

METHODOLOGICAL RECOMMENDATIONS FOR THE STUDY OF LARGE-SCALE WORKS OF ART

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Annotasion: Defining the role of a teacher in the perception of a large-volume work of art. The ability to correctly make a plan of the read text.

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The perception of a large-scale work of art is a complex, multifaceted process that includes opposing moments and tendencies. On the one hand, its structure and direction of development are programmed into a work of art. On the other hand, in the course of this process, the creative activity of the perceiver is carried out, which modifies the images embodied in the work of art under the influence of the individual life experience of the student, his aesthetic ideals, worldview principles and a certain purposefulness.

The teacher's task is to deepen the initial perception of a large-scale work of art by students in the process of studying it. The main importance of the study of readers' perception is that it allows you to competently model the process of analyzing a literary work: to determine the main direction of analysis, to choose the path and methods of studying the text, to cause the need for analysis. And this, in turn, makes it possible to significantly influence the initial perception of students, deepen and correct it in the process of analysis, develop their imagination, and improve taste.

In the work on the analysis of the work, the independent work of students plays a huge role. Among the various forms of independent work of students on the text, literary conversation is the most important. The most common type of conversation used in school is a conversation about predetermined questions. Students are offered a system of questions aimed at helping them to understand the work on their own, find the necessary evidence in the text, support their conclusions with quotations and prepare for active participation in collective class work. The success of the interview depends to a large extent on how well the questionnaire is designed. It is necessary to choose such questions that awaken the imagination and touch on the most important and essential.

Another form of analysis of a large-scale work is also possible, in which no questions are asked in advance (students only need to know the text well), and the conversation is built freely on the issues that arise in the process of discussion. A free conversation does not mean being haphazard. The teacher should have his own plan for such a conversation: he should think about the direction in which he will lead the students and what conclusions he would like to receive from them.

The analysis of a work of art is carried out in logically complete parts. These parts are determined by the teacher based on the content and structure of the work. Each part is read aloud by the called student, the other children follow the reading from the book. After the reading is completed, "thinking while reading" is taught, i.e. the part of the reading is analyzed. Analytical activity is organized in such a way that children can understand the meaning of the



work, so the analysis of a part is carried out on three levels: the factual, the ideological level of one's own attitude to what is being read.

The most common method of analysis is to pose questions to the part read. Questions help children to understand the facts of the work, to comprehend them from the point of view of the ideological orientation of the work, i.e. to understand the cause-and-effect relationships, to realize the position of the author, as well as to develop their own attitude to what they read.

Such an order of work should be recognized as erroneous, when the teacher first asks questions throughout the text that reveal the facts of the work, then questions for the subtext, and, finally, questions for clarifying one's own attitude to what is being read. For each part of the work, questions of all three levels should be asked immediately after reading it; Only then is the next part read and analyzed.

In addition to asking questions, other techniques may be used in the analysis, such as selective reading, word drawing, in some cases role-playing, and, in the upper grades of primary school, the posing of questions to the text by the students themselves. The latter technique can be an indicator for the teacher of the depth of the children's reading of the text.

An integral element of the analysis of each part of the work should be **dictionary work**. Clarifying the lexical meaning of words helps to clarify the content, turns on the children's imagination, and helps to understand the author's attitude to the events depicted. Vocabulary work in the course of text analysis also involves observation of the pictorial expressive means of the language of the work.

A work of art, as a complex and polysemantic phenomenon, is for a child a repository of spiritual and moral values, a grandiose phenomenon accumulating the collective mind of the people, created by human genius. A work of fiction cannot be considered without the concept of text.

In order to make the work on the image more productive and accessible, teachers can offer children the following plan, according to which they create a description of any of the main characters of the work they have read. It is better to offer to do the work according to the plan at home, so that in the next lesson, the student can talk about the memorable character based on this outline. Children learn to see in any work the main thing that will help them to recreate the image of the main character – the bearer of the author's idea.

Below are recommendations for the formation of students' skills to make a text plan:

1. Re-read the whole story (outline parts of it for yourself).
2. Divide the story into parts by marking the beginning of each story with a check mark (one part is different from the other content).
3. Re-read the first part, highlighting the main points in it (mark the main points in the text and write them down in your notebook).
4. Title this part (express the main point in one sentence and write your title in your notebook).
5. Do the same as you read the following parts.
6. Check yourself: read the outline, review the story, make sure that the plan reflects the main thing (the main thing is not missing, the headings are not repeated, the headings help to remember the content of the story).

When drawing up a text plan, the student performs operations related to the analysis of the structure and content of the text: conducts a semantic grouping of the text, identifies reference points, divides the text into semantic parts and titles them, carries out semantic and



logical correlation of the parts of the plan with each other. It is important to teach children not only to make a plan, but also to reveal to them its main role as a support for the future retelling of the text and understanding its content.

Work on the text should be given a creative character: change a question or condition, pose additional questions. This allows you to broaden the child's horizons and establish a connection with the surrounding reality. Step-by-step work with texts yields real results. At the beginning and at the end of the school year, students are tested for reading skills, where most of the tasks are focused on working with the text. Thoughtful and purposeful work with the text allows younger schoolchildren to get the necessary and useful information from a large amount of information, as well as to acquire social and moral experience and makes them think, learning about the world around them.

In the process of such work, tasks of varying degrees of complexity can be used, which are given before the silent reading of the text:

- Read and do what is written on the card.
- Look for answers to two (three) questions on the board.
- Prepare to answer a few questions on the board in your own words.
- Prepare to retell what you have read.
- Pick and write down the words that you don't quite understand.
- Divide the text into parts according to this plan.
- Title parts of the story.
- Divide the text into parts yourself.
- Choose words and expressions that help reveal the character of the character.

Thanks to the use of methodological recommendations for teaching primary school students the skill of working with a literary text in literary reading lessons, it is possible to achieve significant success in improving the skills of working with texts.

Since, as a result of the study, it turned out that students do not have the skills to work with the study of large works of art, in the next work, it is worth considering recommendations for the formation of reading skills of younger schoolchildren in literary reading lessons when studying large works of fiction, since in order to teach children to work with a work, it is necessary to form special reading skills. These skills, formed in primary school, will be necessary and sufficient for students to be able to fully read, understand and get aesthetic pleasure from reading literature of different genres in primary school.



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