

LECTURE № 15. STUDY OF LITERARY WORKS IN LITERATURE LESSONS

Plan:

- 1. Principles and system of work.*
- 2. Working with theoretical concepts in grades 5-9.*
- 3. Theory of literature and theoretical concepts in the senior level of the school (grades 10-11, lyceums, colleges).*

Literature course contains concepts in two basic forms. Some are included in the explanation for each topic of the program, are found in the teacher's explanation, in the articles of the textbook, but are not allocated for special study (for example, the magic in fairy tales, the life foundations of the work, the writer's skill, the author's attitude to the heroes of the story, the historical originality of life conflicts and characters, psychologism of the work, tradition and innovation, etc.).

The program highlights other concepts under the heading "Theory of Literature" (for example, story, poem, personification, metaphor, literary hero, composition of a literary work, artistic image, classicism, romanticism, realism, nationality of literature, etc.). Both concepts should "work" in the course of classes: the first ones are gradually mastered by students as elements of a scientific approach to literature, the second ones are derived from the analysis of literary phenomena, fixed in the form of definitions, and become the main guidelines in the study of literature.

All concepts in aggregate should form in the minds of schoolchildren an integral concept that explains the laws of verbal art, its place and meaning in human life. The teacher needs that the studied theoretical concepts, gradually accumulating, developing, entering into a connection with each other, form a certain system and that the stages of the formation of the system are simultaneously stages of the literary development of schoolchildren. Therefore, in whatever class the teacher is working on theoretical and literary concepts, it is important for him to imagine this work on the scale of the entire school course.

In the elementary grades, students get acquainted with different types of works of art, hear the names of writers, receive some information about them, learn to feel and recreate an artistic image with their imagination. Pupils of the 5th-6th grades, getting acquainted with artistic speech, with elements of artistic depiction, at the same time learn to perceive the work as a whole, where every detail matters, like the creation of the author - a thoughtful, observant, wise person whose eyes we look at people and events ...

In the 6th grade, on the basis of accumulated observations and generalizations, the student gets an idea of the writer and the narrator-people as an artist. Eighth grade students comprehend literature as a whole as a special kind of human activity, as a figurative reproduction of life, they reflect on how a writer transforms

reality with the power of creative imagination, how fiction in works of art reveals the truth of life. This is helped by information about the life of writers, about the time of creation and the creative history of their works. In high school, this work continues, but new challenges arise.

Students master the dialectic of reflecting life in literature, delve into one of the most difficult problems of the science of literature - the relationship between the social position of a writer and his creative activity, teach to understand the complex relationship between political struggle and literary creativity. Working with theoretical concepts in grades V-IX - the unity of reading, analysis and theoretical generalizations. The very first theoretical generalizations that children in the fifth grade encounter are very complex. So, for example, studying Pushkin's "The Tale of the Dead Princess and the Seven Heroes", they learn about the proximity of the tale to the folk, about the poetry of the depiction of magical events, about the expressiveness of the language and the poetic form of the tale.

Working on a fairy tale - reading, talking about the characters, about the author, preparing expressive reading and staging - will certainly be associated with the students' close attention to the word in context. It is necessary to show students, first of all, the high accuracy of the word, which is the first and decisive condition for the visual. Many subsequent concepts in grades V-VII will develop and deepen the initial understanding of the artistic language. Care must be taken that the epithet, comparison, personification, metaphor and other methods of artistic depiction are perceived by students not as a decoration of speech, but as ways of an accurate and deep depiction of life. A difficult and crucial stage in the development of the concept of the language of fiction is acquaintance with convention. Students need to understand that in those cases when the people-artist or writer in their works change the shapes, sizes or relationships of objects, this is caused by the desire to more fully convey the truth of life.

In the 6th grade, in connection with the study of the epic, students learn the concept of hyperbole. It is important that schoolchildren understand that artistic exaggeration does not contradict the truth, but helps to reveal it more fully, more accurately. After all, the image of the hero in the epic is not a portrait of a historical person, but a generalization of the heroic power and prowess of the people. In everyday life, one might not have seen her. On the contrary, something else could have caught the eye - the hard, forced labor of the peasant, not always saving from hunger, the painful, endless struggle against the hordes of nomads who, century after century, attacked Russia through the Caspian and Black Sea steppes. But the unknown creators and performers of epics believed in the undying courage and courage of the people, this belief was embodied in hyperbolic images, helping the family not to lose heart, to withstand a difficult struggle. Step by step, students will learn that fable allegory, satirical exaggeration, and humanization of natural phenomena are all different ways to reveal and show the truth, which is often deeply hidden in life, so not everyone will see it.

So gradually, in the minds of students, the idea of truth as the eternal goal of verbal art, of truth as a hero, which, according to L.N. thick, "always is, was and will be beautiful."

Working with theoretical concepts in grades X-XI, lyceums, colleges. Repetition of material from V-VII grades. The system of scientific concepts in the school literature course is structured in such a way that a certain part of the material of the V-VIII grades should receive repeated theoretical coverage at a new level in grades X-XI, the introductory topics of the high school course are saturated with scientific concepts, but the study of works of a particular period of literary history still to be learned. There is a danger of interpreting the most important literary concepts outside of literature.

The works studied earlier come to the rescue. Only now the familiar material needs to be comprehended in a new way, let us consider the essence of such work on the example of the first of the introductory topics - the introduction to the course of the senior classes. This topic, designed for two lessons, contains a whole complex of concepts that concentrate around one main problem - what is the social value of fiction?

Speech is a process of communication by means of language examples. Oral exercises are used for the pupils to assimilate phonetics, grammar, and vocabulary (making up sentences following the model). Oral exercises are quite indispensable to developing speech. However, they only prepare pupils for speaking and cannot be considered to be speech.

There are two forms of speaking: monologue and dialogue. In teaching *monologue* we can easily distinguish three stages:

1. the statements level
 2. the utterance level
 3. the discourse level
1. Drill exercises with the sentence pattern (substitution, extension, transformation, completion). When pupils are able to make statements in the FL they may learn to combine statements of various sentence patterns in a logical sequence.
 2. Pupils are taught how to use different sentence patterns in an utterance about an object, a subject offered. The pupil's utterance may involve 2-4 sentences which logically follow one another. At this stage pupils learn to express their thoughts, their attitude to what they say using various sentence patterns. Thus, they learn how to put several sentences together in one utterance.
 3. After pupils have learned how to say a few sentences in connection with a situation, they are prepared for speaking at discourse level. Free speech is possible provided pupils have acquired habits and skills in making statements and in combining them in a logical sequence. At this level pupils are asked to speak on a picture, a set of pictures, comment on a text, and make up a story of their own.

To develop pupils' skill in *dialogue* pupils are taught:

1. how to make responses:
 - 1) question-response
 - 2) statement-statement

- 3) statement-question
- 4) question-question
 2. how to begin a dialogue, i.e. to ask questions, to make statements etc.
 3. how to carry on a conversation, i.e. to start it, to join a conversation, to confirm, to comment using the following words and expressions: well, look here, I say, you see, do you mean to say, and what about,...to tell the truth, I mean to say...

In acquiring necessary habits in carrying on a conversation pattern-dialogues may be helpful. When a pattern-dialogue is used as a unit of teaching there are three stages in learning a dialogue:

1. Receptive: They listen to the dialogue, then read it silently for better understanding
2. Reproductive: Pupils enact the dialogue. Three kinds of reproduction:
 - a) Immediate. Pupils reproduce the dialogue in imitation of the speech just after they have heard it. The pupils are asked to learn the dialogue by heart for their homework
 - b) Delayed. They enact the dialogue on persons. Before calling on pupils it is recommended that they should listen to the dialogue recorded again to remind them of how it sounds.
 - c) Modified. Pupils enact the dialogue with some modifications in its contents. They change some elements in it. Pupils use their own experience while selecting the words for substitutions.
3. Creative: Pupils make up dialogues of their own. They are given a picture or a verbal situation to talk about.

To make the act of communication easier for the pupils the teacher helps them with "props". The pupil needs props of two kinds: props in content or what to speak about, what to say, and props in form or how to say.

Pupils' speech may be of two kinds prepared and unprepared. It is considered prepared when the pupil has been given time enough to think over its content and form. He can speak on the subject following the plan made either independently at home or in class under the teacher's supervision. His speech will be more or less correct and sufficiently fluent since plenty of preliminary exercises had been done before.

The main objective of the learner, however, is to be able to use the linguistic material in unprepared speech.

- 1) Speak on the text heard
- 2) Discuss a problem or problems touched upon in the text read or heard (to compare the system of education)
- 3) Have an interview with a foreigner (one of the pupils is a Londoner, the classmates ask him various questions and express their opinions on the subjects under discussion)
- 4) Help a foreigner, e.g. to find the way to the main street, or instruct him as to the places of interest in the town.

There are of course other techniques for stimulating pupil's unprepared speech. In conclusion it should be said that prepared and unprepared speech must be developed

simultaneously from the very beginning. The relationship between prepared and unprepared speech should vary depending on the stage of learning the language.

If the text is easy enough the text uses those techniques which are connected with speaking, with the active use of vocabulary and sentence patterns (asking questions, making up questions, summarizing, discussing).

The work must be carried out in a way which will be of interest to pupils and develop not only their reading ability but their aural comprehension and speaking abilities as well.

If the text is difficult, i.e. if it contains unfamiliar words and grammar items the techniques the teacher uses should be different as intensive work is needed on their part. The intensive work may be connected with:

- 1) Lexical work which helps pupils to deepen and enrich their vocabulary knowledge.
- 2) Grammar work which helps pupils to review and systematize their grammar knowledge and enrich it through grammar analysis.
- 3) Content analysis.

The exercises are mostly connected with recognition on the part of the learners (find and read, find and analyze, find and translate, answer the questions, read those sentences which you think contain the main information).

Unfortunately, some teachers have a tendency to test instead of teach and they often confine themselves to reading and translating the text. This is a bad practice. The procedure becomes monotonous and the work is ineffective.

The study of literary works in literature lessons plays a central role in developing linguistic, cognitive, and cultural competence among learners. Literary texts provide rich material for improving reading comprehension, vocabulary, grammar, and stylistic awareness, while also fostering critical thinking, creativity, and analytical skills. Engaging with literature allows students to explore themes, characters, and cultural contexts, deepening their understanding of the target language and the societies in which it is used.

Moreover, literature lessons help cultivate empathy, moral reasoning, and aesthetic appreciation, connecting students to universal human experiences and values. By integrating discussion, analysis, and creative activities, teachers can make literary study interactive, meaningful, and relevant. The study of literary works not only enhances language proficiency but also contributes to personal growth, intercultural understanding, and lifelong learning, making it an essential component of foreign language education.

Discussion Questions

1. How does studying literary works improve language skills such as vocabulary, grammar, and stylistic awareness?

2. In what ways can literary analysis develop critical thinking and interpretive skills in learners?
3. How can literature lessons foster cultural awareness and understanding of historical contexts?
4. What teaching methods are most effective for making the study of literary works interactive and engaging?
5. How can the study of literary works contribute to personal growth, empathy, and moral development?