

LECTURE No. 10. CLOSING LESSONS

Plan:

- 1. Psychological and pedagogical conditioning of the need for final lessons.*
- 2. The main tasks of the final lessons: generalization and repetition of the past.*
- 3. The main methodological techniques for conducting final classes.*

The final lessons are the stage of analysis, its completion, and not a lesson in parting with the work, therefore the questions that the class worked on in the parsing process should find their finished expression in the final lessons, Not an analysis of the text in its details, but a look at the work as a whole - this is the purpose of the final lessons.

The final lessons should also create a sense of the depth and inexhaustibility of the work and create an "attitude" for further communication with the text after completion of the study. However, at the final stage of the analysis, students will have to face minor difficulties that require the most active and intense activity.

In the final lessons, it is necessary to create a situation in which it is required not only to repeat what was learned, but also to comprehend it anew, to convince others of the validity of the prevailing opinion, to defend the conclusions to which the analysis led. At the same time, it is important to avoid repeating the course of analysis in the final lessons, a teacher cannot turn them into a miniature model of the analysis just done, a new center of attention, a new angle of view on the work, new material. In this case, students will come to a new turn of thought, an in-depth understanding of the work as a whole.

Taking care that the final lessons are not limited to a generalization and repetition of what has been covered, in the final lessons, it is often assumed that students or masters of the artistic word read small works (listening to recordings), compiling a montage from brighter excerpts of a novel or story, considering illustrations in connection with the retelling events and characteristics. Such forms really create an opportunity for a common view of the work, but they do not always ensure the ascent of students to a new level of comprehension of its meaning.

The excitement of emotions in the final lessons is not created by a solemn or festive atmosphere, not by a lesson-concert, i.e. not a form in itself, but a new discovery in the work, which seems to be already quite familiar and even familiar to students. But in order for these discoveries to occur, in order for a new recognition of the work to take place, it is necessary to evoke in the students the need to re-refer to the work, to make them think about a more difficult task than those that have already been solved, to create a problematic situation at the end of the analysis. It is fruitful in the final lessons to compare the plot of the work and its real basis.

For example, the final lesson after studying the story "Mumu" is preceded by the following tasks: 1. Compile a concise retelling of the "Story of Gerasim's Life"; 2. Give a detailed answer to the question "What made Gerasim leave his lady?" The lesson begins with reading the memoirs of V.N. Zhitova "Memories of the family of I.S. Turgenev." The teacher focuses the attention of schoolchildren on the fact that the story of the silent janitor Andrei is in many ways similar to the fate of Gerasim. The next question is: What and why did I.S. Turgenev change in this story. (Pupils recall that in Zhitova's memoirs there is no woeful attachment of the janitor to Tatiana's "unrequited soul", nor his protest, V.N. Zhitova writes: "After the death of Mumu, Andrei's attachment to his mistress remained the same. but he remained loyal to his mistress, served her until his death, and did not want to recognize anyone as mistress besides her. "The new material introduced into the lesson allows the class to independently find the author's inner goal in the story, to protect the idea of the hero that they had when reading and parsing.

The final lessons are aimed not only at summing up and forming generalizations and conclusions. They orient schoolchildren to recreate the integrity of the work, to bring the reader's perception to a deep combination of figurative and conceptual elements of thinking. The conclusion always carries with it an element of novelty and focus on the most important thing. Of particular importance is the work with the textbook, with supporting notes, assignments of a comparative nature, creative work, the use of illustrations, expressive reading of excerpts from the text in order to recreate the emotional perception of the literary text.

In the final lessons on the study of lyric works, recitation contests, literary and musical compositions are often held. After lessons in drama - dramatization, discussion of stage and cinematic versions, drawing up various interpretations of roles. The final lessons on the study of epic works include tasks of a creative and research nature, comparison of the positions of critics, independent work ("try out the pen", "create illustrations", "write a story", "compose a fairy tale").

So, the final lessons on the analysis of the work require, first, the need to re-refer to the work and comprehend it as a whole; second, the awakening of self-assessments and their defense; third, the introduction of new material, upholding the existing points of view in a new situation; fourthly, the combination of specific figurative representations with a general conceptual approach to it and, finally, the "opening" of the concept, the feeling of its certain conventionality, the motivation for further communication with the text. Having experienced the joy of a holistic look at the work, its general comprehension, it is necessary in the final lessons to strive to create a feeling that the work is not exhausted by the analysis carried out, the possibility of its other interpretations.