



Formation Of Skills In Literary Analysis Of A Work Of Art Among Primary School Students

Nabulin Rashid Ramilevich

Namangan State University, Uzbekistan

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ABSTRACT

The article presents the characteristics of the formation of the skills of literary analysis of works of fiction presented in the book for reading in primary school students. The article proposes a methodology for conducting literary analysis in reading lessons in order to prepare for a full-fledged perception of fiction in primary grades.

KEYWORDS

Junior schoolchildren, perception, excerpts from works of children's literature, levels of perception, fragmentary level, stating level, author's position, attitude to heroes, choice of specific methodological techniques, analysis of a lyric work, modeling technique.

INTRODUCTION

The child's level of perception of a literary work is established on the basis of an analysis of the results of reading activity (answers to questions about the text, posing questions, etc.). A full-fledged perception of the work

indicates a high level of literary development. The presence of lower levels is associated with the degree of figurative concretization and figurative thinking.

For children of primary school age, four levels of perception are characteristic [4. P. 78]:

Fragmented level. Children lack a holistic perception of the work, their attention is focused on individual events, they cannot establish connections between episodes. The immediate emotional response when reading or listening to the text can be vivid and accurate, but children find it difficult to verbally express their feelings. Imagination is poorly developed. Children are not always able to determine the motives of the character's behavior. Answering the teacher's questions, schoolchildren do not refer to the text of the work, are reluctant to complete assignments, do not try to determine the author's position, do not generalize what they have read.

The ascertaining level. Readers are distinguished by accurate, immediate emotional reactions, they are able to see changes in mood, but it is difficult for them to express feelings. Imagination is poorly developed. Attention is focused on events, they easily reconstruct their sequence, but do not always understand how these events relate to each other. Students easily reproduce the situation described in the work. With special questions, students can correctly determine the motives of the characters' behavior, focusing more on the everyday idea of the reasons for a particular act. The author's idea remains not mastered.

The level of the "hero". Readers are distinguished by an accurate emotional reaction, the ability to see and convey the dynamics of emotions in a word, correlating changes in their feelings with specific events described in the work. Children have a developed imagination, they are able to

recreate an image based on artistic details, and the reader's image is emotionally colored. In the work, they are primarily interested in heroes, hence the name of this level. Children correctly determine the motives, consequences of the characters' actions, assess the heroes. With special questions, teachers can determine the author's position. Generalization does not go beyond the specific image [7. P. 68].

Idea level. Readers are able to emotionally react not only to the eventful side of the work, but also to the art form. They have a developed imagination and recreate an image based on artistic details. Children love to re-read the text, reflect on what they have read. They are able to see the author's position, the main conflict in the text. Readers often pay attention to the title of the work. Their generalization goes beyond the specific image. Although the wording may be childish, it is the student's very desire to correlate the reflections caused by the text, to determine the problem in the work.

So, young children are characterized by four levels of perception of a work of art: fragmentary, stating, the level of the "hero" and the level of the "idea". By the level of perception, one can judge the literary development of the student. A fragmented level of perception is normal for three to five year olds, but for elementary school students, being at this level is an indicator of a lag in literary development. By the time children are faced with reading as a school subject, most of them are at the ascertaining level and only a few students in the class are able to perceive what they read at the "hero" level, which indicates a high level of their literary development. By the end of primary school,

perception at the “hero” level is available to all students, and the ascertaining level at this time is an indicator of a lag in literary development. One can speak of a high level of literary development of a primary school graduate if he perceives a work of art at the level of an “idea”.

When choosing specific methodological techniques for working on a work of art in the lesson, the teacher should be guided by the genus, species-genre nature of the text, as well as its compositional features and the specifics of its form. First of all, it is necessary to understand the generic affiliation of the work of art that is to be read in the lesson.

The educational material for reading in elementary school includes such types of epic literature: a fiction story, an epic work in verse (or an epic poem), a fairy tale, a fable.

The author of a lyric work expresses the inner world of a person, the process of thinking and experiences in development.

Thus, the artistic content of a lyric work is that which is hidden from external observation, i.e. the spiritual life of a person, artistically comprehended by the poet. The main function of the language of a lyric work is to express internal subjective feelings, therefore, the figurative and allegorical meanings of speech elements and the figurative capabilities of the language are brought to the fore. When analyzing a lyric work, it is very important not to destroy the pictorial image of the work, but to help the child get closer to it, touch children's feelings, and awaken in students a recreational, creative imagination. First of all, the emotional sphere of children should be prepared for the perception of a lyric work.

The technique recommends using musical excerpts, reproductions of paintings, slides, color photographs at the preparatory stage of the lesson, i.e. such objects, which can affect the emotional state, can evoke a mood that is consonant with that expressed in the work. At the initial perception, the teacher himself must read the lyric work. If a poem is a teaching material, it must be read by heart. Memorizing and reciting classical poetry is in the traditions of Russian upbringing, so the teacher should not miss the opportunity to demonstrate an example of such a reading habit (especially if children are asked to learn a poem by heart) [6. C. 55].

When analyzing a lyric work, it is important to draw attention to the images, pictures created by the poet, therefore, it is inappropriate to divide the text into parts; it is wiser, without destroying the integral impression, to observe the use of the figurative and expressive means of the language.

The analysis of a work of art in the lessons of literary reading in elementary school can be carried out for different purposes and at different depths of revealing the meaning of the text. Sharp controversy around the analysis of a work of art is usually associated with different points of view of methodologists on the identification of the cognitive, educational and aesthetic components of the work when reading. In the “just reading” lesson, most often, attention is focused on the cognitive aspect or educational impact of the work on the readers, while the basis of the aesthetic experience is the understanding of the artistic reality by the readers, which is given by the text, is embodied in the imaginary objective world and leads to understanding the meaning of the work ... In other words, the aesthetic

impression can be comprehended by the reader thanks to the awareness of the unity of the form and content of a work of art. In order for such an aesthetic assessment to be within the power of the child, it is necessary to teach him to think over the work "from text to meaning", ie. conduct aesthetic textual analysis.

In the process of analyzing works, the technique of modeling is used. Models are known to perform various functions: teaching, planning, generalizing, controlling. Modeling can be used to understand the plot of a work, retelling, self-control, comparing different works, characteristics of heroes. A feature of the methodological apparatus is the desire of the authors to make the learning process manageable: students must be aware of the learning task (what needs to be done, how to complete tasks, why it needs to be done); be able to evaluate work (form self-control and self-esteem).

Particular attention in the fourth grade is paid to the hero of a work of art: the portrait of the hero, his experiences, actions and their motives are studied.

To work with a work, the following techniques are used: observation; commenting; reasoning of students about the events, actions of the heroes; determination of the reader's attitude to the hero, work and author.

For the analysis, we took the State Educational Standard and the curriculum developed on its basis in the native language and reading for primary grades of schools with the Russian language of instruction [1]

In the explanatory note to the program on reading and primary literary education for

grades 1-4 of secondary general education schools there is a section devoted to the elements of literary analysis and aesthetic experience of the reading. Among the basic skills that must be formed in primary school students are the ability to see characters-characters in the text, to relate the read works to a certain type and genre: a story, a story, a fairy tale, a fable, a poem, a play. The formation of this interest is possible only when students work independently with the text under the guidance of a teacher.

As part of teaching schoolchildren to analyze a literary text and preparing for this work, already in grade 1, the teacher creates the necessary conditions for the emotional "living" of the text by children, for the expression of emotions. The teacher shows the peculiarities of the author's use of words, expressions; beauty, brightness and accuracy of a word in a literary text (for example, various uses of words in a figurative sense). Children watch as poets and writers see and paint the world with words.

The teacher shows that the writer conveys his thoughts and feelings through the heroes - their characters, actions, feelings and experiences - and through the main idea of the work (this is what the author wanted to tell the readers, why he wrote this work). The result of understanding the characters and actions of the heroes is the formulation of the main idea with the help of the teacher. Children express their attitude to what they read.

In grade 2, the work is aimed at developing the ability to find words, sentences for characterizing events, scenes of action, etc. in the text, material for characterizing the hero: reading and analyzing the portrait of the hero,

describing his home; the hero's speech, how it helps to understand his character, to reflect on the hero's actions, on the author's attitude towards him. Development of attention to the author's word in a literary text, reflections on why the author chose this word from the whole variety of words, as the author draws with words. Expression of your attitude to the characters, events, language of the work. Development of the ability to argue your point of view. Expressing your attitude to what you read.

Third-graders are working on developing the ability to independently find words and expressions in a poetic and prosaic text that the author uses to describe or characterize. Training is underway to work on the image of a literary hero. What and how the author tells about the hero:

- Portrait;
- Details of the biography (what is known about his life);
- Personality traits (what is he?). How these personality traits are manifested in actions, thoughts, words;
- The hero's speech as a means of characterizing him;
- The attitude of the author to the hero;
- Own attitude towards the hero, his rationale.

There is a development of an attentive attitude to the language of works of art, the ability to understand the figurative expressions used in it, the ability to present a picture drawn by the author. Expressing your attitude to what is

written by the author (not only to what is written, but also to how it is written).

Expressing and arguing your attitude to what you read.

In grade 4, the emphasis is on developing the ability to determine the main theme and main idea of the work. We are continuing to work on the images of literary heroes (see the corresponding section in the 3rd grade curriculum); acquainting children with the history of the creation of a literary work, showing the connection of the work with the personality of the author, with his biography. Fourth graders determine the place of a work in the history of Russian children's literature. The language of works of art is being monitored; a reasoned statement of his attitude to what he read [4].

To comprehend the theme and idea of any literary work requires deep work on the images of the main characters. Indeed, it is through their experiences, actions that the little reader comprehends the author's plan. In order to make the work on the image more productive and accessible to children, I have developed a plan according to which children characterize any of the main characters of the read work.

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