

LECTURE No. 12. STUDY OF LYRIC WORKS

Plan:

- 1. The specificity of lyrics as a kind of literature.*
- 2. The emotional nature of the perception of lyrics by students of different ages.*
- 3. Methodological ways and methods of preparing students for the perception of lyric works.*
- 4. Ways to involve students in the process of empathy.*
- 5. Preservation of the emotional-figurative impact of lyric works in their analysis.*
- 6. Analysis of lyric works.*
- 7. The use of other types of art in the study of lyrical works.*

The goals of studying the lyrics. Lyrics differ from epic and drama, both in their artistic nature and in the nature of the emotional impact on the reader. She openly talks with the reader "about the foundations of human values or about what destroys and destroys them." Therefore, she is able to actively influence the formation of the personality. Many books and articles are devoted to the specifics of the lyrics. For the school methodology, it is essential that in the lyrics, reality, life, is recreated in the form of direct experience. Human experience is an object (subject) of lyric poetry, and in every poem it is not simply "expressed by the author," but, as it were, is created before our eIn this aspect, it becomes an artistic image-experience. The personality of the poet in the lyrics, wrote V.G. Belinsky, "appears in the foreground, and we only accept and understand everything through her." The openness of the expression of the author's consciousness is one of the characteristic properties of the lyrics; it largely determines the emotional resonance that arises in the soul of the reader in contact with poetry. Mental movements and emotional states of a person are conveyed in the lyrics with a certain degree of condensation ("lyrical concentration"), which is created by the special structure of speech inherent in it, namely, the verse. The most important feature of the verse is the rhythm. Rhythm, expressiveness and ambiguity of the word in verse, special poetic intonation are not just elements of form in the lyrics, but create its content. They all interact, and it is impossible to fully understand the meaning of the poem without penetrating into its figurative structure. The richness of the form inherent in any kind of literature, the unity of experience and speech are especially noticeable and evident in the lyrics. Therefore, it is so difficult to analyze it in school, where schoolchildren are taught to listen to poetry a little, how much to talk about it. Meanwhile, in order for a person to discover the poetic world of the author, one needs to read deeply into his poems before judging them. V. Kozhinov, reflecting on the properties of lyrics, writes that if "works of other arts live in the souls of people as impressions, as a memory of meetings with these works", "lyric poems by themselves grow into the souls of everyone and everyone", and each reader can recall the moments when the feeling expressed in the poem suddenly coincided with his own. However, the coincidence of

the author's and reader's feelings does not always happen. And indeed, one person never manages to experience the variety of emotional states that poetry reveals to him. But the adult reader still has a lot of emotional experience. Schoolchildren do not have this experience. And, meeting in verse with "strangers", not personally experienced feelings, he passes them; then there is no need to speak of any aesthetic influence of poetry. Lack of empathy in adolescents, and sometimes in young men, emotional deafness and inattention to someone else's inner world becomes an obstacle when working with poetic works. Therefore, the most important task here is to strive to develop the ability of students to empathize. If a student gets used to trusting those unfamiliar mental states that are revealed in lyric works, then poetry will first expand his emotional personal experience, and then introduce high aesthetic feelings to the world. All this will contribute to the development of moral ideals, the development of spirituality. How to instill in students the need to empathize, sympathize, and aesthetically enjoy while reading poetry? This is achieved gradually. Patience and mental tact are required from the teacher in order to make the study of lyrics by schoolchildren a process of active, creative, active knowledge of poetry itself in the life reflected in it. The study of lyric works at school consists, first of all, of working on a specific poem included in the program. Naturally, from grade Y to grade 1, this work becomes more complicated in terms of content and methods of analysis. In addition, it should be borne in mind that reading a single poem is a stepping stone in school to meeting the poet who wrote it, and acquaintance with "good and different" poets should gradually lead students to understand poetry as an art form.

The nature of the study of lyric works in grades V-VII. In these classes, schoolchildren meet with the poetry of Pushkin, Lermontov, Tvardovsky, Simonov and other poets. In the center here are individual poems, which are considered outside the context of a common creative author, although, of course, the author's image, his personality is inevitably present in any analysis. At this stage, it is important to help schoolchildren with the fullness possible for their age to perceive the richness of experiences and thoughts characteristic of each poem. To teach them to expressively read a poetic text and understand the features of poetic speech. It is customary to presuppose an emotional "attunement" to the reading and analysis of a poem in order to prepare students for the perception of the text.

Often, the perception of poetry is prepared by listening to music (romances, instrumental works), which creates an emotional background for the text, or by examining reproductions of paintings (for "landscape" poems, Lermontov's "Borodino", etc.). With such introductory moments, the poem is "introduced" into the lesson. And its live sound in the classroom is the most important moment of "entering" the lyric text, and it is best if the teacher himself is the first reader: in its reading and interpretation, communication with the class is carried out directly, while listening to the recording of the reciters-actors contains a moment of alienation, detachment at the first meeting with the work. It is better to listen to the recording at the end in order to compare your understanding with the interpretation of the reader. After reading, a pause

is needed - that "minute of silence", after which the student is in the grip of an unconscious emotion. And only after that a teacher can proceed to the analysis.

In essence, the process of parsing a poem in the classroom can only be called an analysis; in any case, it is unrealistic to demand its completeness, since even in literary criticism "a complete and comprehensive analysis of a poetic text is impossible due to the indescribable number of elements of the artistic system and their combination, even within a small poem." The choice of methods and techniques for working with lyric text depends at school on the age of the students and on the nature of the poem: Analysis techniques. In grades 5-6, analysis often merges with teaching expressive reading to schoolchildren. For example, introducing fifth-grade students to "Winter Morning", the teacher, in his own performance, will try to convey the joy of being, enjoyment of the brightness and purity of winter colors, the sincerity of Pushkin's address to "a lovely friend." Then the children are invited to read the poem silently, to themselves. Finally, questions are given for reflection: "How will the mood differ, with what will you read the first and second stanzas? How do you read the final stanza - with an increase or decrease in intonation? Why?"

The questions prompt you to imagine the beauty of the winter landscape and to understand: the main thing in the poem is not the pictures of nature in themselves, but the state of mind they cause. This idea, which is simple for a mature reader, is new for the pupils in the classroom: they see that, painting a landscape, the poet speaks about a person: about his happiness, joy, sadness. This way of working (through preparation for expressive reading) is acceptable in cases where the world of author's feelings is close and understandable to students of a given age. No less useful and effective in grades 4-6 is a different course of work on a lyrical work, when the teacher leads students from the accumulation and awareness of imaginative impressions, from the awakening of specific ideas and feelings to understanding a generalized artistic idea. Let's trace this move on the analysis of Pushkin's "Prisoner" in the 4th grade. After the first reading, sixth grade students feel that the poem is imbued with a dream of freedom, i.e. they intuitively know his artistic idea. After reading the poem aloud again, we ask the children to think about whether the reading was permeated with the same mood or whether the mood changed. Sixth grade students usually notice that sadness is noticeable in the beginning, but then it recedes and "some kind of solemn pride" appears, "the soul becomes more cheerful". What explains the sadness so openly expressed at the beginning of the poem? Let us look closely, read Pushkin's lines and try to find the words that evoke this feeling. The guys notice that sadness is born both by the image of a "damp dungeon" and by the fact that next to the prisoner there is a "sad comrade", "a young eagle fed in captivity." The further way to penetrate into the work is to understand the complexity of the author's feeling, which is not limited to sadness. Since twelve-year-old children are independently, and this complexity is difficult, we lead them in a deductive way: from the general to observation, to a particular discovery. Let's see what contrasting images, pictures, ideas collide in the poem. In a collective search, students discover the contrast between a dark dungeon and

those pictures of nature that appear at the end: the blue of the sea, the snow-white peaks of the mountains give rise to a feeling of spaciousness and freedom. Many of Pushkin's contemporaries read the call for freedom in *The Prisoner*. The sequence of the conversation leads students to an understanding of Pushkin's thought, the discoveries that students make in the process of analyzing the work are pre-programmed by the teacher. But the very course of the conversation is such that it awakens the mental and emotional activity of students, without destroying the personal relationship to the poem.

Along with such a teaching analysis, more free forms of work on the lyrics are possible, when the teacher relies on the reading independence of schoolchildren. Remembering the words of S. Marshak: "Living verses themselves speak, and they do not talk about something, but something", it is sometimes advisable to build lessons in the study of lyrics so that the students first themselves, "at their own peril and risk", in the expression V. Asmus, plunged into the poem and tried to figure out what it says to them, and then talked about their impressions. An approximate or typical course of analysis with such an approach to the study of a lyric work cannot be described, because there is always a lot of improvisation in it: one cannot predict the course of student's thought and the unexpectedness of their perception of lyrics. We can only assume that schoolchildren in grades 5-6, and sometimes 7 grades will see in the poem a reflection of some real experience or event, which the author witnessed. From this follows the constant task of the teacher-word-maker: to patiently teach them to see in a single experience - the general, in an emotional relation to a specific fact - typical. It is important that students get used to "enter" the poetic world of a lyric work, to understand the meaningfulness of form elements.

The study of lyrics in the senior management (lyceums and colleges) of the school. At the senior level, all the lines in the analysis of the lyrics are preserved, but the literary material becomes more complicated, theoretical questions that reveal to the students the essence of poetry as a special kind of literature become more serious. If in grades 5-7 in the center of the analysis was a separate poem in its internal integrity, then in the senior level of teaching the poem is not considered closed, but in the context of the poet's work and partly in the historical and literary perspective. Each lyric poem fits into the artist's work and allows you to discover one or another facet of his poetic world.

Monographic analysis of lyric poems can be combined with teaching expressive reading to schoolchildren, and this always brings them closer to the circle of the author's experiences. Then both the drawing of the lesson and the tasks themselves become different. In addition to the poem "I visited again ..." they will be formulated as follows:

1. Imagine a poet bypassing the "grandfather's property." Pay attention to the sequence of pictures that open to the eye (groves, a nanny's house, a wooded hill, a lake with a mill and a wretched fisherman, pine trees).
2. Determine the mood with which each picture of the memory is painted.

3. How will the character, the pace of your reading change from the beginning to the end of the poem? What words and thoughts do you intonationally highlight as especially important, significant?

4. What will be the main thing for you when you begin to read the final part - "Hello, young tribe, unfamiliar ...": a thought about the future, regret about the departure of youth or the very greeting to the "young tribe"?

Usually, schoolchildren are attracted to such tasks as expressing their own opinion about the poem, expressing their judgment and assessment. Therefore, it is necessary to more often give them the right to independently communicate with the poetic text. So that it is not pointless, it is useful to put forward several questions-tasks. Each student ponders one of them, and the aggregate of answers will form a common collective knowledge-experience.

Mastering theoretical knowledge about verse. In order to consciously and fully perceive poetry, you need to have some theoretical and literary knowledge. They should cover three main sections: 1) the imagery of poetic speech (and the language of poetry in general), 2) poetic syntax, and 3) versification (rhythmic features of the verse).

The assimilation of this knowledge always proceeds, as it were, along two lines when reading lyric works, attention is drawn to the figurative possibilities of poetic speech and its intonational-rhythmic expressiveness. In parallel with this, individual observations of students are systematized in each class, then concepts are generalized and formed on a particular range of issues related to verse. In general, the system of theoretical and literary knowledge and concepts of poetry takes shape and acquires a certain completeness in the X grade, by the end of school literature education. An excessively early introduction of complex concepts, such as, for example, a lyrical hero, a system of versification, etc., is not useful and is not really assimilated by students, even if they know how to operate with them in their answers. A teacher should start mastering theoretical knowledge about verse with elementary concepts in approximately the following sequence:

V-VI grades - polysemy of a poetic word, comparison, personification in poetry;
VII-VIII classes - imagery of poetic speech, epithet, metaphor; two-syllable verse sizes;

IX grade - poetic imagery as a manifestation of style, an idea of the romantic and realistic style in the lyrics;

In the senior link of education - poetic syntax, poetic intonation, three-syllable verse sizes; rhythmic structure of verse, the system of versification in English poetry. Forms of expression of the author's consciousness in the lyrics (the image of the author, lyric hero, etc.).

Thus, the theoretical material is given in gradual complication and system. Usually at the beginning the concept is introduced as a working one, as a term. Then it is gradually enriched. After all, any elements of poetic speech or verse structure (metaphor size-rhythm, repetition as an element of poetic syntax, etc.) are individual for different poets. The more specific impressions and observations schoolchildren

have, the more capacious the already mastered concept becomes for them. Therefore, for example, the term “impersonation” learned in the 5th grade will be more deeply understood by the graduate of the school. Theoretical knowledge-concepts of poetry cannot be learned once and for all; they are dynamic, their concretization when meeting new works requires additional observations from students, additional comprehension, new creative development.

Here’s a detailed overview for Methods for Studying Drama suitable for a lecture or study guide:

Methods for Studying Drama

1. Introduction

Studying drama in literature lessons is a unique process because drama is meant to be performed as well as read. It combines literary, linguistic, and theatrical elements, making it necessary for students to analyze texts, characters, dialogue, stage directions, and performance aspects. Effective study of drama develops reading comprehension, critical thinking, speaking skills, and cultural understanding.

Students read the play carefully, analyzing plot, characters, themes, and motifs.

Focus on literary devices such as irony, foreshadowing, symbolism, and dialogue.

Examine structure (acts, scenes, exposition, climax, resolution).

Example: Analyzing Hamlet’s soliloquy to understand inner conflict and language style.

Students act out scenes to better understand characters, emotions, and tone.

Incorporates voice modulation, gestures, and body language.

Example: Performing a scene from Shakespeare to explore character motivation.

Engage in group discussions, debates, and role-play to explore themes and character relationships.

Encourages critical thinking and collaboration.

Example: Discussing moral dilemmas in Macbeth or A Doll’s House.

Compare the drama with other literary genres, films, or historical context.

Analyze differences between text and performance interpretations.

Example: Comparing a novel adaptation with the original play script.

Study the author’s biography, historical, social, and cultural background.

Helps students understand the motivations, themes, and social commentary.

Example: Studying the Victorian era to understand social criticism in George Bernard Shaw’s plays.

Use films, online performances, audio recordings, and interactive platforms to bring the play to life.

Example: Watching a filmed Shakespeare play and discussing staging and interpretation.

Integrate reading and performance: Combine textual analysis with enactment for deeper understanding.

Encourage active participation: Discussions, role-plays, and debates foster engagement.

Focus on language and style: Highlight vocabulary, idioms, and rhetorical devices.

Relate to real-life experiences: Connect themes and conflicts to students' lives.

Use interdisciplinary approaches: Link drama to history, culture, and psychology.

Studying drama is a multifaceted process that goes beyond reading a text. By combining textual analysis, performance, discussion, and historical context, students gain a comprehensive understanding of dramatic works. This approach enhances language skills, critical thinking, creativity, and cultural awareness, making drama lessons both educational and engaging. Using interactive and multimedia methods further enriches learning, helping students appreciate drama as both literature and performance art.

discussion questions:

1. How does acting out scenes help students understand characters, emotions, and dialogue more effectively than reading alone?
2. In what ways can studying the historical and cultural context of a play enhance comprehension and interpretation?
3. How can group discussions and role-plays improve critical thinking and collaborative skills in drama lessons?
4. What are the advantages and limitations of using multimedia and filmed performances in studying drama?
5. How can teachers balance the focus between literary analysis and performance to achieve a comprehensive understanding of a play?