Modern American Journal of Linguistics, Education, and Pedagogy
ISSN (E): 3067-7874
Volume 2, Issue 10, October, 2026
Website: usajournals.org
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METHODOLOGICAL FOUNDATIONS FOR USING THE NARRATED VIDEO "A JOURNEY ON THE METRO" TO FOSTER A CULTURE OF SAFETY AMONG YOUNGER PRESCHOOL CHILDREN IN PRESCHOOL EDUCATION INSTITUTIONS

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Abstract
This article examines the methodological foundations for using the narrated video "A Journey on the Metro" to foster a culture of safety among younger preschool children. It outlines approaches to developing children's ability to remain with an accompanying adult, move without rushing, wait in safe areas, take turns, and behave courteously on public transport.

Keywords: younger preschool children, safety culture, metro, video content, public transport, child safety.

Introduction

In Tashkent, the capital and a major metropolitan centre of Uzbekistan, the metro is a vital component of the transport system, providing access to workplaces, educational institutions, and service facilities. According to the National Statistics Committee, the metro carried 286.8 million passengers in 2025, a 6.1% increase compared with 2024. Average daily ridership reached 785,600 passengers [1].
H. Suzuki, R. Cervero, and K. Iuchi regard the integration of public transport with urban areas, including the location of preschool education institutions, as an important factor in promoting social inclusion [2]. This perspective also highlights the need to connect metro stations in Tashkent with bus routes,

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pedestrian pathways, residential areas, and preschool education institutions. Several resolutions of the President of the Republic of Uzbekistan address the development of the Tashkent Metro. Resolution No. PQ-5260 of 16 October 2021 focuses on modernising metro infrastructure, renewing rolling stock, introducing digital management systems, and enhancing safety [3]. Resolution No. PQ-111 of 2 February 2022 addresses the expansion of the metro network, integration with surface public transport, and the establishment of transport interchange hubs [4]. Resolution No. PQ-191 of 15 May 2026 sets targets for increasing daily ridership to 1.8 million passengers, expanding the network to 79 stations and 103 kilometres of lines, and reducing service intervals to two to three minutes by 2030 [5]. In implementing these resolutions, efforts to reduce road congestion on city streets and around preschool education institutions should be accompanied by pedagogical research into children's safe use of the metro and the application of its findings in practice.

In preschool education, preparing children for everyday situations is directly related to their safety, communication, and social experience. Using public transport is one such situation. Although entering a metro station, queuing, using an escalator, and boarding a train are routine activities for adults, they provide young children with unfamiliar experiences. Introductory educational materials about the metro should therefore channel children's curiosity into clear, achievable actions.

In the "A Journey on the Metro" teaching approach, this objective is addressed through a journey undertaken by a mother and her daughter. Laylo's questions move the story forward, while her mother's answers explain appropriate passenger behaviour. This structure allows the preschool teacher to connect discussion of transport with language development, turn-taking, consideration for others, and cleanliness.

Behaviour on the metro is considered a distinct area of passenger safety education. Its common ground with pedestrian safety education is the requirement that children remain with a responsible adult. However, situations involving platforms, escalators, and train doors require specific explanations. The study therefore aims to explain the theoretical and methodological foundations for adapting the narrated video "A Journey on the Metro" for children aged three to

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four and to propose a model for its classroom use. Its objectives are to select appropriate rules from the script, simplify complex expressions, coordinate narration and visuals, and develop methods for observing children's learning.

The primary object of the study is the "A Journey on the Metro" teaching approach featuring a mother and Laylo. The script of the narrated video "Road Traffic Rules", designed for younger preschool children, was examined as supplementary teaching material. Its use of adult accompaniment, brief instructions, and repeated actions informed the development of the metro theme. The study employed a literature review, document analysis, qualitative content analysis, pedagogical adaptation, and lesson modelling. Individual lines of dialogue and scenes depicting specific actions served as the units of analysis. Each episode was examined through the following questions: Is the rule understandable? What action should the child perform? Is the adult's role made clear? Could the visual representation encourage inappropriate imitation?

The Rules for Passengers and Other Persons on the Metro, approved by Cabinet of Ministers Resolution No. 535 of 10 October 2023, provided the regulatory basis [6]. These rules require passengers to stand on the right when using escalators, hold the handrail, supervise young children, observe platform boundary markings, and avoid leaning against train doors. These requirements informed the refinement of the teaching approach. Its practical effectiveness is addressed in subsequent sections.

Developmentally appropriate learning and the educational potential of narrated video

The developmentally appropriate practice principles of the National Association for the Education of Young Children (NAEYC) place considerable emphasis on play, children's active participation, and individual differences [7]. NAEYC is a United States association concerned with early childhood education and is recognised as an influential organisation in child development and early learning. Following this approach, explanations of metro rules should provide children with opportunities to observe, respond, and try out actions.

Three core phrases are proposed for younger preschool groups: "I stay with an adult", "I do not rush", and "I wait in a safe place". Other rules are demonstrated through situations that give these phrases concrete meaning. In the escalator

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scene, for example, staying together is represented by holding hands; on the platform, the emphasis is on waiting in a safe place.

Each segment of dialogue should communicate one main idea. A general explanation such as "This is for safety, because different things can happen" can be made more specific: "The doors open and close. We stand a little farther away from them." This connects the explanation to an observable action.

The joint position statement of NAEYC and the Fred Rogers Center emphasises selecting media for educational purposes and using them through meaningful interaction with adults [8]. The organisations developed an internationally recognised framework for the use of digital technologies in early childhood education. This approach reflects Fred Rogers's view that human relationships provide the foundation for growth and learning. For the present teaching approach, the resulting instructional principle is to connect video viewing with teacher-supported discussion and practical play.

Uzbekistan also has experience in using digital resources in preschool education. A UNICEF publication from 2022 describes a digital platform for educators, lesson plans, and activities that families can undertake together [9]. This experience provides a context for developing materials in the local language that reflect familiar everyday situations.

The principal methodological strength of the proposed approach is its organisation around the sequence of a journey. The story begins with entry into the metro and ends with departure from the station. The mother acts as a guiding companion, while Laylo asks questions and performs the relevant actions. The distinctive features of the approach are outlined below.

First, adult accompaniment must be represented explicitly. The mother should hold Laylo's hand while walking, rather than merely giving instructions. This action should be shown consistently when entering the metro, using the escalator, waiting on the platform, and leaving the train.

Second, instructions concerning the platform must be precise. The statement "We stand beyond the yellow line" may leave the intended direction unclear. The proposed wording is: "We do not cross the yellow line. We wait here together, farther away from the tracks." The visuals should show the mother and Laylo on the safe side of the line, within the platform area.

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Third, the rule about standing on the right side of an escalator can be demonstrated through the mother's behaviour. Young children do not need an explanation about people hurrying past on the left. The dialogue can be shortened to: "Stand beside me. I will hold your hand. We do not rush." The visuals should clearly show the adult holding the handrail and monitoring the child's position.

Fourth, the episode concerning offering a seat requires adaptation. In the original script, Laylo expresses a wish to sit down and is told to give up her seat to an adult. In the version proposed for younger preschool children, the mother offers her own seat to an older passenger while ensuring that Laylo remains safely seated. The child may say, "Please, have a seat." Respect for others is thus conveyed through adult modelling.

Fifth, dialogue about emergencies should be simplified. Instead of introducing the child to the technical details of the emergency communication button, the message should be: "If anything worries you, tell me straight away." In a situation involving an unattended object, the child should avoid touching it and inform the accompanying adult, who takes responsibility for any further action.

The fare-payment episode can be kept very brief. Paragraph 16 of the rules provides for passengers to travel with an accompanying child under seven free of charge [6]. This information belongs in a note for parents; children should not be expected to memorise the age limit or fare.

In the final scene, three simple questions are proposed instead of listing all the rules in one long sentence: "Who do we stay with?", "Do we rush?", and "Where do we wait for the train?" Laylo gives brief answers, and time is also provided for children watching the video to respond.

Designing a five minute narrated video

The video's main information is conveyed through clear Uzbek narration. The visuals depict the actions described in the narration, without relying on children's ability to read. The mother's voice should be calm, while Laylo's should sound natural and curious. Metro announcements help establish the setting but should not overpower the main dialogue.

The planned running time is 300 seconds, with scenes arranged in the order of the journey (Table 1). The main information is communicated through clear Uzbek speech and corresponding actions. Background noise should not obscure the

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dialogue, and questions should be followed by pauses that allow children to respond.

Table 1 Proposed structure of A Journey on the Metro

Time	Episode	Main content
00:00–00:30	Entering the metro	The mother and Laylo walk hand in hand and wait in a queue.
00:30–01:15	Escalator	The mother demonstrates how to stand safely and supervises the child.
01:15–02:05	Platform	The characters wait without crossing the yellow line.
02:05–02:45	Boarding the train	Passengers leave the train first; the mother and Laylo then board.
02:45–03:35	Behaviour on the train	Safe seating, courteous speech, and cleanliness are demonstrated.
03:35–04:20	Leaving the train	The announcement for Minor station is heard; the mother and child leave together.
04:20–05:00	Reinforcement	The three core rules are reinforced through questions, answers, and repetition.

Brief pauses should be provided in key scenes to allow children to respond. For example, when the platform is shown, the mother asks, “Where is Laylo waiting?” The teacher can resume the video after listening to the children’s answers. An episode may be replayed if necessary. Transitions between shots should be smooth, and each safe action should be shown in full.

In the hand-holding scene, the hands should be clearly visible. On the platform, the spatial relationship between the child, the line, and the waiting area should be explicit. Frightening incidents or scenes of falling are unnecessary.

A shortened sample dialogue is presented below:

Mother: Laylo, we will wait for the train here. Hold my hand.
Laylo: I will stay with you.
Mother: The train has stopped. Let the passengers get off first.
Laylo: We will wait.
Mother: Now we can get on together. We do not rush.

This example combines explanation, waiting, and action within a single situation.

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Organising the learning session

The video-based session is proposed as a sequence of introductory discussion, shared viewing, practical play, and closing discussion. For example, a two-minute introduction, five-minute video, four-minute game, and one-minute conclusion produce a twelve-minute session. This is an author-developed option; the duration should be adjusted to the group's needs and daily routine.

During the introductory discussion, the teacher shows a picture of the metro and asks, "Who has travelled on the metro?" or "Who is Laylo travelling with?" A brief explanation is offered to children who have never used the metro. Children's personal experiences are heard, and no child is required to answer.

During viewing, the teacher focuses on three actions in particular: staying with an adult, avoiding rushing, and waiting in the designated place. Asking questions about every detail may interrupt the narrative. Questions should therefore be reserved for scenes selected in advance.

During practical play, a strip of tape firmly secured to the classroom floor represents the waiting boundary. Chairs represent train seats. The teacher plays the accompanying adult, and a doll can represent Laylo. Children show the doll a safe place to wait and practise taking turns to board the train.

Escalator movement should not be simulated by climbing onto chairs or moving equipment. Instead, this episode is reinforced by standing on a level floor, moving close to an adult, and holding hands.

In the "Courteous Passenger" game, children use "Please", "Thank you", and "Excuse me" in appropriate situations. The teacher acknowledges specific actions: "You waited for your turn" or "You showed the doll a safe place." This feedback helps the child understand exactly which behaviour is being recognised.

Pedagogical observation and discussion

Assessing the session solely through memorised answers is insufficient. A child may be able to state a rule but still require support to apply it during play. Observation should therefore consider verbal responses, gestures, and performed actions together (Table 2).

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Table 2 Criteria for observing emerging skills

Criterion	Play scenario	Observable indicator
Staying with an adult	A Journey with Laylo	Approaches the accompanying adult and demonstrates staying together.
Understanding the waiting boundary	Waiting for the Train	Chooses the designated safe waiting area.
Taking turns	Boarding the Train	Waits for another participant to complete an action.
Asking for help	Laylo Needs Help	Addresses the teacher using words or gestures.
Courteous communication	Passengers Meet	Uses a polite expression appropriate to the situation.

Each indicator can be recorded as "performed without an additional prompt", "performed with a prompt", or "requires supported practice". All observations take place in safe play situations under the teacher's supervision. These records do not indicate that a child is ready to travel independently on the metro.

A child whose speech is still developing may respond by pointing to the correct place or positioning the doll. Background noise should be reduced for children who are sensitive to sound. Children with limited mobility should be enabled to participate while seated or by using a tabletop model.

The practical value of the proposed approach lies in bringing the script, spoken explanations, and play together around a shared objective. However, a correct response after one session does not demonstrate the formation of a stable skill. Similar games should be repeated on subsequent days, and the level of support required by each child should be recorded.

Sharing the three core phrases with parents helps align explanations at home with the session content. During an actual journey, responsibility for safe travel remains with the accompanying adult.

Conclusion

The "A Journey on the Metro" approach can provide a methodological basis for introducing younger preschool children to passenger safety and appropriate behaviour on public transport. Its use of mother–child dialogue connects rules

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with everyday situations. Adapting the video for children aged three to four requires short sentences, explicit adult modelling, and repeated core phrases. The principal areas for refinement are clear visual representation of the safe waiting area on the platform, adult supervision on the escalator, and the child's safe seating on the train.

Narrated video becomes a meaningful educational activity when combined with shared viewing, questions and answers, safe play, and individual observation. Establishing the effectiveness of the proposed model requires documentation of its practical implementation and analysis of repeated observations.

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