

A MODERN TEACHER OF RUSSIAN LANGUAGE AND LITERATURE AND HIS CONCEPT OF TEACHING IN FULL AND DISTANCE CONDITIONS

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Abstract

The article discusses the image of a modern teacher in the context of school and university education, as well as in the conditions of full-time and distance Russian education. The article considers the main techniques used by specific teachers in the process of mastering students' knowledge, skills and abilities in literature. The purpose was to analyze in detail the methods and methods of introducing Russian literature lessons, as well as to consider the main approaches to teaching this discipline. The article also concludes what principles are used by school and university teachers, and whether there are still differences in the conduct of the lesson between a school teacher and a university teacher.

Keywords: methods and concepts, modern school teacher, university teacher, literary education, knowledge, skills, teaching content.

Аннотация:

В статье рассматривается образ современного учителя в контексте школьного и университетского обучения, а также в условиях очной и дистанционной формы. В статье рассмотрены основные приемы, которыми пользуются конкретные педагоги в процессе освоения учениками знаний, умений и навыков по русскому языку и литературе. Целью было подробно проанализировать методы и способы введения уроков русской литературы, а также рассмотреть основные подходы преподавания данной дисциплины. В статье также сделаны вывод о том, какие же принципы используются педагогами школы и вуза, и есть ли всё же различия в ведении урока между школьным учителем и преподавателем университета.

Ключевые слова: методы и концепции, современный школьный учитель, вузовский преподаватель, литературное образование, знания, умения, навыки, содержание обучения.

Introduction

Currently, the main task of education is to develop in schoolchildren the ability to independently acquire knowledge and apply it in diverse activities.



The concept of literary education is based on the idea of humanization, which promotes a person's search for the meaning of life in understanding himself and the world around him. Modern literary education is focused on the development of personality, cognitive and creative abilities. In addition, it is necessary to form a holistic system of universal knowledge, abilities, skills, as well as experience of independent activity and personal responsibility. This is most effectively implemented through the use of active learning methods, creating conditions for self-directed learning with maximum reliance on the practical acquisition of new experience. In the pedagogical process, the teacher plays a decisive role. The activities of teachers and students have their own specifics and goals.

Abstract: The article examines the image of a modern teacher in the context of school and university education, as well as in full-time and distance learning settings. The article discusses the main techniques that specific teachers use in the process of students mastering knowledge, skills and abilities in the Russian language and literature. The goal was to analyze in detail the methods and methods of introducing Russian literature lessons, as well as to consider the main approaches to teaching this discipline. The article also makes a conclusion about what principles are used by school and university teachers, and whether there are still differences in teaching a lesson between a school teacher and a university teacher.

Key words: methods and concepts, modern school teacher, university teacher, literary education, knowledge, abilities, skills, teaching content.

It is worth noting that the concept of teaching literature is currently carried out depending on two approaches - the one that existed before the 90s, and the one that assumes modern educational standards (FSES). The main components that influence the work of teachers and students in literature lessons include the following:

The essence of teaching literature	Until the 90s	Present tense
1) Social order or image of a student	A student who knows the theory and history of literature, the content of works of art.	The student is thinking, aesthetically and emotionally developed; he is ready for independent text analysis.
2) Training content	History and theory of literature, texts of program works, their ideological and thematic analysis	Reader's, creative development of the text, access to independent creativity.
3) Student position	Consumers of knowledge/reproduction of ideas	Strategic reader, skilled reader, interpreter.
4) Teacher's position	Informant	Organizer of all types and forms of educational activities
5) A means of mastering training content	Retelling the contents of the textbook, reading the text of the works, its ideological and thematic analysis, developing analysis skills.	Independent work with text, the formation of literary criticism and literary creative skills, the ability to choose an adequate task, strategic reading.

In this article, using specific examples of school teachers and university professors, we will look at the methods and concepts that underlie their educational activities, and also analyze the work of school and university teachers. Consider the experience of school teachers.

For all eleven classes I had three literature teachers, each of whom was distinguished by his own methods of teaching a lesson. These were two teachers of Russian literature, as well as a



teacher of Ukrainian literature. To analyze the work of teachers, I chose the following characteristics (components that are present in the lesson):

- studying a literary work: how the work is analyzed, and how the teacher tests knowledge of this work;
- studying the biography of the writer: what episodes from the life and work of a particular author the teacher pays attention to in class;
- reading by heart: what exactly the teacher asks, how the test is carried out;
- is there any other additional work in the lesson (for example, watching films, intellectual games);
- What is the final work?

Let's start with the teacher's experience in Ukrainian literature lessons in grades 5-7. The classes were held as follows.

The main emphasis was, as is usually the case, on knowledge of the plot of the work. As a test, the teacher used an interesting method of questioning schoolchildren, namely literary dictations. The teacher dictated some passages from the text, where it was necessary either to understand what character we were talking about, or to remember what kind of episode it was. The students completed the assignments both on the board (two people worked) and in notebooks. Then a general check was carried out. In my opinion, it was an interesting job, and one can say that the teacher tried to select original material to make the classes entertaining. Creative approach to the work process

As for the biographies of writers, the emphasis was on making us more aware of some facts related specifically to creativity; personal life was discussed indirectly, if only about the period of childhood and adolescence. By the way, the textbooks provided comprehensive information. If we started to go through a new work that needed to be read at home, the teacher tried to intrigue us. He asked probing, problematic questions that we could answer after reading. The plot was not fully revealed.

The usual work for everyone was, of course, reading excerpts from works or reciting poems by heart. As for poems, we were given a choice from several poems; we learned excerpts from major works according to the teacher's recommendations

I will also note that the teacher also gave us theoretical knowledge from the field of literature. From 5th to 7th grade we studied the basic means of artistic expression, the themes of works of art, looked at what plot and plot are, and talked about versification. This knowledge was useful to us for analyzing poems. In class we often analyzed texts.

Sometimes the teacher organized a screening of film adaptations of works that we had already read.

To test knowledge, either tests were used, or assignments were given to write essays, or assignments with detailed answers to questions

If we evaluate the teacher's work from the student's point of view, I would like to say that it was interesting and not boring. Of course, it is difficult for me to talk about specific methods, since this was a long time ago, but, nevertheless, the analysis I presented allows us to conclude that the teacher was guided by certain principles of organizing the educational process. Let me



move on to the experience of a teacher who taught me Russian literature in grades 8-9. Here's something to note.

Let's start with the first point - knowledge of the content of the text. Each student needed to know important episodes from the work that were necessary to understand the text; character names; main topics and problems. You should also know the history of the creation of the work. As far as I remember, a complete analysis of the work was rarely carried out.

When studying the writer's biography, both facts from his personal life and those directly related to his creativity were voiced. In our notebooks we wrote down the main dates and events from the writer's life, sometimes checking was carried out: both oral and written

Excerpts from long works and poems were read by heart, respectively. Sometimes the teacher organized watching films based on the works we studied. The teacher also arranged intellectual games where our theoretical knowledge, knowledge of texts and biographies of writers were tested. Tests and essays were used to check our work in class.

The Russian literature lessons taught in grades 10-11 were significantly different from those before. We will talk about the experience of the next teacher. The common experience of all teachers was the requirement to know the plot of the work. However, the teacher sought to ensure that we, the students, did not remember dry names and places where events took place, but also thought and reflected. "Why is this happening?" Why does the hero act this way and not otherwise? What life circumstances precede the actions he takes? Why is this hero called, for example, "an extra person"? What relationships does he have with other characters and why? That is, remembering the name of the hero was not enough; it was still necessary to understand the motivation for the character's actions and the plot twist that we could observe throughout the entire work. Accordingly, our literary knowledge was also involved in such an analysis. We should have said that the description in this passage is achieved, for example, by means of antithesis; and the description of the hero's feelings that we see against the backdrop of nature is parallelism. The questions that the hero asks himself are rhetorical questions; and the thoughts that he voices within himself are an internal monologue. Thus, work was done with the text. If we talk about the biography of writers, there were two forms of work: either the acquaintance took place with the help of the teacher, or each of the students prepared reports, which they then presented in class. Moreover, it was necessary not only to read the text of the speech, but also to present a presentation, perhaps some video fragments (excerpts from films based on the work of a writer or poet), illustrations, and read an excerpt from the work. It was necessary to think through this work competently in order to demonstrate it successfully in front of my classmates.

As for reading poems by heart, it was also supposed to write an analysis of this poem. The analysis was carried out using a template that the teacher created, that is, he gave us the main points that should definitely be present in the analysis. By the way, when assessing recitation by heart, the teacher also took into account tempo and intonation. It was necessary not just to read the text dryly, but expressively. To consolidate the main episodes of the work, we also watched films based on the works that we read. We watched the film either in its entirety or in parts. Tests were practically not used to check our work in class. It was expected to either write detailed answers to questions or write an essay. Topics for essays were formed by the teacher,



but you could also come up with your own, focusing on what the teacher had already given, that is, you could adjust the teacher's wording, but in agreement with him. Writing epigraphs was also encouraged in essays, which is still rare for school essays; inserting quotes within your text. That is, we can say that in the 10th and 11th grades there was some kind of dialogue between the teacher and the student. Literature lessons were not a dry presentation of theory on the part of the teacher and the plot of the work on the part of the student. In my opinion, the work is structured properly.

The examples described above reflect the activities of school teachers in face-to-face teaching settings. Further in my article I would like to turn to the work of a university teacher of Russian literature during the period of distance learning. For the first time we came into contact with distance learning during the 2020-2021 academic year, the spring semester. It was a time when no one really understood, neither students nor teachers, how the educational process would be carried out. And the literature lessons are one of those that were organized competently. The teacher built a clear scheme, which all students in our direction adhered to ("Pedagogical education. Russian language and literature"). What did our training look like? It should be said that there were certain rules that both the students and the teacher adhered to. For example, a deadline was defined - a designated time when a student must submit an assignment to the Moodle system. The teacher also checked at a certain time. The learning process itself had its own characteristics. The study of a literary work took place in this way: students were given a list of literature, which they should already be familiar with by the time they completed the task. As the reading progressed, it was necessary to pay attention to the plot of the text, its composition, theme, problems, main images, techniques with the help of which this or that episode in the work is depicted.

Since the training was distance learning, the analysis of the work was carried out through the completion of certain tasks. For example: "Analyze the story "The Night Before Christmas": plot (elements of the plot composition, connection with a fairy tale; unrelated motifs - lyrical descriptions and digressions, their role in the text); techniques for characterizing characters (including the image of Catherine II); folklore and carnival (features of the image of evil spirits; free familiar contact; feast images; times of crisis; disguises and hoaxes)." In addition, the teacher compiled problematic questions that made it possible to consolidate knowledge of the text read. For example: "What conclusion follows from the events of the story "Fatalist" and why is it so important for Pechorin?" The study of the writer's biography was also carried out in an interesting way: either by watching a film, or by analyzing articles and other studies about the work of the author we studied. For example: "Choose any of the periods of Gogol's life. Select from 5 to 10 anecdotes and funny stories from the memoirs of contemporaries of this period (with the obligatory indication of the author of the memoirs). Which of them can and which should not be used in school teaching, in your opinion?" or "Prepare notes on Belinsky's articles from the series "Works of Alexander Pushkin" (article five; eight or nine). Use the form of a thesis plan, diagrams, tables, mind maps to present the material. It is necessary to highlight the most important theses characterizing the artistic style and creative manner of Pushkin (article five), and the essential characteristics of Pushkin's characters (article eight or



nine).” That is, we can say that when studying the biography of a particular writer, the emphasis was placed both on his work and on his private life, but all this was carried out in interaction. Of course, one of the jobs was reciting poems by heart. Of course, the teacher did not have the opportunity to test their knowledge of the text (the format of video conferencing on the Google-meet platform had not yet been introduced), so we can say that the students carried out a self-test. As for the additional work in the Russian literature lessons in a distance format, the teacher thought of many interesting creative tasks that could sound, for example, like this: “Imagine and describe an illustration for any of the lyrical digressions in “Dead Souls” - not necessarily in a realistic manner (remember the films you watched and you can even come up with a black square - but then you need a convincing justification). Explain why your illustration is constructed this way” or “Read the chapter “Terrible Revenge” from A. Bely’s book “Gogol’s Mastery” ([http://feb-web.ru/feb/gogol/critics/mgb/mgb-001-. htm](http://feb-web.ru/feb/gogol/critics/mgb/mgb-001-.htm)). Describe your impressions of what you read.” The final work was an exam, which consisted of 28 questions. Students who completed all assignments and submitted them on time were given an automatic grade for their final work. What conclusion can be drawn? First of all, it is worth making a distinction here between school teachers and university teachers. And as for school teachers, the approach to teaching literature in school cannot be strictly attributed either to what existed before the 90s, or to the one that is supposed to be used today. Rather, there is some kind of combination taking place here.

- 1) Social order or image of the student: the student knows some theory, he is familiar with some literary terms, but at the same time he thinks and is ready to give some of his information on the text.
- 2) Content of training: the school teaches history, literary theory, and ideological and thematic analysis, but, it seems to me, some modern students are still capable of creatively mastering the text.
- 3) The position of the student: in most cases, the student still acts as a consumer of knowledge, which was the approach before the 90s. It is difficult to call a modern student a strategic reader or a skilled reader.
- 4) The teacher’s position: in most cases, teachers still act as informants. In my opinion, the ability to organize all types of educational activities is not inherent in all school teachers.
- 5) A means of mastering the content of learning: nevertheless, depending on the class, we can find such type of activity as retelling the content of the text, its ideological and thematic analysis. I think that closer to high school, independent work with text is already being done, which leads to creative skills and strategic reading.

Consequently, in modern schools, in my opinion, there is still no single concept of teaching a lesson. Yes, of course, there are special methods, which is why we study such a subject as methods of teaching literature, but in real practice, teachers use combinations, arrange their material in a way that is convenient for them, as they see fit. Actually, my story about the experience of my literature teachers leads to this conclusion. The work of a university teacher, and in the context of distance learning, differs significantly from the work of school teachers, which is described above. Probably, the approach to maintaining literature is approaching what modern standards require. It can be noted that the teacher tried to move away from the work



usual for students and select tasks that would be aimed specifically at his mental activity, that is, the student carried out an independent analysis of the text, which gave him the opportunity to independently creatively master the material. I would also define the student's position as a strategic reader, and the teacher's position as an organizer of all types and forms of educational activities, and not an informant. As for the means of mastering the content of training, students carried out independent work with the text, which contributed to the formation of literary-critical and literary-creative skills in it. Of course, this characteristic concerns only a particular example, and what is noteworthy, in the conditions of distance learning and not full-time, but, nevertheless, one can notice that there are new concepts and methods of conducting literature lessons, they are being implemented and are gradually reaching a new level.

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