NATIONAL-HISTORICAL AND FOREIGN EXPERIENCE IN TEACHING EXAMPLES OF FOREIGN LITERATURE IN THE SECONDARY SCHOOL EDUCATION SYSTEM: IMPORTANT FACTORS, EVIDENCE

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Abstract: The article offers a critical review of foreign practices in teaching literature at school based on two English-language sources; the theoretical foundations of the concept of teaching literature in English-speaking countries are considered; An attempt has been made to comprehend the proposed forms, methods, and technologies for working with texts in the classroom from the point of view of methods of teaching literature and to compare the general concept of teaching literature in abroad.

Keywords: Dialogue, foreign practices, information society, literary education, methodology, multiculturalism, adolescents, understanding, text, goal setting in education, reading, school literary criticism.

Introduction. One of the central problems of teaching literature abroad is the mastery of national and world literature in a multicultural classroom. This is explained by the peculiarities of the sociocultural situation in Europe and America. It is no secret that for recent years this problem has come to the fore. Thus, the “Concept of Teaching Language and Literature” contains the requirement “to take into account the ethnocultural characteristics of students” [5, p. 8]. In addition, the document actualizes the problem of methodological science lagging behind modern realities: “Methods and techniques for creating a modern student’s interest in reading need to be improved” [5, p. 5]. The need to introduce students to national and world culture through familiarity with literary texts is not in doubt.

We are talking specifically about methodology as a science, the purpose of which is to search and select methods, forms, technologies, techniques aimed at improving the quality of philological education of schoolchildren in a changing world.

The subject of consideration in this article is American printed and Internet resources for language teachers. Our goal is to present a brief overview of those methods and techniques that are not only used in lessons in American schools today, but have also managed to become part of methodological science, that is, they have been conceptualized theoretically and described from the point of view of compliance with the goals and objectives of teaching literature in school. The article presents the first generalizations, which are the result of work with two main sources - the collective work “Teaching Literature to Teenagers” [2] and the book “Reading Complex Texts” [1], also primarily addressed to literature teachers in English-language schools. In the future, it is planned to continue and deepen the analysis of foreign practices.

These materials also allow us to judge the leading principles of educational policy abroad (in this case, in the USA) and compare them with domestic trends.

Presentation of the main material of the article. Science and practice often refers to the American experience as the best, however, foreign colleagues methodologically often follow foreign researchers, absorbing and analyzing their best ideas. For example, the influence of L. Vygotsky’s works on modern foreign science and practice is undeniable (more on this later).

The general concept of foreign practice of teaching literature can be represented by the following set of headings:

1.Teacher's personality and educational process.

2. Theoretical foundations of the modern concept of teaching literature in American schools

3. Review of specific practices.

This is exactly how, sequentially, we will consider them in our article.

1.Teacher's personality and educational process. Three fundamental questions that a teacher asks himself when starting work. One of the most common English-language queries related to pedagogy in the Google search engine is the question: "Why teach literature?" It can be heard more and more often on discussion platforms - why is such a discipline as literature needed at school and has not literary education become an atavism in the modern world?

The answers to these questions can be found in the regulatory documents governing the educational process. American colleagues suggest that the teacher first ask them to himself.

Foreign researchers note that neither love for the subject as such, nor strict adherence to regulations and professional standards does not make a person a competent teacher. "If you yourself do not think deeply about why it is necessary to involve students in the study of literature... you will not be able to involve your students, even if they turn out to be diligent" [2, p. 3]. In essence, we are talking about the professional reflection of a teacher - an integral quality of a real specialist.

So, the main question that is posed to the practicing teacher is: "Why do I teach?" [2, p. 4]. This actualizes the problem of understanding one's personal goals and the source of motivation in their interdependence on goal setting at the state level, the state of the material and technical base and other conditions. The second important question is: "Who am I teaching?" And it leads to the field of developmental psychology, ethnopsychology, forces us to analyze a specific target audience and take into account the individual characteristics of each student. And finally, the main question of methodological science: "How to teach?" [2, p. 9] Let us add on our own that it is important not only to focus on the search for forms and methods, but also to ask yourself the question "Why do you need to teach this way?"

In essence, all three of these questions refer to the problem of formulating the goals of literature education: "Our decisions as teachers reflect our theoretical orientations and beliefs regarding the ultimate goal of teaching literature" [2, p. 8]. It is known that literature is one of those school subjects that are more susceptible to external pressure. Features of state policy are always reflected in the strategies of literary education. "Teaching reading and writing is a political act" [2, p. 4], - it's hard to argue with this apt statement of our American colleagues; the authors of the collective work continue: "In addition to the fact that teaching is political, it is also theoretical" [2, p. 4], that is, it is regulated by the state and supervised by science.

2. Theoretical foundations of the modern concept of teaching literature in American schools. Foreign practice is generally based on the same methodology as foreign practice. It is customary for us to talk about informative and developmental directions in education. In the English version, these directions are called Transmission theories and Critical sociocultural

theories (Theory of transmission (knowledge) and Critical learning). Let's look at the key principles of each.

“Theories of transfer” generally correspond to foreign practices of informative learning and are centered around “obtaining factual knowledge about literature” [2, p. 5]. The methodology with this approach includes preparing and delivering lectures and subsequent monitoring of the assimilation of the material. Researchers note that with this approach, students are not encouraged to search for their own ways of solving an educational problem, much less pose it, but to strictly follow the logic of the course, built “from the outside,” that is, enshrined in programs and plans. The goal of this approach is to “create the basis for further learning” [2, 5], that is, to provide schoolchildren with the necessary set of theoretical knowledge. Domestic practice is well familiar with such a training system, and the current trend of gradual abandonment of informative training as an ineffective tool in the conditions of the information society is also understandable. It is especially important to say in this context about the specifics of literary education. Literature as an art form actively involves the emotional sphere, the subjective beginning of the perceiver. Any approach that does not take into account the personal origin and context of perception becomes limited. The theory of transmission does not imply the fact of appropriating what is read as a personal experience, therefore a literature lesson often breaks up into a discussion of plots that is not connected in the student’s mind and “cramming” of theoretical and literary concepts. The process comes down to finding the “right answer” [2, p. 6], which the students do not yet know, but the teacher always knows. The unproductiveness of such a path was once noted by G.-H. Gadamer, discussing the specifics of “open” questions [4, p. 33].

A review of actual practices taking place in a modern American school allows us to formulate the following criteria that a practice must meet in order to be considered successful and effective:

1) Creative orientation.

Creativity is broadly understood as the ability to create something new as a result of critical analysis of material or experience; think original and independent. Students must make the path from empathy to understanding, from emotional experience through involvement to the original interpretation of the work. As will be shown below, the main technique here is to limit the context of perception, which often leads to a conflict between ideology and common sense.

2) High level of motivation.

“Motivation to learn is no longer a private matter for everyone” [2, p. 7], but serves both as a responsibility and as a criterion for assessing the activities of the entire community (class/group) to achieve a common goal.

3) Non-quantitative assessment of the result.

Creating your own text is recognized as the best way to record the success of the process of understanding, and therefore mastering the material. Creativity “based on” and “in response to” someone else’s work clearly demonstrates that a dialogue between one’s own and someone else’s has taken place.

We identified these criteria based on an analysis of the practices presented in the book

"Teaching Literature to Teenagers." Let us now turn in more detail to the practices themselves and briefly comment on each.

3. Foreign practices in teaching literature. Critical review.

Perspective perception. In other words, accepting someone else's point of view, empathizing. Sample tasks in the context of this practice: dramatization or its elements. The student answers questions as the hero of the work would answer them, models his behavior in different situations and strives to comprehend his logic, motives, and consequences. The goal is to develop the ability to perceive different points of view, the views of characters, and through them - peers, teachers, social groups, and more broadly

– worldviews, pictures of the world. The main postulate: personal experiences are no less important than scientific objectivity [2, p. 9] There is a psychological nature of this practice.

Modeling social worlds. The worlds presented in the text of the works are constructed by teenagers as real. Schoolchildren "define the roles, norms, beliefs, traditions and goals that underlie the actions of the characters, based on their knowledge of historical and cultural patterns" [2, p. 10]. The advantage of this practice is that teenagers are close to the idea of traveling through alternative worlds (computer games, cinematic universes). The main condition - to follow the rules of the game in order to stay in the game - helps to understand the logic of the existence of the artistic world of the author or a specific work. At the same time, this practice, like the previous one, proceeds from the fact that they explain the artistic world on the basis of the laws and regularities of the real world, which fundamentally distorts the logic of the work, denying as such the context of the author and his point of view (for example, a task related to the definition the role of women in English society of the 19th century based on the novels of Jane Austen [2, p. 10] unmotivatedly confuses historical fact and artistic convention in the minds of schoolchildren, passing one off as the other).

Explanation of the characters' actions. Students are asked to formulate the reasons or motives for the characters' actions, based on knowledge of their values, beliefs and character traits. The form of the lesson can be a literary tea party or a discussion during which schoolchildren express their assumptions. An additional note is that in this discussion, students come to "the broader – social, cultural – meanings of these actions" [2, p. 11], allows us to address this practice the same criticism that has already been expressed regarding the first two.

Application of "critical lenses". This is another opportunity to explore different points of view, but not by limiting the context, but by creating an additional one. Schoolchildren are invited to read the work as it would be read by a man/woman, representatives of different ideologies, subcultures, from the point of view of a certain historical period, etc. (for example, working with the novel "The Great Gatsby" [2, p. 12]. This practice arose from the need to teach teenagers in multi-ethnic classes where groups of the so-called "oppressed" are present. The authors note that this approach allows students "marginal groups" can organically enter into the process of discussing the text, because in the lesson each student can try on the role of an aggressor, defender, victim, ideologist, etc. [2, p. 12-13].

Summing up the review, we can highlight a number of positive and negative trends in foreign practices in teaching literature. The positive ones include the recognition of multiple interpretations and an attempt to create variability; interest in the mechanisms of thinking; using the text as a call to inquiry. At the same time, this call rather encourages us to explore ourselves and the world, but not literature as valuable in its own right in its specificity and

diversity. It would be appropriate to call a negative trend the replacement of literary education itself (cf. philological competencies, school literary studies) with the modeling of identities. It is paradoxical that, trying to destroy stereotypes and actively promoting the search for oneself, this approach creates even more stereotypes, as if following the formula "you must be free (tolerant, liberal...), even if it does not suit you." Thus, dialogue and pluralism reign here in everything except the possibility of abandoning pluralism in favor of certain beliefs.

Conclusions: "Reading complex texts" as the best foreign educational practice. Considering everything that has been said about the pros and cons of foreign methods, we have identified one practice that, in our opinion, combines, although not unconditionally, the best ideas of modern approaches to teaching literature at school. The name of the practice can be roughly translated as Reading complex texts (based on the title of the book for teachers of the same name). Conditionally - since it is not easy to choose an option that would correspond to the norms of the foreign language and at the same time reflect the essence of the phenomenon. Let us therefore dwell in more detail on what is meant by "complex text" [1, p. 8].

A challenging text, a provocative work on current and/or controversial topics that are obviously debatable, leads the reader from impression to involvement, because it is precisely what does not leave anyone indifferent that motivates search, research, and critical reflection. In this understanding, it could also be called "stimulating." The authors of the book use "The Diary of Anne Frank" as an example of such a text. Here it is worth immediately pointing out the fundamental difference between the attitudes of American system of literary education. In domestic practice, one way or another, the idea of literature as a special kind of discipline is preserved, within the framework of which schoolchildren conduct a dialogue with art, hence the fundamental requirement for the stylistics of works. In its ideal version, methodology of teaching literature pursues the goal of inextricably linking the form and content of a work in the minds of students and, from this position, teaching analysis and synthesis in order to ultimately arrive at the ability to competently verbally express their thoughts. For the American school, moral and pragmatic aspects come to the fore. Firstly, the education of a citizen in accordance with the expectations of the state and society, and secondly, the formation and development of practical skills in writing and speaking. Therefore, it becomes possible and even necessary to present the content of literary education not only with fiction, but also with journalistic, memoir and other types of texts.

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