MODERN INNOVATIVE METHODS OF TEACHING FOREIGN LITERATURE IN HIGHER EDUCATION INSTITUTIONS OF I-II LEVELS OF ACCREDITATION AND THEIR INFLUENCE ON EXPANDING THE POTENTIAL OF PERCEPTION BY STUDENT READER OF LITERARY AND ARTISTIC WORKS

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The transformational processes in the socio-political and cultural-historical relation that have taken place in Ukraine in recent years directly affect the development of the multi-level education system. Reforming higher education institutions of the I-II levels of accreditation in Ukraine affects the formation of innovative concepts in the field of scientific and methodological understanding of academic subjects and their teaching.

The modern process of studying foreign literature by students of higher educational institutions of the I-II levels of accreditation of Ukraine in most cases remains in the pedagogical and methodological terms within the framework of the traditional educational paradigm and didactocentric approaches. Thus, creating an objective contradiction in the assimilation of the subject. This, in turn, leads to a decrease in the cognitive activity of students, moreover, there is a general decline in interest in literary reading, which reduces reading and enhances the tendency of low culture in society [3, 65].

The reason for the above, in our opinion, lies in the insufficient realizability of the two types of dialogue. The first is an educational dialogue between teacher and student. The second is the dialogue between the author with his work of art and the teacher. That is, the basis of this problem is the insufficient use in practice by some teachers of foreign literature of the declared general education transition to a system of student-centered learning. In particular, their implementation of a dialogue approach in teaching [1, 30]. Hence, there is a need for a scientific and methodological understanding of both personality-oriented and dialogue approaches in the literary education of higher educational institutions of the I-II levels of accreditation. First of all, in the process of reading works of fiction in the classroom of foreign literature.

There is an interaction between two worlds – a literary work and a reader. This is when the reader penetrates into the worldview of the author of a literary and artistic work and forms his statement [2, 187]. In accordance with this, the question arises regarding the finding of what is common between the subjects of the dialogue and the rejection of the subjects from each other.

In the process of mastering the text, not the last role is assigned to its motivational analysis. So, from the standpoint of a systematic approach in a higher educational institution of the I-II levels of accreditation in Ukraine, it is proposed to use the project method in order to accustom the student reader to self-projection of a
personal dialogue with a literary and artistic text in its holistic assimilation. Thus, realizing teachings through discoveries, research and solutions to problem situations [3, 68]. It should be noted that the foundation of the above process is the constructive activity of a teacher of foreign literature, which is aimed at instilling in students-readers of higher educational institutions of the I-II levels of accreditation of research skills in mastering a literary and artistic work [1, 31].

An equally important component of the problem we are investigating is precisely the interpretation by the student reader of the essence of the text that he is mastering. The ability to perceive information from the outside plays an important role in this process. This perception is marked by three basic positions: kinesthetic, auditory and visual [2, 190]. Why is their presence so important for the formation of the student reader’s worldview? The reason lies in the need to comprehend the prosaic text through the auditory, visual and kinesthetic perception of external information. In particular, both the first and second perception are directly focused on the graceful and descriptive components of the text. At the same time, the kinesthetic position is concentrated on the existing plot-event and structural components of a literary-artistic work. Acquiring the appropriate skills makes it easier for the visual student to move in the direction of outlining the world depicted in the work. While the kinesthetic reader, they give more opportunities in his desire to focus on the details [3, 71].

One of the main tasks of the teacher during the lesson of foreign literature is to promote the uniform development of the student-reader’s kinesthetic, auditory and visual perception of a literary and artistic work. In this way, the teacher helps the student to expand and improve their skills in high-quality mastering of the text through the details. For example, the relationships between characters and their actions. As well as pay attention to descriptive elements such as portraits, landscapes, etc. [1, 32].

Having studied all the components of the scientific problem «Modern innovative methods of teaching foreign literature in higher education institutions of I-II levels of accreditation and their influence on expanding the potential of perception by student reader of literary and artistic works» the author came to the conclusion that this process is determined by selectivity. This, in turn, creates the basis for an individual and differentiated analysis of a literary and artistic work. In addition, using the latest methodological tools and didactic material, a teacher of foreign literature should focus on the individuality of each student reader, taking into account his age and psychological state. The creation of appropriate conditions during the lesson of foreign literature contributes to the dynamic work of the student in the direction of the productive assimilation of the work through the dialogue positions «student – teacher – text». Thus, it expands the student’s potential for perceiving a literary and artistic work.

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