Fostering Cultural Awareness and Academic Engagement through Poetry Analysis in Kazakh Educational Contexts

Yertay Sultan[1]
Abai Kazakh National Pedagogical University, Republic of Kazakhstan

Kalbike Yessenova
Abai Kazakh National Pedagogical University, Republic of Kazakhstan

Bagdagul Seyitova
Abai Kazakh National Pedagogical University, Republic of Kazakhstan

Zhanalik Baltabayeva
Abai Kazakh National Pedagogical University, Republic of Kazakhstan

Aiman Koblanova
Abai Kazakh National Pedagogical University, Republic of Kazakhstan

Fariza Ismailova
Abai Kazakh National Pedagogical University, Republic of Kazakhstan

Abstract: This study investigated the effects of activity-based and traditional analysis methods on students' attitudes toward poetry, academic achievement, and cultural identity. A pre-test-post-test control group experimental design—a quantitative research method—was employed. The class using activity-based analysis methods for poetry analysis was designated as the experimental group, while the class following the traditional analysis method served as the control group. Participants were second-year students from the Kazakh Literature Department at a university in Almaty, Kazakhstan. The study spanned eight weeks and involved 18 female and 15 male students in the experimental group, with 17 female and 15 male students in the control group. All students provided informed consent to participate voluntarily. The Scale of Attitude toward Poetry, Poetry Analysis Skills Academic Achievement Test, and Cultural Identity Perception Scale were administered to measure the study variables. The findings revealed that activity-based analysis methods positively impacted students' attitudes toward poetry, with the experimental group demonstrating a more favorable approach than the control group. Additionally, students in the experimental group achieved higher academic performance in poetry analysis skills than those in the control group. Although both groups showed a general improvement in their cultural identity perception, no significant difference was found between them. These results support the potential of activity-based approaches in poetry education to increase student achievement and attitudes.

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[1] Corresponding Author: Vice-Rector for Research Activities and Innovation of Abai Kazakh National Pedagogical University, Almaty, Republic of Kazakhstan. E-mail: yertaysultan@gmail.com

Consequently, integrating such methods should be actively encouraged in future educational practices.

Keywords: Poetry of the zhyraus, areal typology, cultural code, linguistic and cultural unity, activity-based poetry analysis

The transition of Kazakh Turks from oral literature to written literature began when the Kazakh dialect was first adopted as a written language. Historically, the Kazakhs led a nomadic lifestyle, focusing on animal husbandry and primarily producing oral literature. This shift from oral traditions to written forms occurred during Russian domination. In the oral tradition, Kazakh Turks had tales (*Ertegiler*), myths (*Añız Angimeler*), proverbs (*Makal-Matalder*), and riddles (*Jumbaktar*). Additionally, there were genreslike witty sayings (*Şeşendik Sözder*), poems sung at meetings and ceremonies (*Adet-Gruppa Baylanıstı Tuwğan Ölen Jırlar*), and songs performed during Ramadan (*Jarapazan*). Celebration-specific poetry, such as lullabies (*Besik jırı*), Nowruz (*Nawrız Jırı*), and poems sung by both parties (*Aytıslar*) were also significant in Kazakh culture. Among these diverse forms, epic poetry stood out as the most prominent genre within the oral tradition (Tamir, 1998).

Kazakh poetry, especially the poetry of traditional Kazakh bards known as zhyraus, reflects cultural and linguistic characteristics (Zharkynbekova &Vaganova, 2016). The transmission of Kazakh identity through poetic forms using onomastic names is vitalfor exploring the intersection between national knowledge and linguistic identity (Camacho-Morles, Slemp, Oades, Morrish & Scoular, 2019). In traditional contexts, this form of poetry conveys historical, ethical, and social knowledge and plays an essentialrole in preserving national identity.

Traditional teaching methods tend to limit students' interaction with literary texts, hindering the development of their creative thinking and critical analysis skills (Garrison & Akyol, 2013; Nayar & Wright, 2020). In particular, teaching rich cultural content such as Kazakh mountain poetry is critical for students' emotional and cultural identity development. In this context, activity-based approaches can potentially increase students' academic achievement while enabling them to connect more deeply with poetry (Dörnyei & Ushioda, 2011). Another key issue this study addresses is the role of education in shaping students' perceptions of cultural identity and how poetry education can support this process. Education systems should enable individuals to understand and express their cultural identities (Bridges, 2017). However, many curricula lack sufficient cultural content, depriving students of opportunities to enrich their cultural experiences. The primary aim of this study is to explore whether activity-based poetry analysis methods can address these challenges. Specifically, the research investigates whether such methods can improve students' academic achievement, foster positive attitudes toward poetry, and enhance their cultural identity perceptions.

As a profound medium of cultural expression, poetry is a unique teaching tool, fostering critical thinking skills while offering opportunities to explore linguistic and cultural diversity (Ananyeva, 2021). The role of poetry in education has been widely debated over the years, with increasing attention on its impact on student attitudes, academic achievement, and cultural identity. However, traditional approaches to teaching poetry have been criticized for failing to engage students (Turner, 2020). Using poetry as a pedagogical tool can help students develop a deeper connection with their linguistic and cultural roots (Calvo & D'Mello, 2010). One key challenge in teaching poetry is student apathy, often rooted in their difficulties when analyzing poems. Research suggests that students frequently perceive poetry as abstract or complex, leading to negative attitudes toward the subject (Fleming, 1992; Snapper, 2013). However, studies have shown that activity-based methods can significantly enhance students' understanding and interest in poetry, positively influencing academic achievement (Liao & Roy, 2017). This study investigates the effects of activity-based and traditional analysis methods on attitudes toward poetry, academic achievement, and cultural identity.

Poetry of the Zhyraus and Cultural Code

The tradition of zhyraus poetry is one of the most significant and enduring elements of Kazakh folk literature. Zhyraus are folk bards who entertain and inform society, playing a vital role in preserving and transmitting national identity throughout history. By singing poems about social events, heroism, wars, love, and everyday life, the zhyraus performed an educational function while creating a cultural heritage in society's memory (Zharylgapov et al., 2020). In particular, the cultural codes transmitted in zhyraus poems reveal that these poems are not only of literary value but also critical in disseminating social norms and values (Ananyeva, 2021). This tradition has deep historical roots and is pivotal in shaping national identity. Throughout history, the geographical challenges and historical events faced by the Kazakh people reinforced the importance of cultural elements in preserving national identity and passing it on to future generations. Zhyraus, as the most criticalactors in this process, have undertaken the task of informing and educating society through poetry. These poems helped to keep the national consciousness alive, to remember historical events accurately, and to pass on social values from generation to generation (Kudaibergenova, 2017)

The historical role of zhyraus as community leaders extends beyond their poetic talent. These bards also served as shapers of social norms and unifiers of the people. During the difficult times for the Kazakh people, zhyraus motivated and uplifted the community by singing poems that represented courage, endurance, and unity (Assanova et al., 2019). This leadership role in preserving national identity makes the impact of zhyraus in history even more important. The impact of zhyraus poems on national identity is manifested not only in their content but also in the way they are sung. These poems were usually sung to a musical accompaniment and listened to collectively among the people. This collective listening and sharing contributed to the unification of Kazakh society, forming a shared historical consciousness and the constant reconstruction of national identity. Therefore, zhyraus poems should be considered a form of individual entertainment and a social bonding method (Tleuova et al., 2016). Kazakh folk bards often used national and local motifs in their poetry. These motifs reflect important figures of national history, war heroes, and people's everyday lives. The content of these poems is aimed at preserving the experiences and social memory of the Kazakh people in the historical process. In their poems, the zhyraus provide an aesthetic expression and convey cultural codes that reflect the values and norms that constitute social identity. In this respect, zhyraus poems play a vital role in preserving and strengthening social memory (Zharkynbekova & Agmanova, 2016).

Cultural codes are symbols and systems of meaning that convey a society's identity, values, norms, and traditions. Kazakh mountain poems contain the best examples of these codes. The forms of expression and linguistic elements in these poems reflect the depths of Kazakh culture (Yerzhanov & Nezir, 2022). Since the nomadic lifestyle shapes Kazakh culture, the relationship with nature, and historical ties, these elements are often found in poems. Thus, poems are a form of aesthetic expression and a medium for cultural communication (Alshynbaeva et al., 2021). Cultural codes and linguistic and aesthetic elements play a crucial role in preserving the memory of societies. The motifs in Kazakh mountain poetry include universal themes such as nature, life, and death, as well as specific elements that form the unique identity of Kazakhs. These themes reveal that Kazakh poetry is a universal and unique form of cultural expression (Altybayeva & Sagyndykov, 2018).

Specific social and political events have historically shaped the cultural codes of Kazakh poetry. The narratives in these poems reflect the historical struggles, national consciousness, and identity of the Kazakh people. For example, during the Soviet era, Kazakh poetry served as a form of cultural resistance, helping to preserve the people's identity and heritage despite political pressures (Altayev & Imanbayeva, 2021). In this context, cultural codes function as

literary constructs and social and political tools that shape and reflect identity.Understanding societies' collective memory and value systems is critical to identifying cultural codes. Kazakh mountain poems effectively reflect these codes, transmitting the values and norms of society to future generations (Kudaibergenova, 2017). The symbolic expressions in these poems create a dynamic cultural heritage and reinforce the identity of Kazakhs. The cultural codes used in Kazakh poetry also reflect the social structures of society and gender roles. The portrayal of male and female characters in these poems plays a crucial role in understanding social norms in Kazakh society (Yerzhanov & Nezir, 2022). In this respect, cultural codes are more than just literary elements; they are also powerful tools for sociological analysis (Altayev & Imanbayeva, 2021).

Areal Typology and Linguistics

Areal typology is a branch of linguistics that examines the linguistic characteristics of geographical regions. It offers insights into linguistic diversity by analyzing the geographical distribution, similarities, and differences of languages while considering cultural and social contexts (Akiner, 2004). The areal typology of Kazakh poetry is essential for understanding the linguistic and cultural characteristics of these poems, which vary by geographical location. Kazakh mountain poetry is prominent in this typology because life and culture in the mountainous regions are clearly manifested in these poems (Baskakov, 1996). When considering the geographical and linguistic features of Kazakh poetry, it is necessary to emphasize the importance of regional differences. Areal typology helps to explain how local vocabulary and cultural expressions vary according to geographical location, revealing the diversity of nature images and local dialects in Kazakh mountain poetry (Fierman, 2005). Kazakh mountain poems often include themes of nature, cultural elements, and local mythology. In these poems, poets seem to be inspired by their environment, which profoundly influences the content of poems and poets' language choices (Karabulatova et al., 2013).

The study of regional dialects offers valuable insights into the linguistic variations in Kazakh poetry. Poets may use local idioms and expressions unfamiliar to speakers in other regions. This linguistic diversity increases Kazakh poetry's richness and reveals language's role in shaping cultural identity (Matasović, 2012). Some local terms used in Kazakh mountain poetry reflect the geographical and social characteristics of the region, while others are full of mythological elements specific to the local culture (Zhanar, 2024). The study of areal typology further deepens our understanding of the richness and diversity of Kazakh mountain poetry. Poets from various regions create unique works by skillfully blending local language and cultural elements into their poems (Karabulatova et al., 2013). This blending allows Kazakh poetry to go beyond being just a literary form of expression and become a reflection of national identity (Akiner, 2004). Analyzing the areal typology of Kazakh poetry reveals how geographical factors affect linguistic preferences and poetic expression. This interaction between language, culture, and geography is manifested in the works of Kazakh poets, especially in the tradition of mountain poetry, which is considered an important part of Kazakhstan's cultural heritage (Fierman, 2005).

Linguistic Features of Kazakh Mountain Poetry

The narrative style of Kazakh mountain poetry often blends traditional and modern elements. Traditional forms reflect the influence of folk literature. At the same time, modern interpretations capture aspects of contemporary life and social change, allowing these poems to bridge the past and the present (Telgozhayeva & Alkaya, 2022). In addition, linguistic features also strengthen the aesthetic dimension of poems, which increases the reader's interest in poetry (Pangereyev et al., 2023; Zhannat & Kadeyeva, 2016). The linguistic features of Kazakh mountain poetry also represent the society's cultural memory. The phonetic and morphological structure of the language is seen as part of the cultural identity of Kazakhs. Rhythm and rhyme in poems ensure the fluency of the language while at the same time attracting the attention of listeners or readers (Telgozhayeva & Alkaya, 2022), reinforcing the place of poems in social memory (Albekov et al., 2017; Pangereyev et al., 2023). Linguistic features are also directly related to the content of Kazakh mountain poetry. The richness of language allows for a more vivid presentation of nature descriptions, which are common in poetry. The depictions of nature in the images possess emotional and visual depth. As a result, the poem becomes more emotionally connected to the listener or reader (Albekov et al., 2017). In this sense, content and linguistic elements come together to form a unity, enriching the overall impact of the poetry.

Onomastic names are essential elements that reflect a culture's linguistic and social structure. In Kazakh poetry, these names do more than identify people or places—they carry deep layers of meaning (Aksholakova, 2014). The use of onomatopoeic names further enhances poets' emotional expression. Onomastic elements allow readers or listeners to delve deeper into a poem's meaning, fostering a greater connection with the narrative. In Kazakh poetry, onomastic elements blend personal experiences with universal themes, aesthetically and culturally enriching the poems (Rahymberlina & Rapisheva, 2021), adding to a poem's aesthetic and cultural significance. Place names, common in Kazakh mountain poems, are important in describing geographical features and natural beauty. Mountains, rivers, and other natural elements determine the place and reflect the people's relationship with nature and the cultural codes developed through this relationship (Abdrakhmanova, 2023). These names create an intergenerational bond by expressing people's shared experiences and emotions from a specific area. Consequently, onomastic components become individual names and messengers of a shared consciousness (Abdrakhmanova, 2023).

Activity-Based Poetry Analysis Method

The activity-based poetry analysis method is a pedagogical approach designed to equip students with the skills to understand and evaluate poetic texts. This method enriches the learning experience through interactive, hands-on activities that address the complexities of poetic language. It encourages students to engage with poetry by reflecting on personal experiences and cultural contexts (Askew, 2016; Razgatlioglu & Ulusoy, 2022). This method offers students the opportunity to develop their creative thinking skills. Students are encouraged to interpret poems as literary texts through their emotions and imagination (Ay et al., 2013; Prosper & Mastura, 2017). The method is implemented through various activities, including group work, individual projects, discussion sessions, and creative writing exercises. By analyzing different poetic forms, language, and structural elements, students, in this process, reflect on their own experiences and perspectives on poetic texts. In this context, students are encouraged to explore their own cultural and individual identities (Arindora et al., 2021; Atay, 2007; Jaxa, 2024). This method is also crucial for developing language skills. Students develop a profound comprehension of language mechanics by examining poems' rhythm, sound, and

flow. Students can use language more creatively and meaningfully by investigating its aesthetic qualities (Herlina et al., 2021; Wicaksana et al., 2024).

Activity-based poetry analysis enhances students' critical thinking skills by encouraging them to explore various interpretations and cultivate diverse viewpoints. This process helps students develop critical thinking skills and explore the multi-layered meanings of poems (Rahmawati, 2023). This method stands out as an effective educational tool that offers students a profound learning experience in individual and social contexts. It strengthens students' relationship with poetry by developing language skills and cultural understanding. Thus, students gain the ability to deeply understand poetry as a form of expression (Habibi et al., 2018; Kusmana, 2020).

Abdrakhmanova (2023) explored the impact of online teaching methods in the Kazakh Language and Literature course. In the study, the subject of "Abai Qunanbaiuly Poems" was taught online to the experimental group and the control group within the framework of the existing curriculum. The findings show that online teaching methods positively affect students' academic achievement, attitudes toward poetry, and learning retention. Kaliyeva et al. (2023) examined how creating interdisciplinary links between Kazakh language and Kazakh history courses in Nazarbayev Intellectual Schools improved language skills. The study concluded that integrating language learning and historical content increases students' language proficiency, critical thinking skills, and cultural literacy. The study highlights the importance of promoting multilingualism and deepening cultural understanding. Zhakupova et al. (2023) examined the contribution of philosophical and theological concepts in the literary criticism of Kazakh writer and critic Zhusypbek Aimautov to Kazakh literary criticism. The research analyzed the socio-political and theological-philosophical dimensions of Aimautov's works and assessed their role in the development of Kazakh literary criticism. The results show that Aimautov is one of the important figures who formed the basis of Kazakh literary criticism. However, research on the effects of the activity-based poetry analysis method on students' academic performance, attitudes toward poetry, and understanding of cultural identity was not conducted.

The usefulness of traditional approaches to poetry analysis has been questioned despite poetry's potential to serve as a link between language acquisition and the development of cultural identity. Students are often not sufficiently engaged with poetry, and its abstract nature undermines their appreciation of its cultural meaning. The lack of engagement and appreciation is particularly evident in culturally specific poetry, such as Kazakh mountain poetry, where students lack an understanding of cultural codes and linguistic features essentialfor cultural identity development. This study provides significant findings for educators, linguists, and cultural theorists interested in how poetry enhances academic skills and promotes cultural and linguistic awareness. This study adds to a comprehensive understanding of how traditional art forms can be revived in the context of contemporary education and foster national identity and linguistic pride by concentrating on the linguistic and cultural codes embedded in Kazakh mountain poetry (Camacho-Morles, Slemp, Pekrun & Morrish, 2019).

This study investigates how the activity-based poetry analysis method affects students' academic performance, attitudes toward poetry, and comprehension of cultural identity. In this context, the study seems to answer the following research questions:

1. How does activity-based poetry analysis affect students' attitudes toward poetry?
2. How does activity-based poetry analysis affect students' academic achievement?
3. How does activity-based poetry analysis affect students' perceptions of their cultural identity?

Method

Research Model

This study investigated the effects of activity-based and traditional analysis methods on students' attitudes toward poetry, academic achievement, and cultural identity. The data were collected using an experimental design with experimental and control groups. Bartlett (2024) states that the experimental method compares individuals or groups undergoing various changes. In the study, a pre-test-post-test design was used. In this model, participants were measured about the dependent variable before and after the experimental procedure. Table 1 shows the pre-test-post-test control group model with symbols.

Table 1
Experimental Design

Groups	Pre-Test	Experimental Procedure	Post-Test
EG R	M1.123	Analyzing poetry with activity-based methods	M3.123
CG R	M2.123	Analyzing poetry with the traditional method	M4.123

EG indicates the Experimental group; CG indicates the Control group; R indicates that the participants were randomly assigned to the groups; M1 and M3 indicate the pre-test and post-test measurements of the Experimental group; M2 and M4 indicate the pre-test and post-test measurements of the Control group; X indicates the treatment applied to the Experimental and Control groups.

The experimental group comprised the class in which poetry analysis was conducted using activity-based analysis methods, and the control group comprised the class in which poetry analysis was conducted using the traditional method. The researcher used scales at the start of the study to reveal the experimental and control groups' attitudes toward poetry, academic performance, and cultural identity variables. The designated tests investigated the impacts of the experimental procedure (poetry analysis with activity-based methods) on the experimental group's attitudes toward poetry, academic performance, and perception of cultural identity.

Participants

Thirty-three students in the experimental group and 32 in the control group participated in the 8-week study, which began at the start of the 2023–2024 academic year and concluded at the end of the semester. Initially, the control group had 34 participants, but two students were excluded from the evaluation process due to limited participation. This step was taken to ensure the reliability of the study's data. All participants were second-year students from the Kazakh Literature Department at a university in Almaty, Kazakhstan. The students were randomly assigned to the experimental and control groups. The experimental group consisted of 18 female and 15 male students, while the control group included 17 female and 15 male students. All students completed voluntary consent forms, and the necessary permissions for the research were obtained from the university's ethics committee.

Experimental Process

Both groups were introduced to their respective poetry analysis methods during the process. In the first two weeks, the experimental group was told about activity-based analysis methods, and the poems were analyzed in line with the areal typology and linguistic features of Kazakh mountain poetry. Meanwhile, the control group received instructions on the traditional analysis method and analyzed the same poems using that approach.After familiarizing themselves with the analysis methods, both groups analyzed selected Kazakh mountain poems for six weeks. At the end of this period, students were asked to analyze poems the researcher chose independently.

The application lasted eight weeks, with the experimental group using activity-based methods and the control group employing traditional methods. Pre-tests were administered to both groups during the first week. In the second week, the experimental group participated in activities involving text analysis using text linguistics and art ontology—two techniques employed in poetry analysis. The control group, meanwhile, was introduced to poetry analysis techniques focused on theme, thought, and emotion in poetry. During the third week, the experimental group began practicing activity-based poetry analysis, exploring how to approach poems using these techniques. The control group received instruction on form, language, style, and harmony in poetry analysis. Both groups were given a brief introduction to Kazakh mountain poetry to contextualize the texts. The experimental group then analyzed poems by Dospanbet, Shalkiz, Zhienbet, and Aktanberdy Zhyrau, applying activity-based techniques. They were also provided with examples of the works of Kaztugan, Bukhar, and Aktanberdy Zhyrau to deepen their understanding through these methods. In contrast, the control group received a traditional explanation of the poems by the same poets.

Applications for activity-based text analysis of poetry were created for the students to use in the fifth and eighth weeks of the study when the activity-centered analysis method was implemented. These exercises were designed considering second-year college students' cognitive and affective abilities. The activity-based poetry text analysis method was carried out in four layers: layer of sounds, layer of meaning units, layer of object and character, and layer of cultural transmission. These layers were considered when designing the activities. Following the initial reading exercises, which focused on stress and intonation, the students were given tasks related to the poem's external structure. These tasks included identifying the poem's sentences, identifying phrases, classifying the poem into categories like positive-negative, abstract-concrete, figurative-real, and identifying the sounds that are crucial to its meaning, drawing conclusions from the sounds, determining what the affixes used to convey, and more.

The poem's sound components were highlighted in terms of the sound layer. Based on the researcher's analysis and opinions, the study used a different approach; it concluded that identifying meaning associations might be a more instructive method. As a result, before beginning any investigations of the layer of meaning, reading studies were carried out, sound map exercises were included, and sentence and phrase analyses were carried out.

The next layer of the activity-based poetry analysis method aimed to go to higher interpretations through images, metaphors, and structures with a wide range of connotations. In this phase, words and phrases that are important in terms of a poem's meaning and have image value were brought to the forefront, and students were allowed to express their ideas about these words in writing and orally. It was ensured that students stayed within the poem's context throughout each exercise. Through student activities, the process of questioning the poet's identity and approaching the poem from that point was realized in the layer of object and character.

Instead of approaching the poem from the poet's life, the activities organized within the layer of character focused on how the "I" reflected in the poem. Students were asked to describe the type of person the "I" in the poem is, compare this "I" to themselves, and then write down

their assessments. In addition, considering that objects are also presented as characters in some poems, activities aimed at making students think about the objects in question were also included.

In the activities organized for the cultural transmission layer, the poem's main point was to question the universal thought, national culture, and value transfers that are valid for all humanity. Activities were organized to enable students to relate what they understood from the poem to their own lives or to establish a relationship between the meaning they derived from the poem and their lives. For example, if the "I" in the poem is homesick for the mountain, the students were asked,"What kind of a connection do you think there is between the person in the poem and the mountain? Based on the poem, describe the relationship between the mountain and human beings." In the last session of the study, students in the experimental group were asked to self-evaluate the activities. The application was finalized with the application of post-tests in the experimental and control groups.

Data Collection Instruments

This study aimed to determine the effect of activity-based analysis methods on attitudes toward poetry, poetry analysis skills (academic achievement), and cultural identity perception. Scale of Attitude toward Poetry, Poetry Analysis Academic Achievement Test, and Cultural Identity Perception Scale were used to realize the stated objectives. Detailed information about these scales is provided below.

Scale of Attitude Toward Poetry

The Scale of Attitude toward Poetry that the researchers developed was used to determine the attitudes of the students in the study group toward poetry. A literature review was conducted to develop the Scale of Attitude toward Poetry, and 22 attitude items were created. The scale items were developed using a Likert format with a 5-point rating scale. The preliminary scale was presented to measurement and evaluation experts and faculty members. In line with the experts' opinions, 6 items not directly related to poetry attitude and 4 items that did not express an attitude toward poetry were removed from the scale. In addition, 3 items were edited.

The draft scale was made ready for pilot application as 12 items. A pilot study was conducted among 78 students who were not part of the primary study. As a result of the validity and reliability analysis of the data obtained, the scale was made ready for application with its final form of 12 items. After the pilot application, 3 negative and 12 positive items remained on the scale. Two students were given the scale's items to read to assess their comprehension, and the scale was prepared for use based on the input obtained from this procedure.

Before the exploratory factor analysis, the Kaiser-Meyer-Olkin (KMO) and Bartlett tests were performed. The KMO test measurement value, which tests the suitability of the sample for factor analysis, was 0.902, and the Barlett test chi-square value was 2410.108 (p=.000). A KMO value above 0.90 means that the data set is perfectly suitable for factor analysis. Furthermore, Bartlett's test revealed,"The correlation matrix is a unit matrix" (Shrestha, 2021).The null hypothesis was rejected at a .05 significance level.

The Exploratory Factor Analysis performed on the Scale of Attitude toward Poetry data demonstrated that the measurement tool had a unidimensional structure. The factor loadings of the items in the scale ranged between 0.39 and 0.74. The variance value of the unidimensional structure is 36.38%. A reliability test was conducted to determine the reliability value of the Scale of Attitude toward Poetry.The Cronbach alpha reliability value of the scale was .91. If

0,70_> a >1,00, a scale is a highly reliable scale (Tavakol & Dennick, 2011). The Scale of Attitude toward Poetry used in the study is presented in the appendix (Appendix A).

Poetry Analysis Form (POF) (Academic Achievement)

The researcher developed the "Poetry Analysis Form" (POF) to assess students' proficiency in poetry analysis at the beginning and end of the application. The form was designed in alignment with the layers of the activity-based text analysis method, ensuring that the questions matched the students' cognitive abilities at the knowledge and comprehension levels.The poems "Bukhar Zhyrau" and "Aktanberdy Zhyrau" were selected as the primary texts. These poems were initially chosen from six that the researcher identified based on the recommendations of two experts specializing in Kazakh literature and Kazakh mountain poetry.

The following steps were followed in preparing the (POF):(1)The poems "Bukhar Zhyrau" and "Aktanberdy Zhyrau" were selected for use in the form based on the justification provided earlier.(2) The form initially included seven open-ended questions in line with the activity-based text analysis approach. Since these questions covered all the targeted learning outcomes, no specification table or further item analysis was required to ensure that the form was comprehensive in measuring the objectives of the activities. (3) Three experts in poetry teaching and two in the educational sciences were consulted about the draft form. (4) Following the experts' recommendations, the number of questions was reduced from seven to six.(5) The prepared form was first applied to three students in a different class, and the comprehensibility of the questions was checked based on a student's understanding of the questions. (6) The questions were revised per the students' opinions, and the form was finalized (see Appendix B). In the analysis of the data obtained from the POF, the following procedures were carried out:

1. First, the researcher prepared an answer key, which was finalized by taking the opinions of two experts in the field to control the answer key.
2. In accordance with the answer key, the researcher first read the POFs and graded them using a scale of0to 100 points.
3. Besides the researcher, two experts in the field also read the forms. The scores of the students included in the analysis were determined by taking the average of the scores given by the three researchers.
4. The final data obtained were analyzed according to the research questions, considering the experimental process.

Cultural Identity Perception Scale

In line with the study's aims, the scale Pullen (2011) developed was used to measure students' perception of cultural identity. This 5-point Likert scale assesses participants' cultural background, identity, and perceptions of their own culture; scores ranged from 1 = 'Strongly Disagree', 2 = 'Disagree', 3 = 'Undecided', 4 = 'I Agree', and 5 = 'Completely Agree'. It has a single-factor structure consisting of 16 items. The average score on the scale reflects the participant's level of cultural identity perception, with higher scores indicating stronger perceptions. The scale's internal consistency was evaluated using Cronbach's alpha analysis, yielding a reliability coefficient of 0.81 in the groups studied.Appendix B presents the Cultural Identity Perception Scale. Both the experimental and control groups completed the scale as a pre-test at the beginning of the data collection process and as a post-test at the end.

Data Analysis

The data collected from 75 students were first entered into the SPSS 27.0 software for statistical analysis, followed by the numerical coding of the data. The quantitative data obtained from participants were analyzed using the statistical program. According to George and Mallery (2010), the data are normally distributed when skewness and kurtosis values fall between -2 and +2. By dividing the Skewness Coefficient value by its Standard Error, one can determine whether the data distribution is normal using Skewness Coefficient analysis. The distribution can be considered normal if the result obtained at the 0.05 significance level is less than 1.96. In this study, to examine whether the pre-test and post-test scores were normally distributed, the skewness and kurtosis values of the variables were examined first. Since the values obtained were within the specified range, parametric statistical techniques were used in the study. Mean (X), standard deviation (SD), and independent t-tests were used to analyze parametric variables. A significance level of 0.05 was used.

Findings

Tables 2 and 3 present the interpretations of the pre-test and post-test scores from the Scale of Attitude toward Poetry for students in the Experimental and Control groups. Table 2 shows no significant difference between the pre-test mean scores of the Experimental and Control groups on the Scale of Attitude toward Poetry [$t=-,401$; $p>.05$]. This result indicates that, before the intervention, both groups had similar attitudes toward poetry. See Table 2.

Table 2
Comparison of Participants' Pre-Test Results on the Scale of Attitude toward Poetry

Pre-Test	Group	N	Mean	SD	-t-	P
Attitude	Experimental	33	3.86	0.47	-0.401	0.690
	Control	32	3.92	0.65		

The post-test analysis of the Scale of Attitude toward Poetry revealed that the experimental group had a mean score of 4.38, while the control group scored 4.00. The experimental group's students' attitudes toward poetry were at the "completely agree" level, whereas the control group's attitudes were at the "agree" level. There was an increase in the post-test mean scores of the Scale of Attitude toward Poetry in the experimental and control groups. According to the t-test analysis, there was a significant difference between the post-test scores of the experimental and control groups [$t=2,681$; $p<.05$]. These results demonstrate that the experimental group students scored significantly higher in their attitudes toward poetry compared to the control group after the application. See Table 3.

Table 3

Comparison of the Post-test Scores of Participants' Responses on the Scale of Attitudes Toward Poetry

Post-Test	Group	N	Mean	SD	-t-	P
Attitude	Experimental	33	4.38	0.56	2.681	0.009
	Control	32	4.00	0.57		

Tables 4 and 5 provided an analysis of the pre-test and post-test scores from the Poetry Analysis Skill Form (Academic Achievement) for students in the Experimental and Control groups. Table 4 indicates no significant difference between the pre-test mean scores of the Experimental and Control groups on the Poetry Analysis Skills Scale [t=0,392; p>.05]. This finding suggests that, prior to the implementation of the intervention, the academic performance of both groups in terms of poetry analysis abilities was comparable.

Table 4

Comparison of the Pre-Test Scores of Participants' Poetry Analysis Skills (Academic Achievement) Test Scores

Pre-Test	Group	N	Mean	SD	-t-	P
Poetry Analysis Skills	Experimental	33	32.42	12.00	-0.392	0.697
	Control	32	33.59	12.06		

The post-test mean scores of the study group students on the Poetry Analysis Skills Scale (academic achievement) were analyzed following the application of the treatment. The Experimental group's mean score was 63.18, while the Control group's was 53.13. Following the application, students in the Experimental group had "high" poetry analysis skills, whereas those in the Control group had "medium" skills. There was a significant difference in favor of the Experimental group [t=4,222; p<.05] between the post-test scores of the students in the Experimental group and the Control group, according to the t-test analysis. Thus, the activity-based methods applied to the experimental group contributed positively to developing students' poetry analysis skills and academic achievement. See Table 5.

Table 5

Comparison of Post-test Scores of Participants' Poetry Analysis Skill (Academic Achievement) Test Scores

Post-Test	Group	N	Mean	SD	-t-	p
Poetry Analysis Skills	Experimental	33	63.48	9.72	4.222	0.000*
	Control	32	53.13	10.06		

Tables 6 and 7 present the data analysis from the Cultural Identity Perception Scale pre-test and post-test scores of the Experimental and Control groups of students. Table 6 shows no significant difference between the Experimental and Control groups' pre-test means on the Cultural Identity Perception Scale [t=0,272; p>.05]. Before the application, the Experimental and Control groups' perceptions of cultural identity were identical.

Table 6

Comparison of Participants' Pre-Test Results on the Cultural Identity Perception Scale

Pre-Test	Group	N	Mean	SD	-t-	P
Cultural Identity	Experimental	33	4.02	0.53	0.272	0.787
	Control	32	3.99	0.51		

Following the application of the treatment, the experimental group's post-test mean scores on the Cultural Identity Perception Scale was 4.43, while the control group's was 4.26. Following the application, students in both the experimental and control groups reported feeling "completely agree" about their cultural identities. The t-test analysis revealed no significant difference between the post-test scores of the experimental and control groups [t=1,219; p>.05]. Although there was no significant difference between the two groups, their perceptions of their cultural identities improved after the experimental procedures.

Table 7

Comparison of Participants' Post-test Results on the Cultural Identity Perception Scale

Post-Test	Group	N	Mean	SD	-t-	P
Cultural Identity	Experimental	33	4.43	0.64	1.219	0.228
	Control	32	4.26	0.46		

Discussion

The Kazakh Turks, who spread across the vast geography of Turkestan, began to form a distinct community in the 15th century. Developing the community's written language and literature coincides with these formative processes. However, as these societies gradually transitioned from nomadic to settled life, their exposure to written traditions was delayed, leading to the prominence of oral culture. In his article "Literature of Kazakh Turks," Ferhat Tamir (1998) highlighted that Arab and Persian influences did not profoundly penetrate Kazakh culture. He explained that education in nomadic communities was conducted primarily through mullahs, with no madrasa system in place, limiting external literary influences. This lack of outside influence was significant in helping the Kazakh Turks preserve their unique identity and literary traditions.

The linguistic features of Kazakh mountain poetry also reflect the society's cultural memory. The phonetic and morphological structure of the language is considered a reflection of the cultural identity of the Kazakhs. Rhythm and rhyme in poems ensure the fluency of the language and attract the attention of listeners or readers (Telgozhayeva & Alkaya, 2022). This fluency strengthens the place of poems in social memory (Albekov et al., 2017; Pangereyev et al., 2023). A combination of traditional and modern elements often characterizes the narrative style of poems. Traditional forms bear traces of folk literature, while modern interpretations reflect contemporary life and social changes (Telgozhayeva & Alkaya, 2022). In addition, the language's peculiarities strengthen the poems' aesthetic aspect, which increases the reader's interest (Pangereyev et al., 2023; Zhannat & Kadeyeva, 2016).

This study explored the impacts of the activity-based analysis method on students' attitudes toward poetry, academic achievement, and cultural identity. The experimental results were evaluated in terms of attitudes toward poetry, poetry analysis skills, and cultural identity perception, with the changes in the experimental and control groups compared after the application. The findings show that the experimental group demonstrated a significantly more significant increase in attitudes toward poetry and poetry analysis skills than the control group,

highlighting the positive impact of activity-based methods. The improvement in attitudes suggests that interactive engagement with poems through activity-based methods fosters greater interest and participation in poetry. The significant differences in poetry analysis skills in favor of the experimental group reflect the effectiveness of the methods used during the application. Moreover, the higher academic achievement observed among students in the experimental group indicates that these methods enhance analytical thinking and text analysis skills, supporting deeper engagement with literary texts.

The lack of a significant difference in the two groups' perceptions of cultural identity indicates that this type of activity-based poetry analysis does not significantly impact identity perception. Since cultural identity is a more complex process and develops under different variables, short-term training programs may not be expected to change this perception significantly. These findings align with the positive effects of online poetry instruction on students' attitudes and academic achievement in Aituganova et al.'s (2023) study. However, the impact on the perception of cultural identity is more limited compared to the profound impact of philosophical and theological concepts in Kazakh literary criticism by Zhakupova et al. (2023). Therefore, more comprehensive and long-term approaches may be necessary for poetry education to impact cultural identity significantly.

Poetry offers a way to develop critical thinking skills as an essential tool for understanding linguistic and cultural diversity (Ananyeva, 2021). Traditional approaches to teaching poetry do not sufficiently engage students and are limited in helping students develop deeper connections with their linguistic and cultural roots (Calvo & D'Mello, 2010; Turner, 2020). One of the biggest challenges in teaching poetry is that students' difficulties in analyzing it reduce their interest in it. Studies in the related literature indicate that students often find poetry abstract and challenging, developing negative attitudes (Fleming, 1992; Snapper, 2013). Conversely, students who participate in poetry education with activity-based methods experience significant increases in their understanding and interest in poetry, which is positively reflected in their academic achievement (Liao & Roy, 2017).

The relationship between poetry and pedagogy has gained significant academic interest in recent years, as it plays a vital role in promoting student development and engagement within educational settings. In Maspul's (2024) study, poetry is viewed as a tool for literary appreciation and a dynamic medium for empowering students, fostering critical thinking, and enhancing emotional intelligence. The study shows how poetry creates a supportive environment that nurtures cognitive and emotional growth, encouraging students to explore the creative potential of language. Furthermore, Maspul (2024) emphasized that poetry-enriched classrooms provide students with opportunities to explore and express their voices. Poetry also plays a crucial role in developing empathy and social-emotional skills, enabling students to reflect on personal life experiences and perspectives on the world. Thus, poetry education extends beyond acquiring literary skills, creating an empowering learning environment where students feel heard and valued.

In this context, McAllister and Brown's (2024) research examined how ethnographic poetic inquiry can be used to examine the complex relationship between cooperation and competition in higher education. Their findings show that poetry functions as a medium for individual expression and a research tool for investigating social dynamics and power relations. The researchers could delve deeply into subjective and social experiences through poetic narratives, fostering heightened awareness and engagement among participants.

Additionally, Davis's (2021) study explored the relationships between poetry, pedagogy, and protest through what they call critical poetic inquiry. By placing poetry in a cultural context, critical poetic inquiry enabled students to write poetry and address social issues using this method as a pedagogical tool. They argue that this method can potentially create culturally meaningful pedagogical approaches and increase students' critical awareness. All these studies demonstrate the transformative potential of poetry in education. McAllister and

Brown (2024) showed that poetry facilitates individual self-expression and serves as a means to explore cooperation, competition, and power dynamics in a social context. They emphasize that poetry offers students the opportunity to make more profound personal and academic connections, particularly in a higher education setting. Maspul (2024) argued that poetry should be integrated into all stages of education, emphasizing its importance across diverse learning contexts. Similarly, Davis (2021) demonstrated how combining poetry with pedagogical approaches can help address social and cultural issues. All three studies provide essential findings on poetry's profound and multidimensional role in education. Incorporating poetry into the classroom offers students unique opportunities to develop creative thinking skills, cultivate empathy, and explore their voices. While Davis (2021) focused on how poetry can serve as a tool for social protest and foster critical thinking, McAllister and Brown (2024) explored how poetic inquiry can be utilized in academic research.These studies highlight the multifaceted potential of poetry education and demonstrate how it can strengthen student-centered learning environments.

The linguistic and anthropological study of cultural values plays a crucial role in shaping societal identities and preserving cultural heritage. Lasut et al. (2021) investigated these cultural values through the lyrics of Masamper songs of the Sangihe ethnic group, demonstrating that these songs are not merely musical artifacts but also carriers of the community's social life, values, and belief systems. From an anthropological-linguistic perspective, this study reveals how local people express and preserve their cultural identity. By analyzing the lyrics, the researchers uncover how language functions as a medium for transmitting and maintaining cultural heritage across generations.

On the other hand, Slabouz et al. (2021) examined the relationship between the philosophy of language and anthropological transformation. They highlighted that language is a communication too land reflects human thinking and cultural transformations. In this respect, the philosophy of language becomes an essential element of cultural anthropology, revealing how cultural changes and human behavior are expressed and transformed through language. Researchers emphasize how the linguistic dimension of cultural anthropology shapes human interaction with the world and generates the structures of meaning that arise from these interactions.

Zagood (2022) aimed to enable students to better understand this concept by taking an activity-based approach to teaching metaphor to translation students. The study's results suggested that students can improve their linguistic skills by treating metaphor as a concrete tool rather than an abstract concept. Zagood (2022) aimed to enable students to better understand this concept by taking an activity-based approach to teaching metaphors to translation students.

In a study on the history of late modern English, Johnson (2021) examined how historical processes shape language learning and emphasized activity-based teaching methodologies. Learning language history is essential to follow linguistic changes and understand how these changes are parallel to social and cultural influences. Johnson suggested that educational programs make historical language studies more comprehensible through activity-based methods. Similarly, Dhanavel and Kumaran (2022) investigated the role of poetry in engineering education, highlighting that poetry offers engineering students both intellectual and emotional perspectives, thereby enhancing their linguistic and analytical skills. Their study demonstrates that integrating literary elements into technical education can promote well-rounded student development. With a similar approach, Amutha (2024) presented research on strengthening students' vocabulary through poetry. The study shows that poetry encourages students to explore words more deeply, making it a powerful tool in language education. Poetry's ability to reveal the multiple layers of meaning within words plays a crucial role in fostering creative and analytical thinking skills, especially in the context of language learning.

In his study on personal learning experiences, Jawaheer (2023) explored the use of blackout poetry in a teaching module to support pre-service teachers' personal and professional development. This approach involves covering parts of a text with black strips to create a new poem using the remaining words, offering a creative and engaging tool in language education. The process provides students with a meaningful learning experience that enhances their linguistic expression skills while making learning enjoyable. Studies such as Zagood (2022), Johnson (2021), and Dhanavel and Kumaran (2022) emphasized the potential of activity-based language teaching to provide students with practical skills beyond theoretical knowledge. Addressing topics such as metaphor, poetry, and language history through in-class activities allows students to move from being mere consumers of information to being able to use information in a meaningful and creative way. This approach encourages a more active and participatory pedagogy in language learning.

It can be argued that activity-based methods enrich the learning experience by increasing student participation and thus provide more meaningful learning outcomes. While providing students with poetry analysis skills, it is vital to support skills such as analytical thinking and critical perspective development (Razgatlioglu & Ulusoy, 2022). Activity-based learning is a pedagogical approach that allows students to learn in-depth. In this context, it seems effective in terms of poetry analysis and attitude development (Herlina et al., 2021). These results suggest that activity-based poetry instruction can be effective in education and language learning. However, longer and more varied interactions are necessary to develop more complex constructs such as cultural identity. By fostering active participation, activity-based learning enhances student motivation and the overall learning experience (Kumar & Bhatia, 2022). As a result, educators and curriculum developers should prioritize integrating activity-based methods, particularly in humanities and literature courses. Additionally, this approach's emphasis on cultural identity and modes of expression offers valuable insights into how students from diverse cultural backgrounds engage with poetry. Educators across different cultural contexts can research how such practices can increase student achievement while encouraging a more profound exploration of students' cultural identities.

Conclusions and Recommendations

Poetry education using activity-based analysis methods positively affected students' attitudes toward poetry, and students in the experimental group showed a more positive attitude toward poetry than the students in the control group using traditional methods. Analyses of students' poetry analysis skills showed that the academic achievement of the experimental group was higher than that of the control group. The activities applied in the experimental group improved students' poetry analysis skills and increased their analytical thinking skills in this process. Analyses of cultural identity perception show that although there was a general increase in both groups, there was no significant difference between the experimental and control groups. This result shows that although poetry education positively affected the perception of cultural identity, this effect was not at a level that made the differences between the experimental and control groups significant.

In line with the results obtained from the research, the following recommendations are provided for teachers and other stakeholders:
1. Since using activity-based analysis methods during poetry education positively affects students' attitudes toward poetry, teachers should include these methods in classroom practices.
2. Analytical and critical thinking activities, which were found to significantly impact students' poetry analysis skills, should find more space in the curriculum. These activities will enable students to analyze artistic texts such as poetry more deeply.

3. Since students in the experimental group showed a more positive attitude toward poetry, student-centered teaching approaches should be encouraged. These methods provide a more effective learning experience by increasing students' active participation.

4. Considering poetry education's positive impact on cultural identity perception, poems that provide opportunities for students to recognize and understand their cultural heritage should be included in the course content.

5. Poetry education can be spread over a more extendedperiod to further develop poetry analysis skills and cultural identity perception. In this way, students can learn permanently.

6. In poetry analysis, methods that will attract students' attention and increase their interest should be developed using interactive teaching materials. This development can also be achieved with technology-supported tools.

7. Poetry has the potential to expand students' emotional and intellectual worlds. Therefore, teachers should organize activities to encourage students' creative thinking and writing skills.

8. Activities on poetry's cultural and artistic dimensions can help students develop different perspectives.

9. Professional development programs should be organized to enable teachers to learn more about poetry education and activity-based teaching methods.

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Notes on Contributors

Yertay Sultan, Doctor of Philosophy, Vice-Rector for Research Activities and Innovation of Abai Kazakh National Pedagogical University, Almaty, Republic of Kazakhstan. E-mail: yertaysultan@gmail.com

Kalbike Yessenova, Doctor of philological sciences, Professor-researcher of Abai Kazakh National Pedagogical University, Almaty, Republic of Kazakhstan.
E-mail: kalbike_65@mail.ru

Bagdagul Seyitova, PhD student of Abai Kazakh National Pedagogical University, Almaty, Republic of Kazakhstan. E-mail: seyitova.bagdagul@mail.ru

Zhanalik Baltabayeva, Doctor of pedagogical sciences, Professor, Abai Kazakh National Pedagogical University, Almaty, Kazakhstan. E-mail: baltabaevazhanalik@mail.ru

Aiman Koblanova, Candidate of philological sciences, Professor of the Department of theory and methods of teaching the Kazakh language of Abai Kazakh National Pedagogical University, Almaty, Republic of Kazakhstan. E-mail: ayman.koblanova@mail.ru

Fariza Ismailova, Abai Kazakh National Pedagogical University, Almaty, Republic of Kazakhstan. PhD, postdoctorant. E-mail: fari1996@mail.ru

ORCID

Yertay Sultan, https://orcid.org/0000-0003-3240-2744
Kalbike Yessenova, https://orcid.org/0000-0001-7402-3625
Bagdagul Seyitova, https://orcid.org/0000-0003-1706-1988
Zhanalik Baltabayeva, https://orcid.org/0000-0001-9898-4818
Aiman Koblanova, https://orcid.org/0000-0002-1246-7690
Fariza Ismailova, https://orcid.org/0000-0001-9685-6791

Appendix A

Scale of Attitude toward Poetry

OPTIONS	Strongly Disagree	Disagree	Undecided	I agree.	Completely Agree
1. I read poetry regularly.	O	O	O	O	O
2. Reading a poem gives me pleasure.	O	O	O	O	O
3. I believe that poetry is one of the distinguished genres of literature.	O	O	O	O	O
4. I enjoy analyzing poetry.	O	O	O	O	O
5. That people should read poetry even if they don't write it I think.	O	O	O	O	O
6. Reading and analyzing a poem gives me trouble.	O	O	O	O	O
7. I think reading poetry is unnecessary.	O	O	O	O	O
8. I don't like reading poetry.	O	O	O	O	O
9. Poetry is a field that only interests those who have received a good literary education.	O	O	O	O	O
10. Reading poetry develops aesthetic sensitivity.	O	O	O	O	O
11. I think that people with aesthetic sensitivity should enjoy poetry.	O	O	O	O	O
12. Poetry should be included more in literature lessons					

Appendix B

Poetry Analysis Skill/Academic Achievement Form

QUESTIONS

Analyze the poems "Aktanberdy Zhyrau and Bukhar Zhyrau" in terms of their formal features.
Q.1. Which words or phrases do you think help you understand the poems? Explain these words or phrases based on the poems.
Q.2. Find the words/phrases used in poems other than their literal meaning and write in which sense they are used.
Q.3. What kind of people are the I (speaking, expressing people) in the poems? Describe them.
Q.4. Based on the poems, write what kind of person the poets who wrote the poems were.
Q.5. What is the national and universal thought you have reached from the poems? Briefly express it.

APPENDIX C

THE QUESTIONNAIRE OF CULTURAL IDENTITY
Part C: Cultural Identity Questionnaire

Dear Participant,
This questionnaire is a part of a research study with the aim of examining your own understanding of Cultural Identity. Your responses will be kept confidential and used only for research purposes, so please be honest. For each item, choose the statement that best indicates your personal view. Remember that there are no correct or wrong answers to the statements. Thank you for your contribution to the study. Should you need further information about the study, feel free to contact the researcher, please.

	1 = Strongly disagree 2 = Disagree 3= Neither agree nor disagree 4 = Agree 5 = Strongly agree	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
1.	I feel privileged to be a citizen of my country.	1 ☐	2 ☐	3 ☐	4 ☐	5 ☐
2.	As a citizen, I have a responsibility to improve and advance my nation.	1 ☐	2 ☐	3 ☐	4 ☐	5 ☐
3.	Some of the most important figures in world history have come from my nation.	1 ☐	2 ☐	3 ☐	4 ☐	5 ☐
4.	I follow national news very closely.	1 ☐	2 ☐	3 ☐	4 ☐	5 ☐
5.	Sometimes, languages other than my own native tongue are more effective at expressing complex ideas.	1 ☐	2 ☐	3 ☐	4 ☐	5 ☐
6.	It bothers me that some musicians copy other countries' styles in their music.	1 ☐	2 ☐	3 ☐	4 ☐	5 ☐
7.	It is my responsibility to take care of a bereaved neighbor by bringing them food or sitting with them.	1 ☐	2 ☐	3 ☐	4 ☐	5 ☐
8.	I am afraid that if foreign cuisine becomes too common in my country, it will damage our traditional food culture.	1 ☐	2 ☐	3 ☐	4 ☐	5 ☐
9.	I prefer foreign television programs over television programs produced in my own country.	1 ☐	2 ☐	3 ☐	4 ☐	5 ☐
10.	I would gladly give my life to defend my homeland.	1 ☐	2 ☐	3 ☐	4 ☐	5 ☐
11.	You don't have to speak a country's national language to really be a member of that country.	1 ☐	2 ☐	3 ☐	4 ☐	5 ☐
12.	People should be more willing to try food from other cultures.	1 ☐	2 ☐	3 ☐	4 ☐	5 ☐
13.	Shared language is one of the most important factors in the unity of my nation.	1 ☐	2 ☐	3 ☐	4 ☐	5 ☐
14.	It is very important for young people to visit their grandparents or other relatives during the holidays.	1 ☐	2 ☐	3 ☐	4 ☐	5 ☐
15.	One of the most important functions of schools is to teach children to be loyal to their nation	1 ☐	2 ☐	3 ☐	4 ☐	5 ☐
16.	Every political decision in my country should be made in line with the intentions of the nation's founders	1 ☐	2 ☐	3 ☐	4 ☐	5 ☐