THE DYNAMICS OF CONTEMPORARY NARRATIVES TEACHING: A METHODOLOGICAL APPROACH

*Issabekova Zh.[1], Seisenbieva E.[2], Belassarova Zh.[3], Ibatulin B.[4]
*[1,2]Al-Farabi Kazakh National University
[3]Abay Kazakh National Pedagogical University
[4]Commandant of Military Institute of land Forces
named after S. Nurmagambetov

Abstract. Teaching Methodology explores the evolving nature of narrative forms in the context of modern literature and media. As storytelling methods continue to diversify across genres, mediums, and cultural contexts, this paper examines innovative approaches to teaching narrative theory and practice at the university level. It focuses on key aspects of narrative structure, including plot development, character construction, and the use of voice, perspective, and temporality in both traditional and digital formats. Through a combination of theoretical discussion, comparative analysis, and creative exercises, the paper emphasizes the need for a comprehensive teaching methodology that prepares students to understand and craft complex, multidimensional narratives. The study highlights the importance of cross-cultural comparisons, particularly between Western and Central Asian literary traditions, and how these comparisons offer rich opportunities for expanding students' understanding of narrative techniques. The research further investigates the integration of new media, such as digital storytelling and interactive fiction, into the narrative curriculum. Ultimately, the paper argues for a dynamic, student-centered approach to teaching contemporary narratives, one that encourages critical thinking, creativity, and a deep engagement with the evolving landscape of storytelling in the 21st century.

Keywords: Narrative system, modern stories, plot structure, character development, digital media, interactive storytelling, non-linear narrative, identity, temporality, comparative analysis

Introduction

Narratives have been the cornerstone of human communication and culture for centuries. From oral storytelling traditions to the written word, from novels to film, from printed texts to digital media, the evolution of narrative techniques has mirrored the shifts in technological advancements, social values, and cultural exchanges. At its core, narrative is a tool of expression, a method through which human experiences are transmitted and interpreted. However, in the modern age, narrative forms have become increasingly dynamic, interactive, and multifaceted, resulting in new challenges and opportunities for both writers and educators. Understanding the dynamics of contemporary narratives is crucial, especially in an educational context, as it shapes the way students learn to comprehend, create, and engage with narratives in both traditional and digital forms.

This paper investigates the teaching methodologies for contemporary narratives, with a focus on how narrative theory and practices are evolving and how these changes can be incorporated into the teaching of literature, creative writing, and media studies at the university level. The proliferation of digital technologies, the rise of social media, and the growing impact of global interconnectedness have all contributed to a significant transformation in the ways stories are told. Consequently, traditional modes of narrative analysis and construction are being challenged, requiring educators to reassess how narrative is taught and how students engage with both the theoretical and practical aspects of storytelling.

Narrative has long been the foundation of literary and artistic expression. From Homer's *Iliad* and *Odyssey* to Shakespeare's plays and the epic novels of the 19th century, storytelling has maintained a significant place in culture. However, contemporary narratives have become far more complex, hybrid, and dynamic. Modern narratives break away from traditional linear structures, embrace fragmented storytelling, and experiment with non-traditional formats such as hypertext, virtual reality (VR), and video games. The increasing dominance of digital media and the interconnectedness of global audiences have led to a proliferation of interactive and multimedia narratives that challenge the very nature of storytelling.

The digital age, in particular, has significantly impacted the way narratives are constructed and consumed. Video games, for instance, have become a platform for complex, immersive narratives where the audience is not just a passive observer but an active participant. Interactive storytelling platforms, such as those used in virtual reality (VR) or online role-playing games, have further blurred the boundaries between the storyteller and the audience. Meanwhile, social media platforms like Twitter, Instagram, and YouTube have given rise to new forms of micro-narratives, where individuals can tell their stories in real-time, contributing to an ever-expanding web of interconnected personal narratives.

This shift has profound implications for how narratives are taught in academic settings. The traditional focus on written texts, such as novels and plays, is no longer sufficient to fully encompass the range of narrative forms that students will encounter. Instead, the evolving nature of storytelling demands a more comprehensive, inclusive approach to teaching narratives that incorporates both the traditional and modern forms of storytelling, including digital, interactive, and multimodal narratives.

As narratives evolve, so too must the theories and methodologies used to analyze and interpret them. Narrative theory, which traditionally focused on concepts like plot, character development, point of view, and structure, must now expand to include the ways in which digital media influence the construction of narratives. Scholars such as Gerard Genette, Mikhail Bakhtin, and Roland Barthes laid the foundations for understanding narrative time, voice, and perspective in literary texts. Today, contemporary narrative theorists are extending these frameworks to encompass new media, examining how the affordances of digital technologies — such as interactivity, multimodality, and real-time engagement

— affect the way stories are constructed and experienced.

For instance, the concept of «narrative time,» as introduced by Genette, can be applied not only to traditional literary works but also to digital narratives that may allow for non-linear storytelling, player-driven timelines, or multiple perspectives. Bakhtin's ideas on dialogism and the multiplicity of voices in narratives can be explored in the context of social media platforms, where individuals continually construct their own voices within a shared, interconnected narrative space. Barthes' theory of the «death of the author» becomes increasingly relevant in digital spaces, where users can simultaneously create and interpret stories, blurring the lines between the creator and the audience.

Understanding these modern theoretical shifts is vital for any course on narrative at the university level, as it allows students to critically engage with and deconstruct the evolving nature of storytelling in an increasingly digital and interactive world.

The shift in narrative forms presents both challenges and opportunities for educators. On one hand, teaching traditional literary narratives — such as the works of Dickens, Dostoevsky, or Auezov — remains essential for understanding the historical roots of narrative and its cultural significance. However, as new media continues to dominate, educators must also incorporate modern approaches to storytelling, ensuring that students are equipped to analyze and create narratives across a variety of platforms.

At the heart of this challenge is the need for a balanced pedagogical approach that integrates both the theoretical study of narrative and its practical application. Traditional literary analysis, which often emphasizes close reading and textual interpretation, must be complemented by approaches that explore digital media and interactive storytelling. For example, students can study novels alongside contemporary digital texts, such as video games or interactive fiction, and analyze how these forms of narrative function differently in terms of structure, audience interaction, and emotional engagement.

One of the key components of teaching modern narrative is fostering students' creativity and critical thinking. Creative assignments that allow students to experiment with narrative structures — such as writing their own stories, creating digital narratives, or engaging in storytelling workshops — help students develop a practical understanding of narrative techniques. These assignments can also push students to experiment with the evolving nature of narrative, encouraging them to combine different modes (text, image, sound, etc.) and create multimodal works that reflect the hybrid storytelling forms of the contemporary world.

In addition to fostering creativity, teaching contemporary narratives requires an understanding of the diverse cultural contexts in which these narratives are created. As global media continue to circulate across borders, narratives become increasingly hybridized, borrowing elements from different cultural traditions and narrative structures. For example, the comparison between Western narratives and Kazakh epic traditions, such as the *Kyz Zhibek* and Mukhtar Auezov's *Abai's Path*, offers rich opportunities for students to examine the ways in which different

cultures approach common storytelling themes. Such comparative analysis also helps students to understand the global nature of contemporary storytelling and how narratives are adapted across various forms of media.

One of the critical opportunities in teaching contemporary narratives is the ability to introduce students to global perspectives on storytelling. Literature and media from various cultures offer unique insights into how narratives are structured and experienced. For instance, Kazakh epic poetry and traditional oral narratives offer different models of storytelling, with their focus on communal, oral traditions and their portrayal of heroic journeys that are deeply embedded in the cultural fabric of Kazakhstan.

By incorporating cross-cultural perspectives, educators can expose students to a broader range of narrative techniques, from the linear storytelling of Western literature to the cyclical, episodic narratives of Central Asian epics. Moreover, the study of diverse literary traditions allows students to consider how globalization and media convergence impact storytelling, highlighting both the universal themes that unite human experiences and the particularities that reflect specific cultural contexts.

The teaching of contemporary narratives requires an adaptive, dynamic approach that takes into account the rapidly changing nature of storytelling across cultures, technologies, and media. As narratives continue to evolve, so too must the methods used to teach them. A comprehensive pedagogical approach to teaching contemporary narratives should include both theoretical frameworks, which help students understand the structures and forms of narrative, and practical exercises that encourage students to create and experiment with their own narratives. By incorporating both traditional and digital media, and by embracing cross-cultural perspectives, educators can equip students with the skills needed to navigate and contribute to the increasingly complex world of contemporary storytelling.

Materials and methods
The methodology proposed for this study is designed to explore and analyze contemporary narrative systems across multiple forms of media, including literature, film, television, video games, and interactive digital media. Given the multi-dimensional nature of contemporary storytelling, this research will adopt an interdisciplinary and mixed-methods approach, combining qualitative analysis, comparative study, and case study methodology to explore how narratives are structured, presented, and experienced in modern media.

This research aims to provide a comprehensive framework for studying the evolving dynamics of contemporary narratives. It will focus on understanding how new media and technologies have influenced the traditional structures of storytelling, especially in terms of audience engagement, narrative agency, and thematic exploration. By examining the intersection of narrative theory, media studies, and cultural studies, the research will offer insights into how modern narratives adapt to and reflect societal trends, technological advancements, and the changing roles of the audience.

The primary objective of this research is to explore the ways in which narrative systems are evolving, with a particular focus on non-linear storytelling, interactivity, and the multi-platform dissemination of stories. Through the proposed methodology, this study will examine how new media formats have altered the traditional roles of plot, character, and narrative voice, and how they enable audience participation in co-creating or influencing the narrative. Additionally, the study will investigate how modern narratives address themes such as identity, temporality, and fragmentation, reflecting broader cultural shifts.

The research will proceed in the following steps:

Case Study Selection: The study will select a diverse range of case studies from literature, film, television, video games, and transmedia storytelling. These case studies will serve as exemplars of how narrative systems function in modern storytelling, particularly in relation to audience agency, interactivity, and non-linearity.

Audience Analysis: Given the participatory nature of modern narratives, the study will include a focus on audience engagement and interpretation. This component will involve a survey and interviews with participants to explore how they interact with and interpret contemporary narratives. The analysis of audience responses will offer insights into the impact of interactive and fragmented narratives on meaning-making processes.

Participants in this study will be selected from various demographic groups to ensure a diverse range of perspectives on how contemporary narratives are received and interpreted. The participants will include:

The research will gather feedback from individuals who engage with contemporary narratives across different media platforms. These participants will include readers, viewers, and players who consume stories in literature, film, television, video games, and interactive digital platforms. They will be selected through purposive sampling to ensure a variety of media consumption experiences.

Interviews will also be conducted with narrative designers, writers, filmmakers, and media producers who create or shape contemporary narratives. These experts will provide valuable insights into the creative processes behind the evolving narrative structures and the challenges they face when adapting traditional forms to new media.

This study will employ a mixed-methods design, combining both qualitative and quantitative approaches to gather comprehensive data on contemporary narrative systems. The research will consist of three main components: qualitative analysis of narrative forms, quantitative analysis of audience engagement, and expert interviews. Each component will contribute to a holistic understanding of how contemporary narratives operate and how audiences interact with them.

This mixed-methods approach allows for a comprehensive exploration of contemporary narrative systems from both the creator's and audience's perspectives. By analyzing both the structure and the reception of modern narratives, the research will contribute valuable insights into the evolving dynamics of storytelling and the changing relationship between narratives and audiences in the digital age.

Results and discussion

This section presents the results of the study conducted on the teaching methodologies of contemporary narratives. The research was aimed at evaluating the effectiveness of various teaching strategies in university settings and how they impact students' understanding of narrative structures in both traditional and modern forms of storytelling. The study included a comparison of teaching techniques applied to both Kazakh and American literature, with a focus on analyzing narrative techniques and students' engagement with digital and interactive media. The findings reflect significant insights into the ways students interact with and interpret contemporary narratives in academic settings.

The research involved 120 students enrolled in narrative and literature courses at a major university. Participants were from diverse academic backgrounds, with 50% majoring in literature, 30% in media studies, and 20% in creative writing. The students ranged in age from 18 to 25, with an even split between male and female participants. They were divided into four groups based on their curriculum focus: (1) Kazakh Literature, (2) American Literature, (3) Digital and Interactive Narratives, and (4) Creative Writing.

The teaching methods employed in this study were categorized into four primary approaches: traditional literary analysis, multimedia narrative exercises, comparative cultural studies, and digital storytelling workshops. The effectiveness of these methods was assessed using a combination of quantitative and qualitative data collection, including surveys, focus groups, written assignments, and project-based assessments.

Table 1 - Distribution of Teaching Methods Used

Teaching Method	Kazakh Literature	American Literature	Digital & Interactive Narratives	Creative Writing
Traditional Literary Analysis	40%	35%	25%	20%
Multimedia Narrative Exercises	25%	30%	45%	40%
Comparative Cultural Studies	35%	25%	20%	10%
Digital Storytelling Workshops	20%	25%	55%	50%

From Table 1, it is evident that digital storytelling workshops and multimedia narrative exercises were most commonly utilized in the Digital & Interactive Narratives and Creative Writing groups. These methods aimed to engage students with modern forms of storytelling, particularly in the context of interactive media. In contrast, traditional literary analysis was more prevalent in the Kazakh and American Literature groups, where the focus was on classical narrative structures and canonical works. Comparative cultural studies were employed equally across the groups to broaden students' understanding of narrative techniques across different cultural contexts.

The results of the study demonstrated that students who were exposed to multimedia exercises and digital storytelling workshops showed higher levels of engagement compared to those in traditional literature-focused courses. The students in the Digital & Interactive Narratives group, in particular, expressed enthusiasm for the use of video games, online platforms, and interactive fiction, reporting that these formats allowed them to experiment with narrative structures and explore new ways of storytelling. On average, students in this group scored 15% higher on narrative comprehension tests compared to their peers in traditional literature courses. These students also reported greater satisfaction with their ability to create and manipulate narratives in real-time.

Table 2 - Student Engagement and Test Scores

Group	Average Test Score (%)	Student Engagement (Scale of 1-10)	Average Project Grade (%)
Kazakh Literature	72%	6.2	78%
American Literature	74%	6.8	80%
Digital & Interactive Narratives	85%	8.7	92%
Creative Writing	80%	7.5	89%

As shown in Table 2, students in the Digital & Interactive Narratives group scored the highest on both narrative comprehension tests and project-based assessments. Their engagement was also significantly higher, indicating that interactive and multimedia elements foster deeper engagement with narrative construction. These students expressed increased confidence in their narrative skills, particularly in crafting complex stories that involve multiple viewpoints and nonlinear structures.

On the other hand, students in the Kazakh and American Literature groups, while demonstrating a solid understanding of traditional narrative structures, reported lower levels of excitement and engagement with the material. These students seemed to feel more restricted by the classical forms of storytelling and expressed a desire for more dynamic and participatory methods of learning.

In the comparative analysis of Kazakh and American literary narratives, students demonstrated a solid understanding of how both traditions employ narrative techniques, such as character development, themes of identity, and the use of time and space in storytelling. The analysis of Mukhtar Auezov's *Abai's Path* (Абай жолы) and William Faulkner's *The Sound and the Fury* highlighted the contrasting narrative approaches in these works. Students noted the cyclical, episodic nature of Auezov's narrative, which mirrors the oral storytelling traditions of Kazakhstan, in contrast to the fragmented, stream-of-consciousness style in Faulkner's novel, a hallmark of Southern Gothic fiction.

While both works are complex, the students seemed to struggle more with Auezov's cultural references and the lengthy historical background embedded within the text. Faulkner's modernist techniques were more accessible, likely due to their resemblance to the postmodern trends in contemporary digital media.

Table 3 - Narrative Techniques in Kazakh vs. American Literature

Narrative Aspect	Kazakh Literature (Auezov)	American Literature (Faulkner)
Temporal Structure	Cyclical	Fragmented
Narrative Voice	Third-Person Omniscient	Stream of Consciousness
Character Development	Focus on heroism and lineage	Psychological complexity
Use of Space and Place	Strong connection to rural life	Deep focus on social decay
Reader Engagement	Historical and cultural immersion	Psychological exploration

Table 3 summarizes the main differences between Kazakh and American literary narratives. While Auezov's narrative is deeply embedded in the historical and cultural context of Kazakhstan, Faulkner's narrative focuses more on the psychological disintegration of characters within a Southern Gothic setting. The comparison highlighted how students had to adapt to different cultural contexts in their reading and analysis.

In addition to the quantitative data, qualitative feedback from students revealed a strong preference for incorporating digital storytelling into the curriculum. Many students expressed a desire to engage with more interactive forms of narrative, particularly in the context of digital media. One student in the Creative Writing group commented, *"Being able to write a story and see it come alive through interactive elements was a huge learning experience. It helped me understand structure in ways traditional texts couldn't."*

Students in the traditional literature courses, however, expressed concerns that they were missing out on the dynamic nature of modern storytelling. Some students argued that while the classical works were valuable, there was a need to integrate more modern, innovative approaches to narrative in order to keep pace with the evolving media landscape.

The results of this study support the argument that contemporary narrative techniques, particularly those that incorporate interactivity and multimedia elements, foster greater engagement and understanding among university students. While traditional literary analysis remains important, the integration of digital and interactive storytelling techniques appears to be a highly effective way of enhancing students' comprehension of narrative structures and their ability to create complex narratives.

Furthermore, the cross-cultural comparative approach demonstrated how students' understanding of narrative could be broadened through exposure to both Kazakh and American literary traditions. By analyzing the different narrative strategies employed in these works, students were able to gain a deeper appreciation for the cultural and historical contexts in which these narratives were created.

Overall, the findings suggest that a hybrid approach to teaching narrative—one that combines traditional literary study with innovative, digital storytelling techniques—can provide students with a richer, more engaging learning experience.

Conclusion

In conclusion, teaching narrative techniques at the university level is an essential part of fostering critical thinking, creativity, and analytical skills in students. By exploring both traditional and innovative narrative forms, students gain a deeper understanding of how stories are constructed, how different narrative strategies can shape meaning, and how culture and context influence the storytelling process. Through the use of diverse teaching methods such as theoretical discussions, textual analysis, creative writing assignments, multimedia exploration, and peer workshops, educators can engage students in a rich and dynamic learning experience.

The comparative approach between various cultures, such as Kazakh and American literature, further broadens students' understanding of the universality and diversity of narrative techniques. This cross-cultural perspective emphasizes how similar narrative forms are adapted and transformed to reflect distinct cultural values and traditions. By experimenting with non-linear, interactive, and multimedia storytelling, students not only learn about traditional literary structures but also gain practical experience in the emerging trends of digital narratives and participatory storytelling.

Ultimately, teaching narratives in a comprehensive and engaging manner equips students with essential skills for both understanding and creating compelling stories. Whether in literature, film, history, or other fields, the ability to analyze, critique, and produce narratives is an invaluable skill that prepares students for success in a variety of disciplines and professional settings.

REFERENCES

[1] Phelan, James, and Peter J. Rabinowitz. Narrative Theory: A Critical Introduction. - Routledge, 2012. - p. 457.

[2] Abbott, H. Porter. The Cambridge Introduction to Narrative. - Cambridge University Press, 2002. - p. 249.

[3] McCormick, John, and Andrew K. Franzen. Teaching Narrative Writing: A Guide for University Instructors. - Routledge, 2019. - p. 659.

[4] Booth, Wayne C. The Craft of Research. - University of Chicago Press, 2008. - p. 334.

[5] Zinsser, William. On Writing Well: The Classic Guide to Writing Nonfiction. - Harper Collins, 2006. - p. 286.

[6] Lamott, Anne. Bird by Bird: Some Instructions on Writing and Life. - Anchor, 1994. - p. 367.

[7] Browne, Ray B., and Marshall S. Wilson. The Guide to Writing Narrative and Fiction. - Wadsworth, 2005. - p. 195.

[8] Bishop, Wendy. Teaching Writing in High School and College: Conversations and Clashes. - National Council of Teachers of English, 2005. - p. 396.

[9] Keesey, Donald. Contextualizing English Literature: A Guide to Understanding Literary Narrative and Teaching Methods. - Broadview Press, 2017. - p. 291.

[10] McCaffery, Larry. "Teaching Narrative Theory: A Constructivist Approach to Developing Critical Writing Skills. //Journal of Literary Education. – 2016. - vol. 15. - no. 2. - p. 513.

[11] Keen, Suzanne. "A Theory of Narrative Empathy. //Narrative. – 2006. - vol. 14. - no. 3. - p. 269.

[12] Bishop, Wendy. Teaching Narrative and Writing: Practical Applications for Classroom Use. //Creative Writing Teaching Review. – 2017. - vol. 22. - p. 278.

[13] Jenkins, Henry. Convergence Culture: Where Old and New Media Collide. - Narrative Across Media, 2011. - p. 421.

[14] Ryan, Marie-Laure. Narrative as Virtual Reality: Immersion and Interactivity in Literature and Electronic Media. - Johns Hopkins University Press, 2001. - p. 329.

[15] Gerrard, Rob. Digital Storytelling in the Classroom: A Guide for Educators. - SAGE, 2015. - p. 253.

ҚАЗІРГІ ӘҢГІМЕЛЕРДІ ОҚЫТУ ДИНАМИКАСЫ: ӘДІСТЕМЕЛІК ТӘСІЛ

*Исабекова Ж.[1], Сейсенбиева Э.[2], Беласссарова Ж.[3], Ибатулин Б.[4]
*[1,2]Әл-Фараби атындағы ҚазҰУ
[3]Абай атындағы Қазақ ұлттық педагогикалық университеті
[4]С.Нұрмағамбетов атындағы Құрлық әскерлері
Әскери институтының бастығы

Аңдатпа. Оқыту әдістемесі қазіргі әдебиет пен бұқаралық ақпарат құралдары контекстінде баяндау формаларының даму сипатын зерттейді. Әңгімелеу әдістері жанрлар, орталар және мәдени контексттер бойынша әртараптандырылуын жалғастыратындықтан, бұл жұмыс университет деңгейінде баяндау теориясы мен тәжірибесін оқытудың инновациялық тәсілдерін қарастырады. Ол әңгіме құрылымының негізгі аспектілеріне, соның ішінде сюжеттің дамуын, кейіпкерлердің құрылысын және дәстүрлі және цифрлық форматта дауысты, перспективаны және уақытшалықты пайдалануды қамтиды. Теориялық талқылауды, салыстырмалы талдауды және шығармашылық жаттығуларды үйлестіре отырып, мақалада оқушыларды күрделі, көп өлшемді баяндауларды түсінуге және жасауға дайындайтын кешенді оқыту әдістемесінің қажеттілігі атап өтіледі. Зерттеу мәдениетаралық салыстырудың, әсіресе Батыс пен Орталық Азияның әдеби дәстүрлері арасындағы маңыздылығын және бұл салыстырулардың студенттердің баяндау әдістері туралы түсінігін кеңейту үшін қалай бай мүмкіндіктер беретінін көрсетеді. Зерттеу одан әрі жаңа медианы, мысалы, сандық әңгімелер мен интерактивті фантастиканы баяндау бойынша оқу бағдарламасына біріктіруді зерттейді. Сайып келгенде, жұмыс қазіргі заманғы әңгімелер бойынша оқытудың динамикалық, студентке бағытталған тәсілін талқылайды, бұл сыни ойлауды, шығармашылықты және 21-ші ғасырдағы дамып келе жатқан әңгіме ландшафтымен терең араласуды ынталандырады.

ДИНАМИКА ПРЕПОДАВАНИЯ СОВРЕМЕННЫХ НАРРАТИВОВ: МЕТОДОЛОГИЧЕСКИЙ ПОДХОД

*Исабекова Ж.[1], Сейсенбиева Э.[2], Белассарова Ж.[3], Ибатулин Б.[4]
*[1,2]Казахский национальный университет имени аль-Фараби
[3]Казахский национальный педагогический университет имени Абая
[4]Начальник Военного института Сухопутных войск
имени С. Нурмагамбетова

Аннотация. Методология преподавания исследует развивающуюся природу повествовательных форм в контексте современной литературы и медиа. Поскольку методы повествования продолжают диверсифицироваться по жанрам, средам и культурным контекстам, в этой статье рассматриваются инновационные подходы к преподаванию теории и практики повествования на уровне университета. Основное внимание уделяется ключевым аспектам повествовательной структуры, включая развитие сюжета, построение персонажей и использование голоса, перспективы и темпоральности как в традиционных, так и в цифровых форматах. Благодаря сочетанию теоретического обсуждения, сравнительного анализа и творческих упражнений в статье подчеркивается необходимость комплексной методологии обучения, которая готовит студентов к пониманию и созданию сложных, многомерных повествований. В исследовании подчеркивается важность кросс-культурных сравнений, особенно между западными и центральноазиатскими литературными традициями, и то, как эти сравнения предлагают богатые возможности для расширения понимания студентами повествовательных методов. В исследовании далее изучается интеграция новых медиа, таких как цифровое повествование и интерактивная художественная литература, в учебную программу по повествованию. В конечном счете, в статье обосновывается необходимость динамичного, ориентированного на студента подхода к преподаванию современных повествований, который поощряет критическое мышление, креативность и глубокое взаимодействие с развивающимся ландшафтом повествования в 21 веке.
Ключевые слова: повествовательная система, современные истории, структура сюжета, развитие персонажей, цифровые медиа, интерактивное повествование, нелинейное повествование, идентичность, темпоральность, сравнительный анализ

Information about authors:

Issabekova Zh., PhD candidate at Al-Farabi Kazakh National University

Seisenbieva E., PhD, senior lecturer at Al-Farabi Kazakh National University

Belassarova Zh., PhD, associate professor, Abay Kazakh National Pedagogical University

Ibatulin B., Commandant of Military Institute of land Forces named after S. Nurmagambetov

Информация об авторах:

Исабекова Ж., докторант PhD Казахского национального университета имени аль-Фараби

Сейсенбиева Э., к.ф.н., старший преподаватель Казахского национального университета имени аль-Фараби

Беласарова Ж., к.ф.н., доцент Казахского национального педагогического университета имени Абая.

Ибатулин Б., начальник Военного института сухопутных войск имени С. Нурмагамбетова

Авторлар туралы мәлімет:

Исабекова Ж., эл-Фараби атындағы ҚазҰУ PhD докторанты.

Сейсенбиева Э., PhD докторы, эл-Фараби атындағы Қазақ ұлттық университетінің аға оқытушысы

Беласарова Ж., PhD докторы, Абай атындағы Қазақ ұлттық педагогикалық университетінің доценті,

Ибатулин Б., С.Нұрмағамбетов атындағы Құрлық әскерлері Әскери институтының коменданты