



SYSTEM OF USE OF STUDY ASSIGNMENTS IN THE FORMATION OF LITERARY CONCEPTS IN STUDENTS

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Annotation

This article is devoted to the problem of forming literary concepts in students in primary school reading lessons. It describes the main difficulties in the formation of literary concepts in primary school, the problems of their solution. The article describes the system of using learning tasks in the formation of literary concepts in primary school students.

Keywords: genre, title, visual medium, style, expressive reading, literary-aesthetic thinking, method, didactic requirements.

A work of art can be interpreted differently. Being able to empathize with the protagonists of the work, to see the dynamics of emotions, to think about the causes and consequences of the actions of the characters, to evaluate the protagonists, to determine the author's point of view, to understand the idea of the work. The ability of students to evaluate a work, to express a personal attitude, to understand not only the logical side of the work, but also the figurative and emotional aspects is understood as a complete understanding of the work of art. But the ability to analyze a literary text figuratively does not form spontaneously. The ability to perceive a literary and artistic work figuratively and emotionally is not innate.

The laws of literary criticism of the structure of the work of art show the three stages of work on the text of the work of art in primary school students, such as the initial synthesis, analysis, secondary synthesis. The leading activity for this is the analysis of the work conducted under the guidance of the teacher. It is the focal point of a reading lesson in the classroom, starting with the initial synthesis of the work and is formed from the initial comprehension of the text and the initial comprehension test.

Students' perception of a literary work is divided into stages such as preparation for reading, introduction to the topic, holistic primary perception and examination of the work, understanding of the real content, evaluation of the actions of literary heroes.

The course is divided into two levels according to the preparatory stage. The first level includes a teacher's conversation with students, a story, a dictionary, a preliminary



review of illustrations, work on the title of the work, finding key words in the text, and so on.

Once the student has a certain understanding of the topic of reading, the conversation method is used. In the introductory conversation, the teacher activates the existing concepts in the students, addressing the reading experience. The conversation should also rely on students' personal life experiences.

When the text given for reading is unfamiliar or less familiar to students, a teacher's story will be necessary.

Working on a dictionary is a type of activity that should definitely be used in a reading lesson. In a reading lesson, a dictionary is developed at the stage of preparation or analysis of the work. In the preparatory phase, it is recommended to use additional tools such as reading small folklore genres on the topic, showing pictures, slides, pictures, listening to a piece of music to help students understand the topic of reading. Of course, in such work the activity of the teacher becomes more active, and the activity of the students decreases. Methods of shaping reading activities require students to be active.

Viewing illustrations in advance leads to a certain degree of imagination about the subject of the material to be read. Keywords are placed in text-based order.

Students should be taught to read the first or last sentence of a text, or each part if divided into parts. Questions about the text help to form an understanding of the text in advance, to organize a dialogue based on the text. This kind of work helps the reader to choose the optimal way of working with the text.

Typically, the initial comprehension of the text is provided by the teacher reading the text aloud. As the teacher reads, the student book is closed. Their attention should be fully focused on listening and text comprehension along with the teacher. The choice of such a method for initial comprehension is explained by the fact that the reading skills of primary school students have not yet improved. However, in the later stages of education (grades 3-4), it will be possible to use other methods, such as reading the text by specially trained students, teachers and students.

Determining whether students have an emotional response to a work and determining their understanding of the overall meaning of the work is a way to test primary perception. Conversation is arguably the easiest way to do this. But the question asked to the students should not exceed three or four. It is recommended that no questions be included to clarify the meaning of the text. Conversation after primary comprehension serves to identify and reinforce students' initial reading perceptions.



The answers should remain intended for the teacher to demonstrate the quality of the student's perception of the work and to analyze the work. In some cases, such a conversation may end with a problematic question. The search for an answer to this question makes work analysis a natural and necessary process. Students' answers to a problematic question may vary. But it is this factor that compels the work to be read and thought through.

Analysis is the next step in the process of working on a work of art. The modern method of reading a work of art involves analyzing the text in the classroom under the guidance of a teacher.

Such working principles have historical roots, first of all. Secondly, it is related to the characteristics of fiction as an art form, and thirdly, it is recommended by the feature of perception of the work of art by primary school students. In recent years, manuals for primary school have developed different approaches to the analysis of the work of art, the methods of analysis are shown, the plan and types of retelling for understanding the text are defined, the sequence of the analysis of the work of art is shown.

During the research, the following two types of reading were most commonly used by students in the classroom:

1. Reading for the purpose of acquiring literary reading skills.
2. Reading for the purpose of understanding the content and using it in practice.

The following four groups of reading skills are assessed when reading literary texts:

1. To be able to find the information given in clear form.
2. Formulation of conclusions.
3. Ability to generalize data.
4. Analyze and evaluate the content, language features, structure of the text.

While students are required to choose one of the suggested options in some assignments when reading the text and answering questions, others are required to answer independently. Most of the questions recommended for the reader in these studies are related to literary concepts.

In the primary grades, in the process of analyzing a work of art so that students have a deeper understanding of the text, an attempt is made to reveal the meaning of each part of the work, if it is not large in size, rather than the essence of the whole work at once. The analysis of a work of art must be carried out on logically complete parts. These parts are determined by the teacher based on the content and structure of the work. Each section is read aloud by the reader, followed by other students from the book. The read portion is then drawn into analysis and taught to think. Analytical activities are organized in such a way that students can understand the essence of the



work. The work is therefore carried out on three levels: factual, ideological, and private attitude towards the work being read.

Being able to ask a question to the reader is the most common method of analysis. The questions help students to understand the essence of the work, to understand the author's point of view, as well as to form their own opinion about the work they are reading. Our observations have shown that it is wrong for a teacher to ask questions first on the whole text, then on the tag text, and finally on determining his or her attitude toward the work being read. As soon as the text is read, questions about each part of the work on all three levels are asked to help the reader gain a deeper understanding of the work in all its aspects.

The analysis of the protagonist's image helps to understand how the work reveals invisible aspects of the work, such as the participants' thoughts and inner experiences. Students need to be taught to think about the main qualities of the protagonists, not only in terms of their actions, but also in terms of the reasons that give rise to them. This is especially difficult for elementary school students.

In the course of research on the problem of research, it was found that the analysis of the behavior of the protagonists of the work has the following positive effect:

1. The teacher tells the general characteristics of the protagonists and asks the students to give examples from the text.
2. Students are encouraged to independently describe the characteristics of the protagonists.

The following methods are useful in revealing the author's attitude to literary heroes:

1. The teacher describes the author's attitude towards the characters, and the students give examples from the text.
2. Students conduct an "experiment" with the teacher, that is, remove from the text words and phrases that express the author's attitude to the protagonists of the work. This plays an important role in determining the specificity of the participants in the play.
3. In the absence of an author's definition, students invent it together with the teacher. The protagonists of works that are close in terms of a work or theme are compared. In comparison, the author's attitude towards the heroes is also determined.

The role of the landscape in an epic play is twofold. It allows you to create an overall mood or define the character traits of the characters. The image of the internal situation in the play also helps to understand the lifestyle and characteristics of the protagonists. Defining the idea of a work is to understand the main purpose of the author from creating the work. It is good that the protagonists, their interrelationships, reveal the author's attitude to the events.



It is well known that in order to acquaint students more deeply with literary concepts, it is important to form their personal attitude towards the work of art. But this does not require special time in the classroom. The idea of students' personal attitudes towards the work is formed in the process of working on the whole text.

The role-playing method should be used when reading texts rich in dialogues, as well as works in literary genres such as fairy tales and parables. To do this, students need to be prepared for this. First, an episode is selected to be read as roles, and then the individuals involved in the selected episode are named along with the students. It is determined how many students will participate to read the text in roles. Students are then asked to prepare to read each protagonist's speech from the text.

Narrating a text helps the reader understand his or her attitude toward the text being read. Accordingly, storytelling serves as an important tool for developing figurative thinking.

It is not necessary to interpret the author's point of view in every text analysis. This can only be done when the teacher feels that the author's idea needs to be understood by the students. Readers should not be directly encouraged to express their reaction to the idea of the work.

Secondary synthesis is the third stage of working on a work of art. At this stage, it is necessary to re-read the work, to give assignments to students on the text read.

At the stage of generalization, a special place is given to the conversation, selective reading, finding articles that correspond to the idea of the work, the final word of the teacher.

Re-reading is a special type of reading activity. If the work arouses the reader's senses and arouses some thoughts in him, he will feel the need to re-read the work. In the meditation of some episodes there is a desire to re-read, to re-read the places they have burned. To cultivate such a feeling in an inexperienced reader, elementary school students should be taught to re-read the text. It should be a reason for new tasks, such as re-addressing the text, reading into roles, retelling, preparing for expressive reading. Then there are places where the appearance of the literary hero, his actions, the excerpt of the protagonist, the opinion of other protagonists about the character are expressed.

Researchers and Methodists have not yet reached a consensus on at what age it is necessary to begin teaching to understand the author's point of view. Often Methodists believe that elementary school students cannot understand the author's point of view. Because students at this age approach the text correctly and do not understand the conditionality of art.





The problem can be solved by bringing students to a level where they can communicate with the author. At the same time, students understand what difficulties the author has overcome in solving the task set before him. If books for students are involved in a separate literary-pedagogical analysis, it is considered that a talented reader will be educated. It is impossible to fully comprehend works of art without the work of reconstruction through contemplation. Restoration is the re-creation of the image of a literary hero in its essence.

Many students become accustomed to looking at images of nature or descriptions of characters. Such a situation greatly impoverishes artistic perception, impedes the emotional development of the individual, impasses the imaginary world.

It is possible to influence the thinking of younger students more quickly. Creative thinking is the ability to fully imagine the plate expressed through words.

Linguistic and graphic imagery, analysis and illustrations, text planning, methodological experimentation, synonym selection, film production, screenplaying, storytelling about the protagonist help to develop the perception of reproduction. In particular, the linguistic image method is the main one when reading a poetic work. The imaging method is also useful in studying the story that forms the basis of the story, revealing the protagonist's lifestyle. This method allows to recreate the life described by the author in thinking, to penetrate into the emotional layer of the work, to understand the point of view of each protagonist. The imaging method has the potential to develop and educate.

The conclusion is that the teacher should evaluate the possibilities of this method correctly and give the students an assignment on the image during the analysis of the work of art.

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