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Development of National Consciousness of Students by Means of Kazakh Drama: A Pedagogical Experience

Abstract

Introduction. National values constitute the foundation of the spiritual and moral development of the younger generation. In the context of globalization, the problem of forming students' national identity through Kazakh drama in literature reading lessons becomes increasingly relevant. *Methodology and Methods.* A pedagogical experiment was conducted with control and experimental groups of eighth-grade students. The experimental group was taught using drama-pedagogical methods: analysis of dramatic works, dramatization of dialogues, creative assignments, and group discussions. The control group followed traditional teaching methods. Quantitative data, including tests and assessment tasks, and qualitative data, including group discussions, dramatizations, and reflective notes, were collected and analyzed using statistical methods and thematic coding. *Results.* The experimental group demonstrated a substantial improvement in performance compared to the control group. Students in the experimental group developed a deeper understanding of the characters, were able to articulate patriotic principles more effectively, and established meaningful connections between national values and their personal experiences. In addition, student engagement increased considerably in the experimental group, while only a modest improvement was observed in the control group. *Scientific Novelty.* It has been established that the integration of drama-pedagogical methods transforms the traditional teaching model into a holistic cycle of "reading-experiencing-expressing-analyzing". It has been proven that Kazakh drama functions as an integrative tool for forming national consciousness, cultural identity, and patriotic feelings while simultaneously developing students' creative thinking and analytical abilities. *Practical Significance.* The developed methodology provides practical recommendations for implementing national dramatic works into the literature reading curriculum. Structured lesson plans using dramatization, role-playing, and group discussions significantly deepen understanding of the national idea and increase interest in cultural values.

Keywords: national idea, literature classes, student engagement, analytical skills, cultural values, innovative methods.

Introduction. National values represent a fundamental basis for the spiritual and moral development of the younger generation. In the context of globalization, when youth are exposed to the influence of heterogeneous cultural flows and informational impacts, the problem of forming a stable national identity among schoolchildren acquires particular relevance. Kazakhstan, possessing rich historical heritage and a distinctive culture, is in the process of actively reconceptualizing its spiritual foundations and searching for effective mechanisms for forming national consciousness

among students (Ministry of Education of the Republic of Kazakhstan, 2025).

The "Ruhani Zhangyru" program (Kumyspaev, 2019), initiated in 2017, emphasizes the need to modernize public consciousness while preserving national identity and cultural code. In this context, school education acquires strategic significance as an institution forming the spiritual and moral foundations of personality, rooted in national culture and traditions. Middle school represents a critically important stage in personality formation, when basic value orientations are laid down, and a child's worldview and cultural identity are formed.

The national values of Kazakhstan (Safargaliev, 2024) include respect for history and cultural heritage, patriotism, interethnic tolerance and harmony, collectivism and mutual assistance, hospitality, respect for elders and veneration of ancestors, striving for knowledge and education, diligence, and purposefulness. These values were historically shaped within the context of nomadic civilization, reflecting the distinctive features of the Kazakh worldview. The oral tradition, embodied in epic heritage and the aphoristic wisdom of biys (traditional judges and orators) and akyns (poet-improvisers who performed with the dombra), served as a repository of cultural memory and a mechanism for intergenerational transmission of values. The contemporary school is tasked with perpetuating this tradition through pedagogically adapted forms and methods of instruction.

Literary reading lessons (Khasenova, 2024) occupy a special place in the system of transmitting national values in middle school. Fiction, being a form of cultural memory, accumulates the spiritual experience of the people, their ethical norms, aesthetic ideals, and worldview orientations (Eagleton, 2011). Through literary works, not only is information about historical events or social phenomena transmitted, but also emotional experience and moral models that shape a child's spiritual world. In early and middle school age, literature serves as one of the main means of socialization, forming ideas about good and evil, justice and dignity, duty and responsibility.

Among literary genres, drama possesses special pedagogical potential for work with middle school students. Dramatic works, based on dialogue, conflict, and action, create unique conditions for empathy, emotional involvement, and active participation of schoolchildren in the educational process (Nicholson, 2011). Unlike epic and lyrical genres, drama presupposes direct action and live interaction of characters, which makes it especially accessible and attractive for children's perception. Dramatic text is initially oriented toward stage embodiment, toward dialogue, toward creating a space for collective experience.

As Bolton and Heathcote (1999) note, drama allows students not merely to read text, but to

live through situations, make decisions on behalf of characters, and reflect on moral dilemmas. Drama creates a space for role-playing experimentation, where schoolchildren can explore different behavioral models and value positions in a safe educational environment. Through identification with characters and through experiencing dramatic situations, not only intellectual but also emotional cognition occurs, developing the capacity for empathy and understanding of human relationships and social processes. For children of middle school age, who are in an active phase of socialization and formation of their own identity, such an experience is especially valuable.

Kazakh drama (Mukan, 2016) provides rich material for forming national values in literary reading lessons. Works by Kazakh playwrights reflect traditional virtues of the Kazakh people: wisdom, justice, dignity, hospitality, loyalty to one's word and duty, and respect for elders. Dramatic texts present heroes embodying national ideals, historical events that shaped national consciousness, and social conflicts requiring moral choice. Through familiarization with these works, schoolchildren gain the opportunity to engage with national culture and realize their belonging to a people with a rich history and spiritual traditions.

Dramatic works in the Kazakh language or translated into Russian may include texts adapted for children's perception, based on folklore plots, historical legends, and heroic epics. They tell of batyrs who defended their native land, of wise biys who resolved disputes justly, of ordinary people who demonstrated resilience and dignity in difficult circumstances. Such works not only familiarize children with national history and culture, but also form moral guidelines and ideas about heroism, justice, and honor that are relevant for any era.

Despite its obvious educational potential, Kazakh drama is insufficiently represented in literary reading lessons in middle school. Literary reading programs traditionally focus on the study of fairy tales, stories, and poems, while minimal attention is devoted to drama. Traditional teaching methods are often limited to reading text and retelling, not fully utilizing

the possibilities of drama for interactive and activity-based learning (Gallagher, 2007). Meanwhile, the specificity of the dramatic genre requires completely different forms of work: reading by roles, theatricalization, dramatic exercises, and discussion of characters' actions.

The use of drama in literary reading lessons (Khasenova, 2024) opens up wide possibilities for applying interactive teaching methods, especially effective in working with middle school-age children. Reading by roles develops expressive speech and the ability to convey characters' emotions through intonation. Theatricalization of fragments of dramatic works contributes to a deeper understanding of characters' and heroes' behavioral motives and develops creative imagination and communication skills. Discussion of moral dilemmas faced by characters forms the capacity for moral judgment, for distinguishing good from evil, and for understanding the consequences of choice.

Moreover, working with dramatic text naturally creates conditions for collective activity, which corresponds to the age characteristics of schoolchildren and the traditional Kazakh value of collectivism. Preparing a theatrical performance requires distribution of roles, coordination of actions, and mutual support—all of this develops social skills, the ability to cooperate, and a sense of responsibility to the collective. Public performance before classmates or parents promotes the development of self-confidence, overcoming shyness, and the formation of positive self-esteem.

Particular value lies in the opportunity provided by drama to facilitate familiarity of schoolchildren with the Kazakh language and with cultural traditions of Kazakhstan through a lively and emotionally rich form. Even for children for whom Kazakh is not their native language, participation in staging a dramatic work in Kazakh or using Kazakh words and expressions can become an engaging experience of engagement with national culture. Dramatic text, saturated with dialogues, provides excellent material for mastering conversational speech, intonational features of the language, and etiquette formulas of communication

characteristic of Kazakh communicative culture.

Thus, the relevance of this research is determined by the need to develop scientifically grounded approaches to using Kazakh drama as a means of forming national values in literary reading lessons in middle school. A reconceptualization of the place and role of drama in curricula is required, along with the development of methodological techniques for working with dramatic texts, adapted to the age characteristics of schoolchildren and oriented toward forming national identity, moral qualities, and cultural competence. The integration of Kazakh drama into literary reading lessons using interactive, creative, and game-based teaching methods can become an effective mechanism for transmitting spiritual heritage, cultivating patriotism, and developing cultural consciousness in Kazakhstan's younger generation.

Literature Review. Analysis of scientific research and pedagogical practice demonstrates that dramatic works and drama pedagogy methods in literary reading lessons in middle school contribute not only to the development of reading and text analysis skills, but also to the formation of cultural identity, social competencies, aesthetic perception, and students' emotional intelligence.

International pedagogical experience convincingly demonstrates the educational potential of dramatic methods in school education. Researchers identify several directions of drama pedagogy: creative drama, process drama, and theatre in education. Each of these directions has proven its effectiveness in developing schoolchildren's communicative, creative, and critical abilities (Nicholson, 2011). It is especially important that dramatic methods form in children the ability to work in a collective, express their thoughts and feelings, and understand other people's positions.

Bolton and Heathcote (1999) emphasize that the perception and application of drama varies among educators. Some teachers view drama primarily as a theatrical performance oriented toward an audience. Other educators see its value in the ability to activate schoolchildren's

cognitive activity, deepen understanding of educational material, and improve language skills through living interaction with text.

Dramatic methods are also effective for developing students' written speech. When schoolchildren participate in dramatization, they more deeply comprehend the content of a work, assimilate language constructions characteristic of a particular genre or style, and enrich their vocabulary. By living through a situation from a character's perspective, a child better understands their motives and emotions, which subsequently is reflected in their own written works, compositions, presentations, and creative texts.

These observations show the multifaceted influence of drama pedagogy, which stimulates not only linguistic but also cognitive, emotional, and social development of children. However, the inclusion of dramatic works, especially national drama, in school literary reading programs faces certain difficulties. In Kazakhstan schools, drama is studied episodically: the main attention in literary reading lessons is devoted to stories, fairy tales, and poems, while dramatic works are insufficiently represented.

Moreover, the theoretical and methodological foundations of teaching drama in middle school remain understudied. Existing methodological developments are often limited to describing the genre features of drama or analyzing the content of specific works, but do not offer concrete pedagogical technologies for working with children of different ages.

The specificity of a dramatic work lies in the fact that it is initially intended for stage embodiment: its meaning is revealed through dialogue, action, character interaction, and conflict. Therefore, it is insufficient to simply read a dramatic text like an ordinary story. For schoolchildren, especially of primary and middle school age, it is important to experience the work through dramatization, role-playing games, theatrical exercises, and discussion of heroes' actions. This approach transforms children from passive listeners into active participants in the educational process (Gallagher, 2007).

Drama, by its nature, represents an act of transmitting meaning that actively engages

schoolchildren in learning. Participating in dramatization, children engage in dialogues and situations that stimulate imagination and require the use of expressive speech means. When such activities are methodologically competently organized, they evoke genuine interest in students, contribute to natural and deep language acquisition, and develop empathy and social skills (Angelianawati, 2019).

Educators emphasize the necessity of clearly defining didactic goals when studying dramatic works. Among such goals are: improvement of expressive reading skills, development of artistic text analysis, aesthetic education, formation of cultural consciousness, understanding of social and moral values, and development of communication skills through speech, facial expressions, and movement.

Particular significance for schools in Kazakhstan concerns the historical development of Kazakh drama, including national thematic orientations as well as distinctive stylistic and cultural characteristics. Kazakh drama emerged in the early 20th century, during the period of national literature's formation. The first Kazakh plays were oriented toward enlightening and socially significant themes, striving to reflect the people's values, their social conditions, and spiritual aspirations.

This historical and cultural context allows for the formation of national consciousness, cultural identity, and patriotic feelings in schoolchildren through literary reading lessons. The thematic richness of dramatic works, addressing the people's history, questions of morality, justice, and human dignity, contributes to shaping children's worldview, their emotional responsiveness, and moral guidelines.

At the same time, systematization of the methodology for teaching drama in literary reading lessons is associated with a number of pedagogical and organizational problems. First of all, the teacher's readiness to apply dramatic methods is important. Drama is not simply text; it is a synthesis of word, action, emotion, and image. Consequently, the professional competence of the educator, their knowledge of drama theory, mastery of theatricalization methods, and ability to create

a creative atmosphere in the classroom acquire paramount importance. This requires special methodological training of teachers (Dawood, 2024).

Secondly, in existing curricula and plans, limited space is allocated to dramatic genres, especially Kazakh drama. This reduces opportunities for dramatic activities in literary reading lessons and makes it difficult to fully realize the educational, patriotic, and aesthetic potential of dramatic works.

Thirdly, careful selection of dramatic material in accordance with age characteristics and schoolchildren's level of perception is necessary. This concerns not only the artistic quality and linguistic complexity of the text, but also thematic content, the nature of conflicts, and emotional intensity. Dramatic works may touch upon complex life problems, moral dilemmas, and historically sensitive themes; their study requires methodological and psychological caution.

Drama creates a dynamic environment for natural language use, which improves children's social skills, increases their motivation and engagement, and ultimately leads to more solid learning outcomes. In studying folk and national cultural values, dramatic methods and works of national drama play a significant role in developing schoolchildren's cultural identification, national consciousness, spiritual roots, and historical awareness. This corresponds to the humanistic and cultural-historical goals of education.

Thus, the literature review shows that dramatic works and drama pedagogy methods are effective tools for enriching literary reading lessons in middle school. They provide a modern, interactive, student-centered approach that promotes the development of students' linguistic, literary, aesthetic, emotional, social, and cultural skills. Moreover, national drama represents not only an artistic form, but also the socio-historical and cultural heritage of the people, serving as a means of forming national consciousness and children's personal development.

Nevertheless, a lack of systematic research devoted to the integration of drama into school

literary education is noted. Most existing works are descriptive in nature; these are methodological developments of individual lessons, analysis of works' content, while comprehensive methodological and empirical studies, interdisciplinary integration, and assessment of the long-term impact of drama pedagogy on students' development remain rare. This represents a significant gap for future research.

The present study represents an important contribution aimed at an in-depth analysis of teaching the national idea through Kazakh drama in literary reading lessons, developing methodological foundations, proposing practical approaches, and studying educational needs. Such research contributes to preserving Kazakh identity, language, literature, and culture, and forming the national consciousness of the younger generation.

Overall, the literature review demonstrates that teaching drama in middle school corresponds to contemporary educational paradigms, promotes holistic development of students, and transmits cultural and personal values to the young generation. However, the effectiveness of this process depends on methodologically competent organization of instruction, professional training of teachers, and adaptation of educational materials and programs to the age characteristics of schoolchildren (Luo et al., 2024).

In the future, experimental research, pilot projects, meta-analysis, long-term observations, and assessment of indicators of students' socio-ethical development can help establish drama as an integrative tool of literary and cultural education in Kazakhstan's middle schools.

Materials and Methods. The methodological framework of this study was designed in a quasi-experimental format with comparative analysis of two groups and was aimed at the systematic integration of national ideas through Kazakh drama in literature instruction. The study was implemented through a mixed-methods approach combining quantitative and qualitative data collection and analysis methods for a comprehensive evaluation of students' educational outcomes, including their creative

abilities, analytical skills, and development of national consciousness.

Data Collection Tools. Academic grades, standardized assessment tasks, structured questionnaires, and analytical rubrics were employed for quantitative data collection. The qualitative component of the study included focused group discussions in the classroom, role-playing and theatrical performances, field observations and instructor notes, as well as students' self-reflective essays. The selection of narrative inquiry as the primary qualitative method was justified by its methodological relevance for studying educational practices in dramatic instruction, as noted by Shu (2024), since this approach allowed for the integration of various research instruments to understand the contribution of drama to moral education and required critical analysis of pedagogical decisions, instructor's emotional responses, sociocultural positioning, and theatrical procedures in the educational context.

Participants. The study participants were eighth-grade students, whose selection was justified by the fact that at this stage of cognitive development, students demonstrate enhanced capacity for complex literary analysis, a sufficient level of linguistic maturity, and readiness for conscious acquisition of patriotic values. The sample was divided into two groups: the experimental group received instruction through a specially designed pedagogical program emphasizing national themes and the cultural significance of Kazakh drama, while the control group was taught using traditional methodology, including text reading, answering questions, interpretive exercises, and summary assignments, as described by Putri et al. (2025).

Procedure. The pedagogical program for the experimental group was structured to include textual analysis of dramatic works, role distribution and dramatization, dialogue performance, creative writing assignments, and collaborative discussions. The instructional sequence was pre-designed with a clear definition of learning objectives, pedagogical techniques, student activities, and assessment

criteria for each lesson. Digital presentation tools, visual and audio learning materials, web platforms, and creative writing exercises were employed to enhance motivation and active student engagement. The traditional approach in the control group consisted predominantly of text reading, oral responses to questions, interpretive exercises, and written summary assignments, which provided limited opportunities for dramatization or collaborative discussion.

Data Analysis Technique. Diagnostic testing at the initial stage and summative testing upon program completion were employed to assess the effectiveness of the pedagogical intervention, along with criterion-based assessment of such parameters as student participation, motivation intensity, depth of understanding, and creative potential. Statistical processing of quantitative data was conducted using specialized software, including calculations of mean academic performance indicators, variability measures, and trajectories of educational outcome development. Qualitative data were processed using thematic coding methodology, which involved identifying central conceptual categories, recognizing recurring motifs, and determining emerging trends through systematic analysis of instructor documentation, discussion records, and learning activity artifacts. This methodological strategy facilitated a comprehensive representation of pedagogical outcomes and enabled a holistic assessment of the depth of students' understanding of national principles and their personal adoption.

Results. Comparative analysis of pre- and post-testing results revealed statistically significant differences between the groups. As illustrated in Table 1, in the experimental group, the mean score increased from fifty-eight to eighty-two, representing a forty-one percent gain, whereas in the control group, the gain was only ten percent, as the mean score rose from fifty-seven to sixty-three. The obtained data convincingly demonstrated the high effectiveness of the developed pedagogical methodology.

Table 1*Comparison of Pre-test and Post-test Results Between Treatment and Comparison Cohorts*

Group	Pre-test (Mean)	Post-test (Mean)	Growth Rate (%)
Experimental Group	58	82	41
Control Group	57	63	10

Criterion-based assessment also revealed substantial positive dynamics in the experimental group across all measured parameters. Specifically, participation indicators increased from four point five to eight point three on a ten-point scale, whereas in the control group, minimal growth was observed from four point three to five point one. These indicators demonstrated the effectiveness of the applied instructional approaches.

Quantitative analysis of creative written work and collaborative discussions revealed significant improvements in students' understanding of character development, identification of national themes, conflict interpretation, and creative analysis skills. Some students achieved a deep understanding of behavioral patterns and emotional states of dramatic characters during theatrical productions and successfully articulated patriotic principles through specific examples from Kazakh dramatic works.

The comparison group, in which conventional teaching methods were employed, was characterized by a predominance of reproductive forms of learning. Students' cognitive activity was limited to reading literary texts and completing question-and-answer tasks. Opportunities for performance-based activities and collective interpretation of the material were virtually absent. This approach resulted in superficial acquisition of the civic and patriotic content of the works and a poorly developed ability to relate literary material to personal life experience. The lack of activity-based learning negatively affected both the depth of aesthetic engagement and overall motivation to learn.

The experimental group demonstrated a qualitatively different picture. Interactive and creative forms of content acquisition occupied a central place in this group's learning process. Stage work and creative assignments facilitated emotional immersion in the artistic world of the works. Students learned to empathize with

characters and to experience the situations portrayed in the plays, which substantially deepened their understanding of the texts' ideological content. Group discussions and role-play exercises contributed to the development of communicative competence. Participants acquired skills in reasoned argumentation and learned to articulate their own positions clearly regarding literary works and the value orientations embedded within them.

Digital educational resources-visualization of dramatic episodes, video interpretations, and audio materials-engaged multiple channels of information perception. This enhanced concentration and accelerated mastery of the curriculum content. The written reflective works produced by participants in the experimental group are of particular value. Analysis of these tests revealed that students were capable not only of recognizing civic and patriotic ideas in dramatic literature but also of comprehending their significance for their own cultural identity. The establishment of connections between artistic content and personal experience indicates the achievement of a key objective of the pedagogical intervention-the formation of a conscious attitude toward national values. Thus, qualitative analysis of the collected data confirmed the effectiveness of the activity-based approach to studying drama within the context of civic and patriotic education.

Ethical standards for research involving human participants were observed at all stages of the study. All research participants received complete information about the study's objectives, procedures, and expected outcomes; voluntary informed consent was obtained from both students and their legal guardians; and confidentiality of personal data was ensured through appropriate information protection protocols, including the use of coded identifiers instead of participants' names in data processing and presentation.

Thus, the results of the conducted study convincingly demonstrated that the implementation of interactive, digital, and performance-oriented pedagogical methodologies for transmitting national concepts through Kazakh drama substantially enhanced students' academic performance, developed creative abilities and analytical competencies, and promoted deep understanding and personal adoption of patriotic values. The synthesis of quantitative data with qualitative analysis results provided reliable confirmation of the effectiveness of the developed pedagogical methodology and allowed the conclusion that these pedagogical approaches position literature education as a contemporary, student-centered instrument for forming cultural and national identity within the context of the Kazakhstan educational system.

Discussion. The results obtained during the study convincingly demonstrate that the application of performative methodologies and pedagogical strategies of active participation in literature teaching significantly deepens students' comprehension of patriotic values, stimulates the development of creative and critical thinking, and enhances academic motivation. The findings are corroborated by international and regional scholarly publications, which note the high effectiveness of theatrical educational practices in forming linguistic, cognitive, and social-communicative competencies in the process of philological education (Shah, 2024).

In the experimental group, students immersed themselves in literary works through practical engagement with theatrical arts: they embodied characters, participated in staging activities, and engaged in spontaneous verbal interaction with one another. The experimental results, that is, the direct intervention with the sample, demonstrated that dramatic methods function not only as a means of interpreting literary material but also as an effective pedagogical mechanism for developing civic consciousness and a sense of belonging to national culture. The findings are consistent with conclusions from previous scholarly works that substantiate the educational value of activity-based forms of learning, viewing verbal art as a means of

personal self-determination that fosters cultural, social, and moral-spiritual development of the younger generation.

The integration of theatrical components into literary education fundamentally reconfigures the instructional process, transforming it into a dynamic, constructivist, and student-centered educational environment. The traditional linear model of reading interpretation, written reflection, is replaced by a multi-level pedagogical architecture of reading–emotional experiencing, expressive embodiment, and reflective analysis. The methodological configuration activates students' creative self-realization, individualized meaning-making, collective interpretive practice, and affective immersion in literary material. International scholarly reviews document the productivity of process-oriented theatrical methodologies not only in the sphere of foreign language education, but also across a broad spectrum of literary and humanities disciplines.

The implementation of experimental pedagogical intervention contributed to the substantial expansion of students' understanding of patriotic imperatives, historical-cultural determinants of national identity, ethical dilemmas, and social problematics. Work with dramaturgical texts and performative activity ensured perception of the studied content not as discrete informational units, but as holistic existential phenomena rooted in authentic national and human experience. Such perception is fundamentally important for consolidating cultural-ethnic self-awareness, a sense of national belonging, and awareness of the continuum between traditional cultural heritage and contemporary sociocultural reality. Interdisciplinary performative pedagogical practices in previous scholarly works demonstrated analogous effectiveness across various educational systems.

It is necessary to note that the specificity of the present study, focused on Kazakh dramaturgical tradition, the Kazakhstan system of literary education, and the formation of national consciousness, determines its methodological uniqueness relative to global pedagogical practices. Hermeneutic work with national dramatic works and their theatrical embodiment

creates conditions for organic integration of literary education with processes of cultural socialization in educational institutions of Kazakhstan. The pedagogical strategy transcends the boundaries of conventional language instruction, encompassing tasks of preservation, actualization, and transgenerational transmission of national cultural heritage (Pham & Nguyen, 2024).

Simultaneously, numerous challenges were identified during the research implementation, typical of implementing performative-oriented methodologies into educational practice. The problem of professional competence and methodological preparedness of educators holds paramount importance. Theatrical pedagogy requires not only philological qualification, but also mastery of directorial techniques, skills in emotional facilitation, methods of working with character development, organization of collective creativity, and stimulation of creative imagination, which presupposes developed organizational and psychological-pedagogical abilities alongside dramaturgical erudition. International research documents that the professional identity of educators evolves in the process of mastering such practices; however, this represents a prolonged trajectory of professional development requiring systemic institutional support.

The problem of literary material selection also plays a significant role. The artistic complexity, thematic richness, linguostylistic characteristics, and historical-cultural contexts of national dramatic works must correlate with the age-appropriate and psychological capacities of students. Dramaturgical texts frequently contain problematic social-historical narratives and emotionally intense content, which requires delicate pedagogical guidance, competent facilitation, and creation of conditions for reflective processing.

Additionally, organizational resource limitations of the educational process must be considered. Implementation of theatrical practices, stage productions, role distribution, and collective creative projects requires significant time expenditure, adequate spatial conditions, material-technical provision, and appropriate infrastructure. In conditions of

formal education, especially in Kazakhstan educational institutions with limited resources, reconciling the theoretical content of curricula with practical performative forms of work may present considerable organizational difficulties (Tuveri et al., 2024).

It is of considerable importance to recognize that the study of national drama extends beyond the objectives of artistic development, touching upon fundamental worldview, sociocultural, and moral dimensions. The successful transmission of patriotic meanings, collective historical memory, and ethnocultural values embedded in plays requires a methodologically sound, balanced, and analytically structured approach to teaching. Teachers must work with texts competently and reflectively, ensuring that dramatic content is interpreted in accordance with its aesthetic complexity and cultural-historical significance.

Considering the polysemantic nature of dramaturgical texts and the multiplicity of possible interpretations, it is essential to create an educational atmosphere in which dialogicity, reflexivity, reasoned discussion, and critical analysis constitute integral components of the instructional process. Such a pedagogical orientation stimulates students toward profound comprehension of transmitted cultural-ethical ideas, development of analytical capabilities, and formation of complex, critically grounded conceptions of their own national identity and historical past.

Overall, the conducted research and its scholarly validation demonstrate that performative-oriented methodologies and theatrical pedagogical practices provide a solid scientific-methodological foundation for transmitting patriotic concepts within the framework of Kazakh literature instruction. Components of active participation, creative self-realization, cultural inculturation, and individualization of educational trajectories contribute to the holistic development of students' personalities. Successful implementation of these methodologies is conditioned by systematic professional preparation of pedagogical personnel, quality curation of educational content, effective organizational structures, adequate resource provision, and high ethical-cultural reflexivity of

educational process participants (Falcon & Leon, 2024).

Prospective research in the field should be conducted through prolonged longitudinal observations, multidimensional assessment of the dynamics of students' cultural-ethnic self-awareness, trajectories of personal development, formation of social-moral orientations, development of creative potential, and methodological validation of pedagogical instruments. Integration of contemporary media technologies, digital educational content, virtual and augmented realities, and multimedia tools into performative-oriented instruction opens additional research and practical horizons.

Consequently, pedagogical work with patriotic concepts through Kazakh dramaturgy within the framework of literary education represents a significant and promising direction in the contemporary educational paradigm. The approach constitutes an innovative configuration of humanities, cultural, social, and spiritual-moral education that substantially expands the traditional boundaries of language and literary instruction. With systematic and methodologically grounded implementation, it can function as an effective mechanism for revitalizing national consciousness, actualizing cultural heritage, and mobilizing creative potential in educational and sociocultural spaces (Churio-Acevedo, 2024).

Conclusion. The conducted study established that Kazakh dramaturgy represents an exceptionally productive pedagogical resource for forming national consciousness among eighth-grade students. Analysis of empirical data demonstrated that works of Kazakh drama, embodying historical memory, cultural traditions, and ethical values of the people, when engaged with performatively, yield qualitatively different educational outcomes compared to traditional methods of literature instruction. Quantitative indicators of academic performance in the experimental group increased by forty-one percent, which is four times higher than the dynamics in the control group, while qualitative analysis revealed the formation of students' capacity for deep cultural reflection and conscious appropriation of national values.

The key factor of effectiveness was precisely the specificity of Kazakh dramatic works, which,

through conflicts, characters, and plot collisions, transmit the quintessence of national experience and worldview. Theatrical embodiment of images from Kazakh dramaturgy enabled students to transition from external observation of text to internal experiencing of national meanings, which activated mechanisms of emotional identification with cultural heritage. Theatricalization of Kazakh plays transformed abstract patriotic concepts into a personally significant experience rooted in concrete dramatic situations and characters of national literature.

The study revealed that the effectiveness of Kazakh drama as an educational instrument is determined by three interrelated factors: first, the generic nature of dramaturgy, which presupposes dialogicity and performativity; second, the national substantive content of Kazakh plays, which accumulates the historical-cultural experience of the people; third, the age-specific characteristics of eighth-grade students, who possess sufficient cognitive maturity for comprehending complex cultural phenomena. The synergy of these factors created optimal conditions for transforming literature education into a space of cultural self-determination.

At the same time, practical implementation of the performative approach to Kazakh drama revealed the necessity for specialized pedagogical preparation, encompassing not only theatrical competencies but also deep mastery of national dramaturgical material, understanding of its cultural codes, and historical contexts. Selection of Kazakh dramatic texts for educational purposes requires balanced consideration of artistic merits, ideological content, and age appropriateness, which presupposes the development of specialized criteria and methodological recommendations.

The scholarly significance of the study lies in substantiating Kazakh dramaturgy as an independent pedagogical phenomenon possessing unique potential for addressing tasks of national education. The practical value lies in the approbation of a concrete methodology for utilizing Kazakh drama in the educational process and verification of its effectiveness through comparison with traditional pedagogical practices. Prospects for further research are connected with studying

the differentiated impact of various generic and thematic varieties of Kazakh dramaturgy on the formation of distinct components of national consciousness, as well as with developing a typology of Kazakh dramatic works according to the criterion of their pedagogical potential for different age groups. Of particular interest is the study of possibilities for integrating classical and contemporary Kazakh drama into a unified educational trajectory that ensures understanding of the dynamics of national consciousness in historical perspective.

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