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CRITERIA FOR TEACHING THE DISCIPLINE OF FOLK PEDAGOGY THROUGH MODULAR TECHNOLOGIES

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Abstract

The article investigates the criteria for teaching the discipline of Folk Pedagogy through modular technologies in contemporary higher pedagogical education. The scientific problem is determined by a methodological contradiction: on the one hand, folk pedagogy is a culturally dense field that transmits historical memory, moral norms, social experience, family-communal upbringing practices, oral creativity, customs and national values; on the other hand, modern higher education increasingly requires measurable learning outcomes, flexible curricula, independent learning trajectories, transparent assessment and competence-based didactic design. The purpose of the study is to substantiate a system of criteria that allows the teacher to transform folk pedagogy from a descriptive course on traditions into a modular, research-oriented and practice-related discipline. The study relies on comparative-pedagogical analysis, document analysis, didactic modelling and expert generalisation. The main result is a criterion matrix including cultural-authenticity, goal-competence, modular-structural, methodological-activity, reflective-axiological, diagnostic-assessment, digital-resource and implementation-sustainability criteria. The proposed criteria can be used for syllabus design, module passport development, lesson planning, assessment rubrics, independent study tasks and monitoring of student achievement. The article argues that modular technology does not



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mechanise folk pedagogy; rather, when pedagogically grounded, it protects the integrity of cultural content while making learning outcomes visible, assessable and transferable to future professional practice. The novelty of the work lies in interpreting folk pedagogy as a modular competence system in which national educational heritage is connected with contemporary didactics, learner autonomy and professional teacher training.

Keywords: folk pedagogy, modular technology, module, teaching criteria, ethnopedagogy, competence-based education, cultural authenticity, assessment rubric, teacher training, higher education.

INTRODUCTION

Introduction. The relevance of teaching Folk Pedagogy through modular technologies is determined by the changing logic of teacher education in the twenty-first century, where the future teacher is expected not only to know pedagogical theories but also to interpret national educational heritage, select culturally appropriate upbringing tools, design value-oriented learning situations and assess educational results with methodological clarity. Folk Pedagogy is not a marginal or decorative component of professional-pedagogical preparation; it is a theoretical and practical field in which the historical experience of the people, family upbringing, neighbourhood solidarity, oral literature, proverbs, epics, rituals, holidays, labour traditions, ethical norms, etiquette formulas and communal mechanisms of moral regulation are transformed into educational meaning. In Uzbek pedagogical thought, this field has a special status because it connects the continuity of generations with the formation of a spiritually mature, socially responsible and culturally self-conscious person. At the same time, the contemporary university cannot teach this discipline merely by accumulating



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examples of customs or by retelling folklore materials without a clear didactic system. Such an approach may produce emotional respect for tradition, but it does not always produce professional competence: students may remember a proverb, a ritual or a narrative, yet remain unable to analyse its pedagogical function, adapt it to a lesson, justify its educational value, evaluate its effect or use it ethically in a multicultural classroom. The Law of the Republic of Uzbekistan “On Education” defines education as a continuous and socially significant process, while the Development Strategy of New Uzbekistan for 2022-2026 emphasises the improvement of human capital and the modernisation of education as strategic tasks [1; 2]. These regulatory orientations require that national-spiritual content and modern didactic technologies should not exist in parallel corridors like two polite neighbours who never speak; they must be integrated into a coherent pedagogical architecture. UNESCO’s Education 2030 framework also stresses inclusive, equitable and lifelong learning, and this perspective is important for folk pedagogy because traditional educational experience must be interpreted not as a static museum object but as a living resource for moral, civic, intercultural and sustainable development [3]. Modular technology is one of the most productive mechanisms for this integration. In a modular approach, the course is divided into logically completed units, each of which has its own goal, expected learning outcomes, content core, learning activities, independent tasks, assessment tools and feedback procedures. A module is therefore not a shortened topic or a convenient folder in an electronic platform; it is a didactic unit that allows the teacher and learner to understand why a certain cultural material is studied, what competence it forms, how it is applied, how the result is checked and how the student can improve. In the discipline of Folk Pedagogy, this is crucial because the object of study is internally heterogeneous. It includes historical sources, oral tradition, child-rearing customs, ethical categories,



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collective memory, labour education, aesthetic education, patriotic education, gender and family roles, intergenerational communication and the pedagogical ideas of thinkers such as Abdulla Avloniy, Kaykovus and other representatives of national enlightenment [4; 5]. Without modular organisation, this diversity can easily become a pleasant but loose panorama. With modular organisation, each component receives a function within professional preparation: a module on proverbs may develop diagnostic interpretation of moral meanings; a module on rituals may develop cultural-sensitive planning; a module on folk games may develop interactive teaching design; a module on Avloniy's moral pedagogy may develop axiological reflection; a module on family traditions may develop cooperation with parents and community. The central scientific problem of this article is therefore not whether modular technology can be used in Folk Pedagogy, because in practice it already can be and often is used under different names; the more serious question is by what criteria its use should be judged. If the criteria are weak, modularisation turns into administrative segmentation: topics are cut into blocks, tests are attached, and the lecturer proudly calls it innovation. Pedagogy is not sausage production; cutting the content into pieces does not make it modular. A genuine modular technology must preserve cultural authenticity, ensure scientific validity, support active learning, make competencies measurable, provide feedback, stimulate independent inquiry and create conditions for professional transfer. The purpose of this article is to develop and substantiate a system of criteria for teaching Folk Pedagogy through modular technologies. The objectives are: to clarify the methodological relationship between folk pedagogy and modular instruction; to define the main criteria for designing modules in this discipline; to describe indicators by which the effectiveness of modules may be evaluated; and to show how these criteria can be used in higher pedagogical education. The scientific hypothesis is that the



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effectiveness of modular teaching in Folk Pedagogy increases when the module is built not around the external sequence of topics but around a triadic unity of cultural content, professional competence and diagnostic assessment. The article is structured according to the IMRAD model: the introduction defines the relevance and problem; the methods section describes the analytical and modelling procedures; the results section presents the criterion system; the discussion interprets its theoretical and practical implications; and the conclusion summarises the main findings and implementation recommendations.

MATERIALS AND METHODS

Materials and Methods. The methodological basis of the article consists of the competence-based approach, cultural-historical pedagogy, ethnopedagogical analysis, modular curriculum design and reflective-diagnostic assessment theory. The competence-based approach makes it possible to treat the study of Folk Pedagogy not as memorisation of isolated facts but as the formation of professional readiness to use national educational heritage in educational planning, communication with learners, moral upbringing, cooperation with families and classroom research. The cultural-historical approach, associated with the idea that human development is mediated by language, signs, social interaction and cultural tools, is important because folk pedagogy itself is a system of cultural tools accumulated in social practice [6]. Modular curriculum design is used as a structural method that links learning outcomes, module content, active tasks, independent study, assessment and feedback. Reflective assessment theory is applied because the educational value of folk pedagogy cannot be reduced to a closed test; it requires interpretation, ethical judgement, self-analysis, pedagogical argumentation and the ability to transfer tradition to contemporary educational contexts. The study used four interrelated methods.



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First, document analysis was used to identify the normative and conceptual background of modern education, including national legislation, strategic development documents and international educational guidelines [1; 2; 3]. This method made it possible to justify why Folk Pedagogy should be taught in a form that corresponds to the requirements of continuity, inclusiveness, quality, learner-centredness and professional orientation. Second, theoretical analysis of pedagogical literature was conducted to compare the principles of folk pedagogy, modular instruction, active learning and assessment. Works on pedagogical aims, curriculum construction, constructive alignment, adult learning and modular curriculum development were considered because they help explain how a module should be designed as an integrated unit rather than a mechanical fragment [7; 8; 9; 10]. Third, didactic modelling was used to construct a criterion matrix. The modelling procedure included the following steps: definition of the object of modularisation; determination of module outcomes; selection of cultural content; transformation of content into learning tasks; determination of assessment evidence; and identification of indicators for monitoring. Fourth, expert generalisation was applied in a conceptual form: common difficulties observed in the teaching of culturally oriented pedagogical disciplines were grouped and interpreted as design problems. These difficulties include excessive descriptiveness, weak connection with student practice, insufficient use of independent work, absence of transparent rubrics, formal digitalisation, fragmentary use of folklore texts and insufficient attention to ethical interpretation. The research material included legal and strategic documents, pedagogical theories of curriculum and instruction, ethnopedagogical sources, textbooks and methodological works dealing with Uzbek folk pedagogy, as well as the general logic of higher teacher education. The analytical unit of the study was the “module passport”, understood as a didactic document containing the title



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of the module, its relevance, learning outcomes, content blocks, key concepts, classroom activities, independent assignments, assessment methods, criteria, feedback forms and expected professional product. In order to avoid abstract theorising, the criteria were formulated in operational language. Each criterion was connected with indicators, implementation mechanisms and assessment evidence. For example, the criterion of cultural authenticity is not limited to the phrase “use national values”; it requires reliable sources, correct contextualisation, avoidance of folkloric simplification, comparison of regional variants and ethical explanation of tradition in modern conditions. Similarly, the criterion of diagnostic assessment is not limited to putting marks; it requires rubrics that evaluate interpretation, methodological design, pedagogical justification, reflection and transfer. The validity of the proposed model was checked through logical coherence: each criterion had to answer three questions: what is preserved from folk pedagogy, what competence is formed in the student, and what evidence proves that the competence has been achieved? This triadic check is important because many methodological innovations fail precisely when one of these components disappears. If cultural content is lost, the module becomes generic pedagogy with national ornaments. If competence is absent, the module becomes an informative lecture. If evidence is absent, the module becomes an attractive but unverifiable educational conversation. Therefore, the article proposes criteria that are simultaneously cultural, didactic and diagnostic.

RESULTS

Results. The research resulted in a system of criteria for teaching Folk Pedagogy through modular technologies, and this system can be applied at the level of curriculum design, syllabus preparation, module passport development, classroom organisation and assessment. The first criterion is cultural-authenticity.



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Date: 23rd June , 2026

Website: <https://econferencia.com>

It requires that every module should rely on reliable ethnopedagogical, historical, literary and pedagogical sources and should present folk educational experience in its social, ethical and historical context. In practical terms, this means that a module on proverbs, epics, rituals or family traditions must not reduce them to colourful examples. The teacher has to reveal their educational function: what moral norm is transmitted, what social behaviour is regulated, what child-development problem is addressed, what image of the ideal person is constructed, and how the given tradition may be interpreted today without distortion. The second criterion is goal-competence orientation. Each module must formulate measurable outcomes that combine knowledge, analytical skill, methodological design and axiological position. For instance, after studying a module on folk games, the student should not simply list traditional games; the student should be able to classify them according to developmental function, adapt one game for a lesson or extracurricular activity, justify its pedagogical value and prepare safety and inclusiveness recommendations. The third criterion is modular-structural completeness. A module must have internal didactic integrity: introduction, problem question, theoretical content, practical task, independent work, formative feedback, final product and assessment. If any of these elements is absent, the module remains incomplete. The fourth criterion is methodological-activity orientation. Folk pedagogy should be taught through active methods: case analysis, micro-teaching, role play, text interpretation, comparative analysis, field observation, interview with elders or parents, design of educational events, portfolio work and reflective discussion. Passive lecture alone cannot reveal the living nature of folk pedagogy because the discipline itself grew out of social practice. The fifth criterion is reflective-axiological depth. Since folk pedagogy deals with values, norms and moral categories, the module must create conditions for students to reflect on the difference between preserving tradition and



International Congress on Economics, Management and Business Studies

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Website: <https://econferencia.com>

reproducing stereotypes, between respect for national identity and narrow ethnocentrism, between educational continuity and uncritical imitation. This criterion is especially important in modern classrooms where learners may differ by language, region, family background, worldview and digital experience. The sixth criterion is diagnostic-assessment transparency. Modular technology requires that the teacher evaluate not only factual recall but also interpretation, application, design, ethical reasoning and professional reflection. Rubrics must be known to students in advance. The seventh criterion is digital-resource adequacy. Digital tools may support modular teaching through electronic portfolios, online discussion boards, multimedia archives, recorded interviews, interactive timelines, digital concept maps and learning management systems; however, digitalisation should serve meaning, not decorate the course with buttons. The eighth criterion is implementation-sustainability. A module is effective when it can be repeated, adapted, monitored and improved. It should not depend only on the charisma of one lecturer; it must be methodologically documented so that another teacher can understand its logic and apply it with reasonable modification. The following matrix summarises the proposed criteria and their operational indicators.

Table 1. Criterion matrix for modular teaching of Folk Pedagogy

Criterion	Operational indicator	Modular implementation mechanism	Assessment evidence
Cultural-authenticity criterion	Reliable sources, contextual interpretation, avoidance of folkloric simplification	Use source packets: proverb, epic fragment, oral narrative, historical commentary	Annotated source analysis; contextual explanation; comparison of variants



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Goal-competence criterion	Learning outcomes combine knowledge, analysis, design and value judgement	Each module starts with 3-5 outcomes written in observable verbs	Outcome map; student product matched to outcomes
Modular-structural criterion	Module has goal, content core, activities, independent work, feedback and assessment	Prepare a module passport for every thematic unit	Completed passport; lesson plan; learning trajectory
Methodological-activity criterion	Students perform analysis, design, discussion, micro-teaching and field tasks	Use cases, role play, interviews, portfolios and educational event design	Micro-teaching record; project task; peer feedback
Reflective-axiological criterion	Students interpret values ethically and compare tradition with modern educational norms	Include reflective questions and problem situations in every module	Reflective essay; ethical argumentation; discussion protocol
Diagnostic-assessment criterion	Assessment checks interpretation, application, design, reflection and transfer	Use rubrics, formative feedback, portfolio assessment and criterion-based grading	Rubric score; portfolio; final module product
Digital-resource criterion	Digital tools support access, documentation, collaboration and feedback	Use electronic portfolios, multimedia archives, concept maps and LMS tasks	Digital portfolio page; multimedia source review
Implementation-sustainability criterion	Module can be repeated, adapted, monitored and improved	Document tasks, rubrics, source lists and teacher notes	Updated syllabus; methodological bank; monitoring report



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The matrix demonstrates that the criteria are interconnected. Cultural authenticity protects the content from superficial treatment; competence orientation connects the content with professional formation; modular structure gives the course technological order; activity-based methods transform knowledge into experience; reflection protects the discipline from dogmatism; diagnostic assessment makes learning results visible; digital-resource adequacy broadens access and documentation; implementation sustainability ensures that the module can function as part of the curriculum. On the basis of these criteria, a sample modular structure for the course of Folk Pedagogy may include the following modules: Module 1, “Theoretical Foundations of Folk Pedagogy and Ethnopedagogy”, aimed at conceptual differentiation of folk pedagogy, scientific pedagogy and educational tradition; Module 2, “Oral Creativity as a Pedagogical Source”, aimed at analysing proverbs, fairy tales, riddles, epics and songs as tools of moral, cognitive and aesthetic education; Module 3, “Family and Community Upbringing Traditions”, aimed at studying intergenerational communication, parental authority, neighbourhood cooperation and the socialisation of children; Module 4, “Folk Games, Labour Traditions and Physical-Aesthetic Education”, aimed at transforming traditional activities into safe and inclusive pedagogical practice; Module 5, “National Thinkers and Enlightenment Pedagogy”, aimed at interpreting the pedagogical ideas of Avloniy and other intellectual figures in the context of modern teacher education; Module 6, “Designing Educational Events Based on Folk Pedagogy”, aimed at preparing a professional product such as a lesson fragment, extracurricular scenario, parent-meeting plan or community-based educational project. In this structure, every module ends with an applied product. Such products may include an annotated source analysis, a micro-teaching plan, an educational case solution, a folklore-based lesson task, a digital portfolio page, a rubric for evaluating moral reasoning or a reflective essay on the



International Congress on Economics, Management and Business Studies

Hosted Online from New York, USA

Date: 23rd June , 2026

Website: <https://econferencia.com>

contemporary relevance of a tradition. The result is not merely a more orderly syllabus; it is a transition from declarative teaching to professional action. The study also identified indicators of successful implementation. At the student level, success is reflected in the ability to explain the pedagogical meaning of folk sources, select culturally appropriate material, design learning activities, justify ethical decisions and evaluate educational outcomes. At the teacher level, success is reflected in the ability to design module passports, use active methods, provide formative feedback, maintain source reliability and create differentiated tasks. At the institutional level, success is reflected in the presence of updated syllabi, methodological support, digital repositories, assessment rubrics and cooperation with cultural institutions, schools, families and local communities. Therefore, the criterion system is not only a theoretical scheme; it is an operational tool for improving the teaching of Folk Pedagogy in higher pedagogical education.

DISCUSSION

Discussion. The proposed criteria show that the modular teaching of Folk Pedagogy should be understood as a complex pedagogical technology rather than a formal administrative arrangement. In many educational contexts, modularisation is misunderstood as a redistribution of hours or the mechanical division of a discipline into small parts. Such a simplified interpretation is especially dangerous in culturally oriented disciplines because it may fragment the internal logic of heritage. Folk pedagogy is a system of meanings, not a warehouse of examples. If the module breaks the connection between source, value, social context and educational function, it damages the discipline it claims to modernise. Therefore, the first theoretical implication of the study is that modular technology must be culturally sensitive. It should not impose a rigid external scheme on folk pedagogy; it should help reveal the inner pedagogical



International Congress on Economics, Management and Business Studies

Hosted Online from New York, USA

Date: 23rd June , 2026

Website: <https://econferencia.com>

structure already present in traditions. For example, a proverb often contains a condensed educational judgement; a ritual contains a socialisation scenario; a folk game contains developmental tasks; a fairy tale contains moral conflict and symbolic modelling; a family custom contains norms of responsibility and respect. The modular teacher's task is to transform these cultural forms into learning outcomes and professional tasks without vulgarising them. The second implication concerns constructive alignment. The learning outcome, learning activity and assessment method must correspond to one another [9]. If the outcome says "students will design a culturally grounded educational activity", but the assessment is a closed test asking for definitions, the module is not aligned. If the activity is a lecture and the expected outcome is reflective competence, the module again loses coherence. In Folk Pedagogy, constructive alignment must include a fourth element: cultural source validity. The teacher must ask whether the selected source is authentic, properly interpreted and pedagogically justified. The third implication concerns student autonomy. Modular technology increases the role of independent work; however, independent work in this discipline should not be reduced to copying information from the internet. It should include source annotation, interview protocols, comparison of variants, observation diaries, reflective portfolios, lesson-design drafts and peer feedback. Such tasks develop methodological independence and research culture. The fourth implication concerns assessment. Traditional examination often measures the ability to reproduce definitions, names and classifications. This is insufficient for the discipline of Folk Pedagogy because the future teacher must use cultural material responsibly in real educational settings. Assessment should therefore include analytical rubrics. A high-quality student answer should demonstrate source comprehension, pedagogical interpretation, methodological adaptation, ethical awareness and reflective



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Date: 23rd June , 2026

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judgement. For example, when analysing a folk custom, the student should not merely praise it as “national value”; the student should identify its educational purpose, age appropriateness, possible risks, inclusive adaptation and connection with modern educational goals. The fifth implication concerns digital technology. Digital resources can significantly enrich modular teaching by creating electronic collections of folklore texts, video fragments of rituals, audio recordings of oral narratives, interactive maps of regional traditions and online portfolios. Yet digital tools must be used with methodological hygiene. A digital archive without source criticism may spread inaccuracies; a presentation without activity may only modernise boredom; an online test without reflection may measure memory while ignoring meaning. Therefore, the digital-resource criterion insists on didactic necessity. The sixth implication concerns teacher professionalism. To teach Folk Pedagogy through modules, the lecturer must be not only a subject specialist but also a curriculum designer, facilitator, assessor and cultural mediator. This requires methodological preparation. Higher education institutions should provide teachers with model module passports, assessment rubrics, task banks, digital repositories and opportunities for professional discussion. The seventh implication concerns the relationship between national identity and inclusiveness. Folk pedagogy has strong potential for strengthening national self-consciousness, respect for elders, family responsibility, patriotism, moral discipline and social solidarity. However, modern pedagogy must also protect the learner from exclusion, humiliation, gender stereotyping, regional prejudice and uncritical traditionalism. The module should therefore include reflective questions: Which elements of the tradition are universal and educationally productive? Which elements need contextual explanation? Which elements require adaptation to contemporary ethical and legal norms? Such questions do not weaken folk pedagogy; they make it intellectually honest.



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Date: 23rd June , 2026

Website: <https://econferencia.com>

Finally, the proposed model contributes to the development of OAK-oriented scientific and methodological work because it gives researchers a language for evaluating the quality of modular teaching. Instead of vague statements such as “modular technology is effective”, researchers can investigate specific criteria: Does the module ensure authenticity? Are outcomes measurable? Are activities active? Is assessment transparent? Is reflection present? Are digital resources meaningful? Can the module be repeated and improved? This creates a basis for empirical research in the future, including experimental studies, student achievement analysis, expert evaluation of syllabi and comparison of modular and traditional teaching models.

CONCLUSION

Conclusion. The article substantiates that teaching the discipline of Folk Pedagogy through modular technologies is pedagogically justified when modularisation is based on clear criteria rather than on formal division of topics. The main conclusion is that a module in Folk Pedagogy must integrate three components: culturally authentic content, professionally significant competence and diagnostically visible learning evidence. If these components are united, modular technology becomes a mechanism for strengthening the academic, practical and axiological quality of the discipline. If they are separated, the innovation remains nominal. The study proposed eight criteria: cultural-authenticity, goal-competence orientation, modular-structural completeness, methodological-activity orientation, reflective-axiological depth, diagnostic-assessment transparency, digital-resource adequacy and implementation-sustainability. These criteria allow teachers to design modules that preserve national educational heritage while adapting it to modern teacher education. The practical significance of the work lies in the possibility of using the criterion



International Congress on Economics, Management and Business Studies

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Date: 23rd June , 2026

Website: <https://econferencia.com>

matrix for developing syllabi, module passports, assessment rubrics, independent work tasks, electronic portfolios and methodological recommendations. The scientific significance lies in interpreting Folk Pedagogy not only as a descriptive ethnocultural discipline but also as a competence-forming field that can be systematically taught, assessed and improved through modern didactic technologies. The proposed approach also corresponds to broader educational priorities: continuity of education, development of human capital, preservation of cultural memory, learner autonomy, quality assurance and inclusive professional preparation [1; 2; 3]. For higher pedagogical institutions, the implementation of these criteria requires several organisational steps: revision of the syllabus of Folk Pedagogy on the basis of modular outcomes; preparation of a module passport for each content block; creation of a source-based digital and printed resource bank; development of analytical rubrics; organisation of micro-teaching and project assignments; inclusion of reflective tasks; and systematic monitoring of student products. Future research should test the proposed criteria empirically by comparing student outcomes in traditional and modular forms of teaching, analysing the quality of student-designed educational activities, and studying the influence of modular Folk Pedagogy on future teachers' readiness for moral, cultural and community-based education. In final assessment, modular technology is valuable not because it sounds modern, but because it disciplines pedagogical thinking: it asks the teacher to define the aim, justify the source, organise activity, evaluate evidence and improve the result. For Folk Pedagogy, such discipline is not a threat to tradition; it is one of the conditions for its responsible continuation in contemporary education.



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