

LECTURE No. 14. STUDYING THE WRITER'S BIOGRAPHY AT SCHOOL

Plan:

1. Objectives of studying the biography of the writer.
2. Methodological techniques for conducting lessons - biographies: A) lecture; B) motion picture; C) extramural excursion.

Studying the biography of the writer helps to hear the voice of the writer, to see the originality of his personality, character and destiny. Each literary work reflects the personality of its author, expresses his author's position. Without mastering it by schoolchildren, it is impossible to lead them to an objective understanding of the literary text.

The originality of the artist's personality, the unity of his life behavior and creative program will be revealed to students if, when studying the biography, we single out ideological, moral and aesthetic problems that are interesting to a certain age and are limited for the author of the work.

The study of the biography of the writer should arouse among schoolchildren an interest in his personality, his ideological quests, reflected in his work. Separation of biography from the study of the creative path of the writer, introduction of biography as a preface to the textual analysis of the work is possible in U-USH classes. There, such a construction is justified and necessary, since the pages of the biography turn out, as a rule, to lead into the studied work, create an attitude for reading and analysis, and thematically highlight the motives of the work to be studied. In the senior classes, the study of biography becomes more independent and complete.

Lessons on the biography of a writer are most often structured as a teacher's lecture. How can you make this monologue fun and meaningful for your students? In the lecture, both the logic of construction and the brightness of the content, and the tempo of speech, the expressiveness of the teacher's facial expressions and gestures are significant. The manner of speech and behavior of the teacher can make this material sound or, conversely, deprive it of its attractive power.

In order for the students not only to remember, but to think over the facts in the lesson on biography, the teacher must constantly set them before the solution of any problem. These may be questions related to clarifying the attitude of the writer to social phenomena ("Why did Turgenev in the 70s sympathize with the people?"), To art ("Gorky and the young writers of the Land of Soviets"), to nature ("Why Chekhov loved southern nature?"). It is useful to pose questions to compare close episodes from the life of writers ("How did the attitude of secular society towards poets affect the history of the duel between Pushkin and Dantes and Lermontov and Barant?").

If only the teacher's speech is heard in biography lessons, the meetings of students with writers will never take place. How to turn a biography into a reflection lesson? How to make schoolchildren solve the problems that life set for the writer? Obviously, in addition to the questions that the teacher addresses to the class, it is necessary to give the students the opportunity to speak and argue with him. To this end, the teacher can offer to independently prepare reports "Friends of Pushkin", "Tolstoy in the Yasnaya Polyana school", "Chekhov is a doctor", let them conduct a debate "L. Tolstoy and his judgments about art", "Aphorisms of Pushkin". Rapprochement with the writer leads to the fact that biography lessons are organically combined with extracurricular work, help to solve moral and aesthetic issues of concern to students. When studying a biography, a teacher should carefully consider the survey forms and homework. Here a teacher can find a place not only for compiling chronological tables according to the textbook and recording the teacher's lecture plan, but also for conducting a quiz, vocabulary work, which is so necessary in connection with "biographical lessons", in which many new concepts are introduced, and the selection of an epigraph for the lesson, and comparison facts of biography with lyrical confessions of the writer in his works. The emotional impact of the biography of the writer on students is undoubtedly facilitated by the use of visualization in the lessons. Music, painting, cinema are indispensable teachers here.

The voices of the writers brought to us by the gramophone, the musical accompaniment of the teacher's story, short musical introductions to the story about different periods of the writer's life, listening to the writer's favorite pieces of music, artistic reading of excerpts from his works - all this helps to make the lesson expressive and emotionally effective.

The portrait of the writer in the lesson is done in a new methodological solution. In one case, the psychological analysis of the picture is the result of class work, in the other, the comparison of portraits serves as a method of enhancing the attitude of students to biographical material, in the third we invite them to independently comprehend the art canvas, etc.

The most important means of studying biography are the film and the distance excursion. The film is more deeply assimilated by students if it is preceded by a teacher's story, reading a textbook, books of a biographical genre. Before watching, the teacher asks the class questions. This encourages students not only to watch and listen carefully, but makes them think while looking at the screen. The questions, of course, should be varied. But here are a few questions that apply to different biographical films:

1. What new things in the life and work of the writer have you learned from the film?
2. What shots of the film do you consider the most expressive?
3. What words from the reviews of contemporaries or the statements of the writer himself could you make an epigraph to the film?
4. In your opinion, were the excerpts from the writer's works successful?
5. What episode in your biography most fully expresses the character of the writer in your opinion?
6. Does the music accompanying the text help to understand and feel the character of the writer in the mood of the era?
7. What traits characteristic of the personality of a writer would you like to cultivate in yourself?

If, after watching the film, a discussion on these and other issues begins in the class, then the students will not only actively react to what they have seen, but will also remember it for a long time. It is very helpful to include selected parts of the film in a lesson on the biography of the writer.

Educational films on the biography of the writer cannot replace such a method of work as an extramural excursion. The usefulness of this form of lesson is explained by the fact that the correspondence excursion arouses the interest of students, contributes to the development of their creative imagination, and easily introduces difficult issues.

In order for the correspondence excursion to realize the possibilities inherent in it, in-depth work on its preparation is necessary. Writing a script for an extramural excursion is a difficult, painstaking and lengthy business. In order to fill those "gaps" in the visual range that are involuntarily formed by the journey by correspondence, various and deep knowledge, multifaceted associations are needed. The immediacy of the impression in the correspondence excursion is largely ensured by the freshness, novelty, and non-standard material.

An extramural excursion only at first glance seems predominantly a monologueal, lecture form. In fact, in the process of its development, a conversation arises, space is given for various kinds of independence and creative work of students. A correspondence excursion can be included in the lesson as part of it.

Preparation of an extramural excursion requires familiarization with memoirs and other documents of the era, with letters, diaries and works of the writer. The visual material must be carefully selected and prepared. Drawings, paintings, various shots and plans, photographs - all this will help to revive the past, through the modern look to mentally see the features of the time in which we are immersed. The sound background of the excursion is also very important. We emphasize the main and most dear idea for us with a musical leitmotif, sometimes music sets off the subtext of

speech, evokes new associations, sometimes it is given openly (favorite works of the writer, romances written on the poet's verses).

In the process of conducting an extramural excursion, it is necessary to organize an explanation of all its elements (speech, visuals and sound design). Deliberate inclusion in the work of a teacher - a guide of students, justified construction of the route of the excursion, the allocation of objects of detailed observation and things. About which it is mentioned in passing, the creation of the effect of presence - all this should be remembered when conducting a tour. The guide's story itself must be visual, accurate, picturesque and, with all the thoroughness of the preparation, possess the infectiousness of improvisation. Everything that is discussed in the correspondence excursion should appear before the students directly as what is happening "today, here, now". The appearance of the writer, his fate arouse the greatest interest and excitement among the students when the teacher can create an atmosphere of direct contact with the artist in the classroom. when he speaks to readers as "alive with living", when the circumstances of the writer's life appear in concrete pictures. For these purposes, it is useful to trace the course of one day (Tolstoy in Yasnaya Polyana), spend three evenings with the writer in different surroundings, in different situations (Pushkin in the Anichkov Palace, with friends, at the writing table at home, alone with manuscripts and books).

Remember that:

1. A positive quality of the correspondence excursion is the work of the creative imagination of students;
2. an extramural excursion can be carried out when students are already familiar to some extent with the work and personality of the writer;
3. Excessive detailing is dangerous for an extramural excursion;
4. correspondence excursion should give an idea about the appearance of the writer, show the "life of the face", the reflection of character and thoughts in the portrait;
5. Students must understand which aspects of character are caused by the situation in his life;
6. the environment should be represented not only by the events and faces of acquaintances and friends, described fluently, but also by the landscape, which especially helps to convey the mood;
7. the setting, the environment of the writer, the central events of social life, the circle of his favorite works of art and authors - all this should gradually lead to the clarification of the leitmotif of creativity of a particular period;
8. extramural excursion gives the opportunity to introduce students to the creative laboratory of the writer, to show the creative process, its character, its features;
9. it draws the student into the world of the writer, introduces him historically, emotionally to ancient times;
10. When reading works, the communication between schoolchildren and the writer will be deeper, more exciting if the study of biography turned out to be meaningful.