not include inferential testing of group-by-time differences. The results may also have been affected by the novelty of the activities and by instructor-related factors. Future research should include larger samples from several universities, validated assessment tools, longer observation periods, and statistical analysis of pretest–posttest changes.

Discussion. The observed pattern may be explained by the differing cognitive and interpretive demands of the two activities. Storytelling helped students structure fragmented historical information as a coherent causal narrative, while dramatization required them to connect textual evidence with the motives and positions of literary characters. This interpretation is in line with studies linking narrative construction to engagement and reflection (Ermolaeva, 2017; Wu and Chen, 2020; Flanagan, 2015), as well as with research on role-based and drama-based learning (Baburina and Poletaeva, 2019; Luo et al., 2024; Lavanya et al., 2024; Korotkova, 2001; Lee, 2015).

These findings should be interpreted with caution. They do not demonstrate the independent effectiveness of either method, since storytelling and dramatization were applied as a combined intervention. As a result, the study design does not allow the specific contribution of each method to be assessed separately. In addition, the use of intact academic groups means that novelty effects, instructor influence, and pre-existing group differences cannot be fully ruled out. Therefore, the study offers preliminary evidence of pedagogical feasibility rather than a conclusive causal evaluation.

Conclusion. The study offers preliminary evidence that a structured combination of storytelling and dramatization may enhance students' engagement with literary material related to the Alash movement. In the present sample, the experimental group showed more pronounced descriptive improvement than the control group in historical-literary comprehension, interpretive analysis, and creative writing. These results suggest the pedagogical feasibility of the proposed

model. However, because the study did not include inferential statistical testing or individual random assignment, the findings should be interpreted with caution and cannot be regarded as conclusive evidence of a causal effect.

The study's theoretical contribution is the identification of three pedagogical functions of Alash-related literary material: the indirect representation of historical figures, their direct dramatic representation, and the reconstruction of the period through the perspective of an author associated with the Alash movement. These functions are linked to specific learning activities and to assessment criteria covering cognitive, motivational-emotional, interpretive, and creative dimensions.

The practical contribution of the study is a structured four-stage instructional sequence that includes contextual storytelling, students' narrative reconstruction, role-based interpretation, and reflective literary analysis. This model may be applied to other historically grounded topics, provided that instructors carefully verify historical sources, differentiate between direct and indirect forms of literary representation, and apply consistent assessment criteria. Future research should examine the proposed model using larger samples from multiple institutions and apply inferential statistical methods to determine whether the observed differences are statistically reliable.

Based on the findings of the study, the following recommendations are proposed:

1. Development of instructional resources. Prepare teaching materials, including storytelling scenarios, dramatization scripts, and methodological guidelines based on literary works about the Alash movement to support university literature instructors.

2. Professional development for teachers. Incorporate training on storytelling and dramatization into teacher education and professional development programs to strengthen instructors' competencies in active learning methods.

3. Digital formats also warrant further examination. Future studies could assess whether digital storytelling, multimedia narrative tasks, and online role-playing offer additional pedagogical value compared with the non-digital instructional model examined in the present study.

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