
EDUCATION OF STUDENTS' COGNITIVE INTEREST IN LITERATURE LESSONS

Rasulova F.N*

*Teacher,

Kokand State Pedagogical Institute,

UZBEKISTAN

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ABSTRACT

The article is devoted to the current problem of the formation of cognitive interest of schoolchildren in literature lessons. This article discusses various methods of activating the mental activity of students in the lessons of literary reading. Practical recommendations are presented to increase the interest of students in reading, to the artistic word of the writer. Fragments of literature lessons using interactive methods are described.

KEYWORDS: *Cognitive Interest, Reading Skills, Activity, Interactive Methods, Role-Playing, Communication, Chinguapin, Problems.*

INTRODUCTION

It is possible to raise a creative person capable of independent and critical thinking only by forming a serious interest in knowledge, the desire to penetrate as deeply as possible into the secrets of science, to master all its riches. Persistent cognitive interest has a profound effect and makes you strive to study your favorite subject more fully and thoroughly. The problem of interest is not only a question of a good emotional state of students in literature lessons; it depends on its solution whether the accumulated knowledge will be a dead weight in the future or will become an active asset of schoolchildren. It is thanks to interest that both knowledge and the process of acquiring it can become a driving force for the development of intelligence and an important factor in the upbringing of a comprehensively developed personality.

Among the methods and techniques that help to get carried away with literature, one of the first places is the ability of the wordsmith to convey the writer's artistic word vividly and expressively - the skill of reading. Expressive reading is one of the most important means of fostering interest and love for literature. After all, not every reader, when reading about himself, reveals the full depth and beauty of the poetic word. The music of the verse, its rhythm can be felt only with good reading aloud. A good reading of the teacher helps to reveal this wealth.[1]

The clever and bright word of the teacher helps to penetrate deep into the author's idea, to understand the epoch reflected in the work, human characters, to understand the position of the author, to show them as earthly people. Such a word is remembered and influences the formation of interest in literature. A serious means of fostering interest in literature is considered to be the ability of a teacher to cause disputes in the classroom, to awaken independent thought of schoolchildren. [2]

The ways of developing independence and activity in literature lessons are diverse. Interactive methods are recognized as the most effective: work in small groups, the exercise "Two-part diary", "Cinquain", the "Saw" method, etc. So, while analyzing the fairy tale of Antoine de Saint-Exupery "The Little Prince" in the 7th grade, it is advisable to compile a Cinquain for several keywords "child", "soul", "love", "planet". This can be done both in groups and individually. For example:

CINQUAIN:

- The Little Prince,
- Kind, responsive,
- Travels, learns to love,
- He is responsible for those he has tamed,
- The human soul

Such an exercise will help students not only to highlight the main character traits of the Little Prince, but also to look into their inner world, teach them to express their thoughts concisely and accurately. Good results are obtained by working in small groups, which develops students' skills of independent analysis, the ability to work together, to hear another person, to accept a different opinion, to reckon with him. When organizing work in small groups, the teacher should consider the nature of the tasks that stimulate the cognitive aspiration of the student. For example, studying the story of A.I. Kuprin "The Wonderful Doctor" in the 5th grade, each group of 4 people receives a sheet with proverbs. You need to choose the one that most corresponds to the topic of the story being studied, and write a mini-essay on this proverb, reflecting in it a case from life. The teacher prepares the following cards with proverbs (according to the number of groups). [3]

- В беде не унывай, на друга уповай.
- Доброе дело и в воде не тонет.
- Умей взять, умей отдавать.
- Торопись на доброе дело, а худое само
- Доброму добрая память.
- Как аукнется, так и откликнется.
- Доброе дело не опоздает.

Discussion of the results of the work should lead students to the conclusion "Learn to do good", which will contribute to the education of an active life position of schoolchildren. For example, when studying L.N. Tolstoy's story "After the Ball", group 1 gets the task to draw up a plan for part I "Ball", highlight the central figure of part 1, describe the dances. group 2 is given the task to draw up a plan for part II of the "Execution", to describe the type of person being punished.

In the process of work, students make up a synopsis, then describe the colonel at the ball and at the execution, compare Ivan Vasilyevich's feelings after the ball and after what they saw on the field during the punishment. Next, the teacher invites the groups to perform a stylistic exercise "Linguistic expression of the antithesis". Synonyms corresponding in meaning are selected for each item of the plan. The following entry appears on the board:

PLAN	
Part I "The Ball"	Part II "Execution"
1. Description of a fun and happy ball	1. Through the ranks (punishment)
2. The image of Varenka	2. Type of punishable
3. Dancing	3. Description of the punishment
4. Portrait of Varenka	4. The Colonel - executioner
5. The feeling of infinite happiness of Ivan Vasilyevich	5. A sense of shame and horror among the witnesses of punishment.

Stylistic Exercise

1. Magnificent, excellent, wonderful.
2. Cheerful, joyful, cheerful.
3. Affectionate, friendly, smiling
4. Pleasure, enjoyment, entertainment
5. Happiness, delight, joy, tenderness
1. Terrible, disgusting.
2. Dreary, terrible, cruel
3. Angry, angry, hostile, irritated
4. Beatings, torture, beating,
5. Horror, shame, anguish, despair, disgust.

It is especially important that hard work on the text goes on in the literature lesson. This not only develops readers' observation and vigilance, but also teaches them to think deeply about an artistic word, analyze it. It is known that many schoolchildren tend to limit themselves to a general understanding of the text, the assimilation of the plot. They delve much less into the shades of thought, into the depth of the subtext. When studying fairy tales in the 5th grade, children, with all their love for them, still do not notice many details, miss some important points, i.e. they catch only the plot, not being able to highlight episodes. To teach them to see the smallest details and show their significance in the text, you can play a game of "What? Where? When?". The children answer how old Vasilisa was when her mother died; what she inherited, how to use the doll; what the fence at Baba Yaga's house consisted of, etc. [4]

That is, first we follow the text, ask questions that can be answered by any student who has read the fairy tale carefully enough. This is the first stage of the work. At the second stage, questions are asked that instill in children the skills of analyzing what they read: Why do the stepmother and her daughters have no names? Why did Vasilisa never complain about her father's evil stepmother? It is very useful to hold a game "Subject-riddle" right in the lesson. The teacher gives out cards on which words are written denoting objects. According to the subject, it is necessary to guess from which studied work this subject is. For example, glasses - Y.K. Olesha "Three fat Men", a mirror - A.S.Pushkin "The Tale of the dead princess and the seven heroes", an umbrella - A.P.Chekhov "The Man in the case".[5]

The game "Familiar stranger". The student makes a guess about the hero of the read work and gives his characterization without naming. The others have to guess who this character is. Example: "This hero is very tall and has a heroic physique. He had an unhappy love. He performed the duties of a janitor. He's deaf and dumb." (Gerasim, I.Turgenev "MuMu"). An excellent motivation for reading are lessons-web quests, where one, for example, is given the task of reading a passage, another - answers to questions, the third - drawing up the characteristics of the hero, the fourth - dividing the text into parts and the fifth - retelling. Such work forms students' skill of thoughtful reading and activates their reader's interest. In the course of work on the work, students should focus on the disclosure of such aspects of the literary text as its problematic nature, the debatable nature of individual author's positions expressed in artistic images. It is known that debating skills are the source and goal of creative activity of students, aimed at the development of critical thinking. The best conditions for this are created by the discussion of problems, the clash of opinions, ambiguous solutions. In this respect, a lot of material gives the technique of comparison, because comparisons are the basis for the birth of thought.

Comparing, for example, Pushkin's poems "Here is the north, catching up with the clouds..." ("Вот север, тучи нагоняя...") and Tyutchev "In the Enchantress Winter ..." ("Чародейкою зимою..."), you can put the question:

1. "What do both poets have in common in the image of winter?"

The general, indeed, is. But the differences are even greater, at least in the fact that Pushkin's nature is given in motion – this is the onset of winter, and Tyutchev's depicts a still picture.

2. "How many pictures can you draw for the poems of these poets?"

You can draw one illustration for Tyutchev's poem, and three illustrations for Pushkin's poem.

3. "What is the difference in the description of winter by both poets?"

The final clash of different points of view of students ensures the improvement of their creative abilities, forms the skills of motivated generation of their own statements.[2] After reading a literary work, students are invited to write a "Letter to a literary hero". To begin with, you need to make a letter plan, then write a few lines about yourself, about the emotions of meeting the hero, tell in what role the character was remembered and write wishes to your favorite literary hero.

In high school, you can offer students a game of "Set of words". Each group takes a card with the name of the literary direction and writes out words from another sheet that are suitable for the chosen artistic direction, for example:

Romanticism - ideal, love, oblivion, longing, poem, dream, charm, freedom.

Classicism-reason, order, honor, antiquity, service, ode, hero.

Sentimentalism-sincerity, tears, hope, sensuality, suffering.

Symbolism-mysticism, wisdom, mystery, metaphor, eternal femininity.

The students explain their choice by giving one work as an example.

Role-playing in literature lessons allows you to change approaches to the study of the writer's work, to depart from the tradition that has become a stamp, allows students to make a small discovery for themselves. This is not just entertainment, but a special effective way of comprehending the idea of a work. Such games develop the mental and creative abilities of students, form activity, enrich feelings, foster interest in literature, give the opportunity to experience the joy of knowing one's own strength.[5]

The role-playing game is usually based on conflict situations. It can be a court session, a concert lesson, a meeting of book lovers, staging, "Clever and clever", a celebration of a staged fable, etc.

For example, if the task in the lesson is to penetrate into the world of the heroes of Pushkin's fairy tales, then the options for tasks-conditions can be as follows: imagine yourself in the place of one of the heroes so that the participants of the game recognize you by facial expressions, gestures, pantomime; imagine yourself in the place of the author and finish a fairy tale or come up with a fairy tale by analogy. And when studying the works of A.S. Pushkin or F.M. Dostoevsky, it may be interesting to take lessons-sessions: "The Trial of Grinev and Shvabrin" or "The Trial of Raskolnikov". Dostoevsky's novel is polyphonic, and therefore such a methodical technique as "living the image" helps to hear the voices of different heroes. The conditions of the game are as follows: everyone chooses the role of one of the heroes of the novel (Marmeladov, Katerina Ivanovna, Razumikhin, Raskolnikov, Dunya, etc.) and tries to imagine himself in his place (homework). Entering into the image occurs from the first minutes of the lesson. It is important that the guys are in the circle, see each other's face. [6]

Task: Introduce yourself to each other. A word about yourself. What do you think about the world

you live in? What does he do to you? Theatricalization, a combination of individual and group work give good results: communication skills are developed, schoolchildren learn to express their opinions, are actively involved in new activities for them. All this allows us to conclude that it is advisable to use non-standard forms and methods of teaching as a means of instilling interest in literature lessons. Such a learning technology will allow to foster cognitive interest in literary works for young readers, to link together the logical and imaginative thinking of students.

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