MODERN APPROACHES TO TEACHING SAMPLES OF ORAL FOLK ART IN PRIMARY EDUCATION

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Abstract: The article analyses the theoretical foundations and didactic potential of modern approaches to teaching samples of oral folk art in primary education: competency-based, learner-centred and activity-based, integrative, ethnopedagogical, communicative-creative and digital approaches. Through a comparative analysis of traditional and modern models of teaching folklore, the function of each approach in teaching folklore genres and the methods and technologies corresponding to it are identified. A matrix matching folklore genres with modern approaches and a holistic model for teaching a folklore text, consisting of the stages "Perception – Analysis – Creation – Application", have been developed. It is substantiated that when modern approaches are applied not separately but as an interconnected system, folklore samples become an effective means of developing pupils' reading literacy and their communicative, creative and national-cultural competencies.
Keywords: oral folk art, folklore genres, primary education, competency-based approach, integrative approach, ethnopedagogy, digital storytelling, interactive methods, reading literacy.

BOSHLANG'ICH TA'LIMDA XALQ OG'ZAKI IJODI NAMUNALARINI O'QITISHNING ZAMONAVIY YONDASHUVLARI

Annotatsiya: Mazkur maqolada boshlang'ich ta'limda xalq og'zaki ijodi namunalarini o'qitishning zamonaviy yondashuvlari – kompetensiyaviy, shaxsga yo'naltirilgan-faoliyatli, integrativ, etnopedagogik, kommunikativ-ijodiy va raqamli yondashuvlarning nazariy asoslari hamda didaktik imkoniyatlari tahlil qilinadi. Tadqiqotda folklor namunalarini o'qitishning an'anaviy va zamonaviy modellari qiyosiy tahlil qilinib, har bir yondashuvning folklor janrlarini o'qitishdagi vazifasi hamda unga mos metod va texnologiyalar aniqlandi. Folklor janrlari va zamonaviy yondashuvlarning uyg'unlik matritsasi hamda folklor namunasini o'qitishning "Idrok – Tahlil – Ijod – Tatbiq" bosqichlaridan iborat yaxlit modeli ishlab chiqildi. Zamonaviy yondashuvlar alohida-alohida emas, balki o'zaro uyg'un tizim sifatida qo'llanilganda folklor namunalari o'quvchilarning o'qish savodxonligi, kommunikativ, ijodiy va milliy-madaniy kompetensiyalarini rivojlantirishning samarali vositasiga aylanishi asoslandi.
Kalit so'zlar: xalq og'zaki ijodi, folklor janrlari, boshlang'ich ta'lim, kompetensiyaviy yondashuv, integrativ yondashuv, etnopedagogika, raqamli hikoya, interfaol metodlar, o'qish savodxonligi.

СОВРЕМЕННЫЕ ПОДХОДЫ К ОБУЧЕНИЮ ОБРАЗЦАМ УСТНОГО НАРОДНОГО ТВОРЧЕСТВА В НАЧАЛЬНОМ ОБРАЗОВАНИИ

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Аннотация: В статье анализируются теоретические основы и дидактические возможности современных подходов к обучению образцам устного народного творчества в начальном образовании – компетентностного, личностно-ориентированного и деятельностного, интегративного, этнопедагогического, коммуникативно-творческого и цифрового. На основе сравнительного анализа традиционной и современной моделей обучения фольклору определены функции каждого подхода при изучении фольклорных жанров, а также соответствующие им методы и технологии. Разработаны матрица соответствия фольклорных жанров и современных подходов и целостная модель обучения образцу фольклора, включающая этапы «Восприятие – Анализ – Творчество – Применение». Обосновано, что при использовании современных подходов не по отдельности, а как взаимосвязанной системы образцы фольклора становятся эффективным средством развития читательской грамотности, коммуникативной, творческой и национально-культурной компетенций учащихся.

Ключевые слова: устное народное творчество, фольклорные жанры, начальное образование, компетентностный подход, интегративный подход, этнопедагогика, цифровое повествование, интерактивные методы, читательская грамотность.

Introduction

Oral folk art is the first door through which a child enters the world of the mother tongue, national culture and moral values. Long before school, a child absorbs the melody, imagery and wisdom of the native language through lullabies, nursery rhymes, counting rhymes, tongue twisters, riddles and folk tales. In primary education these texts are an integral part of reading lessons and play an important role in developing pupils' speech and thinking and in their spiritual and moral education [1; 2].

The Law of the Republic of Uzbekistan "On Education" [3] established the legal basis for improving the content of education. The Concept for the Development of the Public Education System until 2030 [4] and the National Programme for the Development of Public Education in 2022–2026 [5] set as priorities the introduction of modern pedagogical and information technologies into teaching and the development of pupils' ability to apply knowledge in real-life situations and to think independently and creatively. In the new curriculum, reading lessons are organised within the subject "Mother Tongue and Reading Literacy", with particular attention to understanding a text, analysing the information it contains and evaluating it [6]. The PIRLS international assessment framework likewise describes reading literacy through the processes of retrieving explicitly stated information, making straightforward inferences, interpreting and integrating ideas and information, and evaluating the content and form of a text [7].

Today's primary school pupils are growing up in an environment in which information is abundant and changes quickly, and screens and digital devices have become part of everyday life. Under these conditions, teaching samples of oral folk art only in the traditional way – reading the text, answering questions on its content, retelling and memorising – does not sufficiently engage pupils. As a result, a folklore text may remain for the pupil an "old" text, far from everyday life, and its artistic, educational and cognitive potential may not be fully revealed. On the other hand, using modern technologies without reflection is also risky: a cartoon or a slide presentation may replace the text and turn the reading activity into passive viewing.

There is therefore a need to combine the heritage of traditional national pedagogy with modern pedagogical approaches in teaching folklore. **The aim of the study** is to analyse modern approaches to

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teaching samples of oral folk art in primary education, to identify their didactic potential for teaching folklore genres, and to develop a holistic methodological model that brings them together.

Literature review

The genre system and poetics of oral folk art have been studied in depth in Uzbek folklore studies. The textbook by K. Imomov, T. Mirzayev, B. Sarimsoqov and O. Safarov systematically describes the epic, lyrical and dramatic kinds of Uzbek oral folk poetry and its small genres [1]. O. Safarov studied the specific genres of children's folklore – lullabies, nursery rhymes, counting rhymes, tongue twisters and game songs – and revealed their role in developing a child's speech and thinking [2]. Z. Husainova described the genre features of Uzbek folk riddles [8]. V. Propp showed that the plot of the wonder tale is based on a stable sequence of functions [9]; this finding makes it possible to teach pupils the structure of a tale in the form of a visual diagram.

In pedagogy, the educational value of oral folk art has been recognised by classical educators. Abdulla Avloniy interpreted upbringing as a matter bound up with the fate of the nation [10]. G.N. Volkov substantiated the experience of folk pedagogy as a special field – ethnopedagogy – and analysed proverbs, tales, riddles and folk games as the main means of folk upbringing [11]. K. Qosimova, S. Matchonov and co-authors described methods of working with folklore texts in primary school [12], while Q. Husanboyeva, M. Hazratqulov and F. Xolsaidov developed a methodology for teaching reading literacy in line with the requirements of the new curriculum [6].

The psychological basis of the study is formed by L.S. Vygotsky's work on the relationship between thought and language [13] and on creative imagination in childhood: he concluded that imagination is built from elements taken from the child's previous experience, and the richer this experience, the more productive the imagination [14]. B. Bettelheim argued that fairy tales help a child recognise and overcome inner conflicts [15].

Modern didactics has produced a number of approaches directly relevant to teaching folklore. A.V. Khutorskoy proposed a system of key competencies, including value-semantic, general cultural, learning-cognitive, informational and communicative competencies [16]; I.S. Yakimanskaya showed the importance of building on the pupil's subjective experience in learner-centred education [17]. R. Fogarty proposed ten models of curriculum integration [18]. K. Egan regarded the story form, in particular binary oppositions such as good and evil, as the basis for organising primary education [19]; J. Zipes developed ways of building community by activating children as storytellers [20]; and G. Rodari described techniques for creating new stories from tales, such as the "fantastic binomial", the "salad of fairy tales" and "getting the tale wrong" [21]. D. Heathcote and G. Bolton developed the "mantle of the expert" approach to drama in education [22]. G. Gay's concept of culturally responsive teaching emphasises bringing pupils' cultural experience into the learning process [23]. B. Robin described the didactic potential of digital storytelling [24], R. Mayer formulated cognitive principles of multimedia learning [25], and S. Deterding and co-authors defined the concept of gamification [26].

The review shows that the folkloristic, pedagogical and psychological aspects of oral folk art and the theoretical foundations of modern approaches have each been studied sufficiently on their own. However, a holistic methodological model that brings these approaches together in teaching Uzbek folklore texts in primary school, while taking the specific features of each genre into account, has not yet been sufficiently developed. The present study aims to fill this gap.

Materials and methods

The study is theoretical and methodological in nature and follows a qualitative approach. Its materials were academic sources on Uzbek oral folk art [1; 2; 8], the curriculum and textbooks of the

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subject “Mother Tongue and Reading Literacy” for primary grades, methodological literature on teaching folklore [12; 6], and international and national research on modern didactics.

The following methods were used: theoretical analysis and synthesis of academic and methodological literature; comparative analysis of traditional and modern models of teaching folklore texts; systematisation of the folklore texts in the curriculum and textbooks by genre and didactic function; generalisation of good pedagogical practice; and pedagogical modelling.

Folklore texts for teaching on the basis of modern approaches were selected according to the following criteria: suitability for the pupils’ age and life experience; educational and cognitive value; lexical accessibility, or the possibility of explaining archaic and dialect words during the lesson; potential for integration with other subjects and for creative activity; and variety of genres. Regional variants of the texts were also taken into account and regarded as additional material for comparison.

Results

The analysis revealed the main differences between the traditional and modern models of teaching folklore texts (Table 1).

Table 1

Comparison of traditional and modern models of teaching samples of oral folk art

№	Indicator	Traditional model	Modern model
1	Main aim	Knowing the content of the text and retelling it	Competencies in understanding, interpreting and evaluating the text and using it creatively
2	Role of the pupil	Listener, recipient of information	Active researcher, storyteller, creator
3	Role of the teacher	Source of knowledge, provider of ready-made conclusions	Organiser and facilitator of activity
4	Moral conclusion	Stated by the teacher in ready-made form	Drawn by pupils themselves through discussion
5	Work with the text	Reading aloud, questions and answers, memorising	Prediction, attribute maps, reading in roles, re-creating the text
6	Interdisciplinary links	Occasional, unsystematic	Planned, purposeful integration
7	Resources	Textbook, pictures	Textbook, audio and video, digital storytelling, QR-coded cards, game elements
8	Assessment	Assessment of retelling and memorisation	Levels of comprehension, creative work, self- and peer assessment

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On the basis of the comparative analysis, six modern approaches that can be effectively applied in teaching folklore texts were identified, together with their didactic functions.

The competency-based approach shifts the study of a folklore text from transmitting knowledge to developing competencies. Learning a proverb does not end with memorising it: the pupil can match the proverb to a life situation and use it appropriately to support their own opinion. In this way the value-semantic, general cultural and communicative competencies identified by A.V. Khutorskoy develop at the same time [16]. Tasks are designed according to the levels of B. Bloom's taxonomy – knowledge, comprehension, application, analysis, synthesis and evaluation [27].

The learner-centred and activity-based approach brings the pupil's personal experience into the lesson. Questions such as "Have you ever had to make a difficult choice, like Zumrad?" or "Who in your family often uses this proverb?" connect the folklore text with the child's own life [17]. In the activity-based approach, the pupil does not receive ready-made knowledge but discovers it through observation, comparison, dramatisation and projects.

The integrative approach makes use of the many-sided nature of folklore texts: riddles connect naturally with natural science, counting rhymes and tongue twisters with mathematics and music, and folk tales with fine arts and ethics. Among R. Fogarty's models, the "threaded" model – carrying general skills such as observation, comparison and reasoning with evidence through several subjects – is especially suitable for teaching folklore [18].

The ethnopedagogical and culturally responsive approach teaches folklore as a living culture. Texts are linked with seasonal rituals, family traditions and folk games; pupils record folklore texts from their parents and grandparents and compare their regional variants [11; 23]. This approach helps pupils perceive folklore not as "an old text in a book" but as the living heritage of their own family and community.

The communicative-creative approach turns the pupil from a listener of a folklore text into its storyteller and creator. As K. Egan emphasised, the story form – and especially binary oppositions in folk tales such as diligence and laziness or kindness and cruelty – activates a child's attention and emotions [19]. Techniques such as the "storytellers' circle" [20], G. Rodari's "What happened next?", "salad of fairy tales" and "getting the tale wrong" [21], reading in roles, dramatisation and the "mantle of the expert" [22] develop pupils' oral speech and creative imagination. As L.S. Vygotsky showed, creative imagination relies on elements of the child's experience [14], and folklore texts enrich this experience with figurative material.

The digital approach makes folklore texts engaging and visual for today's pupils. It may include listening to a tale recorded by a folk performer or the teacher, creating short digital stories based on pupils' own drawings and voices [24], QR-coded riddle cards, interactive quizzes and game elements such as points, levels and badges [26]. According to R. Mayer's principles, multimedia improves learning only when it combines text and image coherently and avoids extraneous information [25]; therefore a digital tool should not replace the text but encourage pupils to return to it.

The specific features of each folklore genre call for a choice of leading approaches and methods. A matrix matching folklore genres with modern approaches is presented in Table 2.

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Table 2

Matrix matching folklore genres with modern approaches

№	Genre	Leading approaches	Methods and technologies	Competencies developed
1	Folk tale	Communicative-creative, learner-centred, digital	Prediction, story map, reading in roles, dramatisation, "What happened next?", digital storytelling	Comprehension and interpretation, oral speech, creative imagination, value-semantic
2	Proverb	Competency-based, ethnopedagogical	"Proverb chain", matching a proverb to a situation, cluster, short story based on a proverb, family proverb notebook	Drawing conclusions, reasoning, general cultural
3	Riddle	Integrative, activity-based, digital	Attribute map, observation and experiment, composing riddles, QR-coded cards	Observation, logical thinking, classification
4	Tongue twister	Activity-based, game technology	Rhythmic exercises, audio recording and self-listening, competitions	Pronunciation, attention, self-control
5	Counting rhymes, game songs, lullabies	Ethnopedagogical, integrative	Folk games, movement activities, linking counting rhymes with mathematics, recording texts from family members	Communicative, social, national-cultural

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To bring these approaches together into a holistic system, a four-stage model for teaching a folklore text – "Perception – Analysis – Creation – Application" – was developed.

Stage 1. Perception. Pupils are introduced to the world of the text through a riddle, a picture, an audio extract or a problem question, and predict the course of events from the title and illustrations. The text is then read expressively or listened to, and unfamiliar and archaic words are explained.

Stage 2. Analysis. Pupils build a story map, compare the characters' actions and justify their own position. Questions become gradually more complex in line with the PIRLS reading processes – from retrieving explicit information to evaluation [7]. The moral conclusion is drawn by the pupils themselves.

Stage 3. Creation. Pupils invent a continuation or an alternative ending of the tale, write a letter to a character, compose a riddle about something they have observed, dramatise an episode or prepare a digital story based on their own drawings and voices.

Stage 4. Application. The lesson learned is transferred to real-life situations through situational tasks, using proverbs in everyday communication, joint projects with family members ("A Tale My Grandmother Told", "Our Family's Proverbs") and small cross-curricular investigations.

As an example of applying the model, the structure of a lesson based on the Uzbek folk tale "Zumrad and Qimmat" was developed (Table 3).

Table 3

Structure of a lesson based on the folk tale "Zumrad and Qimmat" according to the "Perception – Analysis – Creation – Application" model

Stage	Pupil activity	Modern technique and tool	Expected outcome
Perception	Solving a riddle about labour; predicting events from illustrations; listening to and reading the tale	Problem question, "Prediction" technique, audio tale	Interest in the text, initial perception
Analysis	Comparing the two girls' actions in a Venn diagram; building a story map; giving a reasoned answer to "Why did each girl receive what she deserved?"	Venn diagram, story map, group discussion	Interpreting and evaluating the text, drawing the moral conclusion independently
Creation	Inventing a new ending; writing a letter of advice to Qimmat; dramatising an episode	"What happened next?", "A letter to the hero", role play	Creative imagination, written and oral speech
Application	Choosing a proverb that expresses the idea of the tale; collecting stories from family members on "Diligence in Our Family"	"Proverb chain", family project	Transferring the lesson to life, respect for national values

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The study substantiated the following principles for teaching folklore texts on the basis of modern approaches: harmony of tradition and modernity; primacy of the text, meaning that technology is not a goal in itself but a means of understanding the text more deeply; pupil activity and agency; reliance on the cultural context; correspondence to age and psychological characteristics; and cooperation between school and family.

Four groups of indicators were proposed for assessing the effectiveness of teaching folklore texts: reading literacy (fluent reading, retrieving explicit information, drawing inferences, interpreting and evaluating); communicative competence (coherent retelling, reasoning, appropriate use of proverbs in communication); creative competence (continuing a tale, composing riddles, dramatisation); and national-cultural competence (the ability to link folklore texts with family and national traditions, interest in and respect for them).

As a result of the study, the following model is proposed: Effectiveness of teaching a folklore text = Active perception of the text + Evidence-based analysis + Creative re-creation + Application to real-life situations, with the modern approach that best suits the genre taking the lead at each stage.

Discussion

The results show that no single modern approach can be considered universal for teaching folklore texts. Each approach performs its own function: the competency-based approach defines the aim, the learner-centred and activity-based approach defines the pupil's role, the integrative approach broadens the content, the ethnopedagogical approach provides cultural roots, the communicative-creative approach develops speech and imagination, and the digital approach supports motivation and visualisation. They should therefore be applied not separately but as a coherent system suited to the genre and the aim of the lesson.

The central idea of the proposed model is to turn the pupil from a passive listener of a folklore text into its active interpreter and creator. This is consistent with L.S. Vygotsky's view that thinking develops through social communication mediated by language [13]. Group discussion, reading in roles and dramatisation create precisely such a communicative environment. When pupils draw the moral conclusion themselves, the influence of the tale on the child's inner world is strengthened, as B. Bettelheim emphasised, because the child does not receive the conclusion from outside but grasps it by "living through" the story together with the hero [15].

Folklore texts are natural material for the story-based approaches of modern didactics. K. Egan considered binary oppositions in the story form the main means of engaging a child's thinking and emotions [19]; in Uzbek folk tales such oppositions – the diligent and the lazy, the kind and the cruel, the wise and the foolish – are especially clear. The stability of plot functions identified by V. Propp [9] makes it possible to show pupils the structure of a tale as a diagram and to teach them to create new tales from that diagram. G. Rodari's techniques are based precisely on creatively transforming this structure [21].

The ethnopedagogical approach is of particular importance in teaching folklore. As G.N. Volkov emphasised, the means of folk pedagogy are closely connected with family and community life [11]. G. Gay's concept of culturally responsive teaching likewise requires treating pupils' family and cultural experience as a learning resource [23]. Recording folklore texts from family members and comparing their regional variants shows pupils the living, changing nature of folklore and strengthens the link between school and family.

A balanced attitude towards the digital approach is necessary. Although digital storytelling is a convenient tool for pupils to reinterpret a text and express it through images and voice [24], watching a

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ready-made cartoon cannot replace reading. As R. Mayer showed, the effectiveness of multimedia depends on avoiding extraneous information and serving the content [25]. Gamification elements [26] can make work with riddles and tongue twisters more engaging, but the game should not distract pupils from understanding the text.

At the same time, several limitations should be noted. First, some folklore texts contain archaic or dialect words that require additional explanation. Second, the folklore texts in textbooks are often adapted and differ from their original variants; this can be turned into an advantage through comparison tasks. Third, applying modern approaches requires more preparation and digital literacy from the teacher. Fourth, since the study is theoretical and methodological in nature, the effectiveness of the proposed model needs to be tested experimentally.

Promising ways to mitigate these limitations include creating an electronic teaching kit containing folklore texts arranged by genre, with explanations, audio recordings and tasks, and introducing a module on teaching folklore through modern approaches into in-service training courses for primary school teachers. In future, testing the model with a control group, using diagnostic tasks based on the four groups of indicators proposed above, and analysing the results statistically will strengthen its scientific basis.

Conclusion

Samples of oral folk art are an invaluable resource for developing primary school pupils' speech, thinking, creative imagination and spiritual and moral qualities. The literature review showed that, although the folkloristic, pedagogical and psychological aspects of folklore and the theoretical foundations of modern didactic approaches are well established, a holistic methodological model that brings them together in teaching folklore texts is lacking. The study compared traditional and modern models of teaching folklore, identified the didactic functions of six modern approaches – competency-based, learner-centred and activity-based, integrative, ethnopedagogical, communicative-creative and digital – and developed a matrix matching folklore genres with these approaches.

The proposed "Perception – Analysis – Creation – Application" model helps turn the pupil into an active interpreter and creator of folklore texts, enables pupils to draw moral conclusions independently and transfer them to real-life situations, and supports the balanced development of reading literacy and communicative, creative and national-cultural competencies. Further work should test the model through large-scale experimental research, create an electronic teaching kit for teaching folklore texts, and introduce the model into in-service training courses for primary school teachers.

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