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## Development of the students' creativity in the lessons of native (Russian, Tatar) literature

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### Abstract

The effectiveness of school literature lessons and native literature directly depends on the qualifications of teachers of native (Russian, Tatar) literature; therefore, the importance of the content and form of university studies of a methodological and pedagogical profile is increasing. In particular, at the Institute of Philology and Intercultural Communication of the Kazan (Volga Region) Federal University (IFMK KFU), the professional training of graduate students enrolled in the training area of 44.04.01 "Pedagogical Education" includes elective disciplines "Development of the creative beginning of students in the lessons of Tatar literature", "Development and use of innovative teaching materials on literature", which allow forming not only the professional skills of undergraduates but also contribute to the formation of a creative approach to conducting classes in literature.

Purpose of the study: to theoretically substantiate and develop practical guidelines for studying native (Tatar, Russian) literature at school based on the development of students' creativity, which will help to increase the emotional and aesthetic impact of literature on students and diversify the methods of working on the text.

Research results: in the development of practical classes of elective disciplines conditions are created for the formation of a creative beginning in future teachers of literature and native (Russian and Tatar) literature, as well as for teaching modern innovative and interactive technologies. In the lessons of native (Russian, Tatar) literature students use the following types of discussions: educational-critical, educational-literary, including commentary-textological. Such conversations-dialogues are called "Reading Gabdulla Tukay", "Reading Renat Kharis", "Reading Alexander Pushkin", "Reading Yevgeny Yevtushenko".

*Keywords:* literature teaching methodology, native literature, professional competence, master's degree in education.

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## **Introduction**

The relevance of our research is since "native literature" as a particular school subject is taught relatively recently. There is an urgent need for its scientific and methodological understanding in developing methodological recommendations for teaching at school.

Following the current "Federal State Standard of Secondary (Complete) General Education" (FSES OO) in schools, along with teaching Russian literature as a subject, the subject area "Native language and native literature" is mandatory for study. At the choice of the parents, Tatar literature or Russian literature (as well as the literature of other peoples of Russia) can be studied at the lessons of "native literature" as relatives.

The development of student's creative abilities and skills in literature lessons is achieved due to the specifics of literature as one of the types of art.

Reading and perceiving works of literature requires special skills and abilities from schoolchildren, which Russian psychologists (for example, Vygotsky, 2001) define as "co-creation". Co-creation is an integral part of the process of perception of a literary text, which, influencing the reader, is at the same time the subject of his activity. The concept of "co-creation", which is actively developing in modern psychology, implies that each perception (reading, listening) is a kind of creativity. On the material contained in a work of art, each perceiver creates his understanding and idea.

Developing the ideas of Vygotsky (2001), researchers Yakobson (1988), Zhabitskaya (1974), Moldavskaya (1976) revealed that objective and subjective conditions determine the quality and level of aesthetic perception. The personal conditions include the quality and level of mental development of the individual. Consequently, in school literary education, the leading role should be assigned to the development of the students' creativity. Since literature occupies a prominent place among the arts represented in the school curriculum, it provides vibrant opportunities for considering the specifics of art: an artistic image, a creative process, a work of art in the unity of form and content, an artistic method, style and literary direction. It also corresponds to the general orientation of modern educational strategies based on personality-activity, practice-oriented and competence-based approaches to teaching and upbringing.

The effectiveness of school literature lessons and native literature directly depends on the qualifications of teachers of native (Russian, Tatar) literature; therefore, the importance of the content and form of university studies of a methodological and pedagogical profile is increasing.

In particular, in the IFMK KFU in the professional training of graduate students studying 44.04.01 "Pedagogical education" elective disciplines "Development of the creative beginning of students in the lessons of Tatar literature", "Development and use of innovative teaching materials in literature" are included, which allow forming professional skills of undergraduates. This research aims to search and test techniques, methods, and forms of development of students' creativity in school and university practice of teaching literature and other humanitarian disciplines.

### **Purpose and objectives of the study**

Purpose of the study: theoretical substantiation and practical approbation of the methodological system of classroom and independent studies in the disciplines "Development of the creative beginning of students in the lessons of Tatar literature" and "Development and use of innovative teaching materials in literature", taking into account the conditions of teaching native (Russian, Tatar, etc.) literature in gymnasiums and secondary schools of the Republic of Tatarstan.

### **Literature review**

In modern research, various aspects of university education are actively studied, particularly students' professional development problems. Thus, the questions of organizing innovative psychological, pedagogical and personality-oriented conditions for the development of student youth in the successive links "school-university" are devoted to the dissertation of Bespalenko (2001).

In the studies of the XXI century, much attention is paid to the development of various competencies, including the skills of organizing independent (Konovalenk, 2001), educational and research activities of students, their communicative competencies (Kachur, 2001; Guseva, 2009; Kibalchenko, 2011), the problem of student personality development, their creative abilities and skills (Kuryshева, 2011; Pazukhina, 2012), as well as teaching various interactive learning technologies at the university (Larionov 2008), which makes it possible to implement a personal-active approach in teaching multiple disciplines at the university. One of the critical competencies of a future teacher is communicative speech competence. The doctoral dissertation of Egortseva (2007), in which one of the effective forms of creating professional competencies have been developed - an integrative method of using communicative-speech games that provide professionally significant communicative-speech skills.

Teaching historical and literary disciplines at the philological departments of universities is guided by the modern pedagogical concept, which is humanistic and focused on the self-realization of the personal potential inherent in a person.

The personality-oriented approach in education aims to develop students' thinking, creativity, and communicative abilities (Vygotsky, 2001). In the works of modern teachers (Bondarevskaya & Kulnevich, 2004), methods and forms of teaching and upbringing of students who are proficient in personality-developing learning technologies and can design a personality-oriented didactic process are determined. In modern Russian pedagogical science, active and interactive forms and teaching methods, based on activity and dialogue forms of cognition, are actively developing, allowing organizing student training based on subject-based practical activities and interpersonal interaction within the framework of "pedagogy of cooperation".

Zinin (2018) and Chertov (2018) has thoroughly developed a methodology for studying works of literature, taking into account their genre specifics and in the aspect of intersubject and intrasubject connections, and also proposed various techniques and methods for the development of oral and written speech of students in literature lessons (Leonov, 1999).

In teaching historical and literary disciplines and elective disciplines at Kazan Federal University, we actively use methods to facilitate the process of studying Russian and Tatar literature by students of pedagogical departments:

The modern scientists-methodologists Cherkezova (2007), Khairullin & Sharyafetdinov (2020), Mukhametshina & Galimullina (2014) outline such approaches in their studies.

In the research of scientists of Kazan Federal University, methodological techniques have been developed for solving the problems of the content and ways of university methods of teaching the humanities in a multicultural environment (Amineva, Ibragimov, Nagumanova, Khabibullina, & Yuzmukhametova, 2015; Bushkanets, Mahinina, Nasrutdinova, & Sidorova, 2016; Ibragimov, Galimullina, & Shemshurenko, 2017; Erofeeva & Nurullina, 2017; Fazliakhmetov & Yusupova, 2016; Pashkurov, Sidorova, Muslimova, Razzhivin, & Dulalaeva, 2017; Khabibullina, Nagumanova, & Shemshurenko, 2018; Zinnatullina & Vafina, 2016).

Thus, preparing a future teacher in a pedagogical university is a complex, multidimensional process that requires integrating the efforts of all participants in the educational process. Theoretically, this problem was investigated by Galitskikh (1993, 2002), in which the task is to form in a language teacher a "spiritual makeup capable of self-improvement and the necessity to assert in students the desire for truth, truth, goodness and beauty.

"It is possible only with the purposeful formation of the artistic and pedagogical orientation of the graduate of the philological faculty, expressed in "motivated by the entire socio-psychological makeup of his or her personality, a conscious and sustainable need for literary and teaching activities as a set of artistic and pedagogical tasks and all-round readiness for their creative solution" (Galitskikh, 1993, p. 3). An integrative approach and active introduction of active forms of education concerning the conditions of teaching disciplines at the Faculty of Philology are the basis for the professional and personal formation of a future teacher, which is carried out as the interaction of intersubject, intrasubject, interpersonal and intrasubject integration in a modern university.

### **Methodology**

The main research methods are the pedagogical experiment, monitoring, questioning, interviewing 47 teachers and students of universities, school teachers, and analyzing their own teaching experience at a university (more than 25 years). The basis of our research was the historical-genetic, historical-functional, comparative-comparative and typological methods of studying the works of modern Russian and Tatar literature.

Starting to teach 1st-year graduate students (15 students - 100%) within the framework of the disciplines "Development of the creative principle of students in the lessons of Tatar literature" and "Development and use of innovative teaching materials on literature", a statement experiment was carried out (observation, conversation with teachers and students, questioning and testing, students' performance of creative tasks related to reading, analysis and interpretation of literary works). The study of its results made it possible to determine the initial level of knowledge and skills of philological students forming the creative principle of schoolchildren and the comparative-comparative study of the Tatar and Russian literature.

The next stage of the ascertaining experiment (form: questionnaire, conversations) was carried out among teachers of native (Russian and Tatar) literature trained at KFU under the program "Actual problems of teaching the native Russian language and native Russian literature in schools in the context of the introduction of FSES OO" (November 2019). Thirty-two teachers (100%) took part in the written questionnaire. The participation of students was voluntary.

### **Results**

The results of the ascertaining experiment show that 90% of undergraduates express a great interest in studying the disciplines "Development of the creative principle of students in the lessons of Tatar literature" and "Development and use of innovative teaching materials in literature", explaining their cognitive interest by the desire to learn more about techniques, methods and technologies of teaching literature at school, which contribute to the development of the creative abilities of schoolchildren, as well as an interest in expanding and deepening their knowledge of Tatar-Russian literary relationships, a desire to master modern methods and techniques of comparative analysis of works of Tatar and Russian literature. Many questionnaires expressed motivation to study this subject, associated with future teaching activities at school. Students most often argued their readiness to learn these disciplines as follows: "The knowledge and skills obtained in the study of the disciplines" development of the creative principle of students in the lessons of Tatar literature", and "Development and use of innovative teaching materials in literature" will help to master the skills of forming the creative abilities of students, methods for the development of oral and written speech of students, ways of reading, analyzing and interpreting the works of Tatar and Russian writers. We can apply this knowledge and skills in literature and native literature lessons and extracurricular activities."

Conversations with teachers and data from written questionnaires indicate that the overwhelming majority of respondents, 28 (87.5%), believe that in the lessons of native (Tatar, Russian) literature, it is necessary to apply various methods of developing student's creative abilities. In comparison, only 15 respondents (approximately 50%) answered that they systematically and purposefully pay attention to this in the lessons of their native literature and create conditions for developing students' creative abilities. It should be noted that methodological recommendations and various exercises and techniques for developing students' creative skills aroused great interest among teachers.

Intensive development of students' creativity and speech occurs in the process of studying literature. The leading principle of organizing work to develop the creative abilities of students in literature lessons is the inseparable unity of this work with the analysis of a work of art, with intellectual, moral and artistic and aesthetic development, i.e. the formation of the spiritual personality of the student in a broad sense. Participating in critical educational dialogues, students compare their perception of individual works of the writer, poet, reflect on the pages of their books.

The results of the ascertaining experiment confirmed our assumption that the following exercises contribute to an increase in the level of linguistic and literary creativity of schoolchildren in the study of native (Tatar and Russian) literature: 1) exercises to implement the role-based principle of speech development (staging, role-playing games, etc.);

2) exercises with elements of the development of productive speech artistry (work with tongue twisters, expressive reading of literary works of various genres, creative reading, etc.); 3) the development of the skills of art criticism (writing essays, literary-critical articles, written answers to problematic questions, etc.); 4) the development of the skills of aesthetic analysis of the text (a holistic analysis of literary texts of different genres, the creation of a reader's score of works); 5) exercises to familiarize schoolchildren with a hermeneutic research procedure when working with text, for example, creating director's remarks, exercises like "find segments of text that must be read with the same voice", etc. The leading approach in the development of students' creative abilities in literature lessons is an activity approach.

Furthermore, in the course of our research, we considered literature as one of the types of art, the comprehension of which requires special skills and abilities from schoolchildren, which psychologists (Vygotsky, 2001) define as "co-creation".

Co-creation is an integral part of the process of perception of a literary text, which, influencing the reader, is at the same time the subject of his or her activity. The concept of "co-creation", which is actively developing in modern psychology, implies that each perception (reading, listening) is a kind of creativity. On the material contained in a work of art, each perceiver creates his or her understanding and idea. Developing the theories of Lev Vygotsky (2001), researchers Yakobson (1988), Zhabitskaya (1974), Moldavskaya (1976) revealed that the quality and level of aesthetic perception are determined by objective and subjective conditions. The latter include the quality and level of mental development of the individual.

Consequently, in the literary education of students, the leading role should be assigned to the development of the students' creativity. Since literature occupies a prominent place among the arts represented in the school curriculum, it provides vibrant opportunities for considering the specifics of art: an artistic image, a creative process, a work of art in the unity of form and content, an artistic method, style and literary direction. It also corresponds to the general orientation of modern educational strategies based on personality-activity, practice-oriented and competence-based approaches to teaching and upbringing. Particular attention should be paid to the development of qualified reading skills and students' reading abilities.

The effectiveness of school literature lessons and native literature directly depends on the qualifications of teachers of native (Russian, Tatar) literature; therefore, the importance of the content and form of university studies of a methodological and pedagogical profile is increasing.

One of the tasks of educating a qualified reader is developing a deep comprehension of a literary work as a critical artistic phenomenon.

In the artistic impression, a prominent role belongs to the personally significant for the reader. Gukovsky (2000, p.84) wrote about this basic principle of educating reading culture: "If there is no artistic impression, if the reader does not respond to the author's calls with the factors of his or her consciousness, the work is dead for him or her". Consequently, if the personal meaning of works of art is in tune with the emotional sense of the perceiver or acquires such a meaning, then certain personal attitudes are developed, which are then realized outside of art in ordinary life situations. The readers perceive the readers' thoughts and feelings as their unique, innermost thoughts and feelings.

The structure of reading abilities is well developed by modern psychology and methods of teaching literature (Korsunsky, 1985). The components of this structure are reading sensitivity, observation, reading emotions, feelings, reading empathy (the ability to empathize), thinking in verbal and artistic images; reader's imagination, verbal-figurative memory. The development of these abilities is facilitated by reading orientation, reading attitudes, needs, motives for reading, the ability to correlate what is read with life experience, the "educability" of the reader: the activity of self-awareness, moral lessons, sensitivity to the educational potential of fiction, a sense of the artistic word, the ability to the aesthetic assessment of the work (literary and critical skills: reading independence, the criticality of mind, reader taste, aesthetic receptivity of form, and not just content, the ability to express one's assessments and judgments in words) (Korsunsky 1985, pp. 4-38). However, this structure of reading abilities takes into account only the individual psychological and age characteristics of the reader, ignoring the specifics of the work itself, its design, thoughts and feelings of the author. Therefore, the study of literature should be a creative work, intense, responsible and exciting.

Since literature occupies a prominent place among the arts, it provides vibrant opportunities for considering the specifics of art: a) the artistic image; b) a work of art in the interaction of its content and form; c) the creative process; d) artistic method and style. At these points, literary theory and aesthetics are in close contact. Thus, Khairullin (2010, p. 245) notes that "the Russian picture of the world, recreated in the poem "Winter Road", reflects the perception of the world by a person of the first half of the 19th century. In Alexandr Blok or Sergey Yesenin, completely different pictures of the world are presented. In the poetry of Andrei Voznesensky, one of the main themes of whose work is "culture and technical progress", we see a reflection of the world, how a person sees it of an urbanized society of the second half of the 20th century". Figurative perception, aesthetic ideas of students are nationally specific; they are due to the originality of the cultural and aesthetic traditions of the people to which the students belong. Thus, the aesthetic ideal is a unity of the generalized and the concrete-sensual; it finds expression in the aesthetic convictions of the individual and is the motive of activity.

The problem of organizing the activities of students in the lessons of native (Russian and Tatar) literature, contributing to the preservation of the individual, the development and formation of personal and creative attitude to literature, is one of the main in the methodology of teaching literature at school. At the lessons of native literature, the teacher organizes oral discussion, exchanging views on a literary work both with the whole class (20-30 people) and in small groups (4 or 6 people) or pairs. Students can create graphic images (tables, diagrams, mind maps, etc.) and formulate their conclusions from the lesson, continuing the "unfinished sentence". One of the methods of reflection on the studied material can be a created thematic crossword puzzle based on the study of a monographic topic ("Konstantin Paustovsky "Caring flower" (6th grade), "Korney Chukovsky "Silver coat of arms" (5th grade); or themes "Traditions of deep antiquity", "Cities of the Russian land" (Moscow, St. Petersburg, Kazan, etc.), "Native open spaces", "Warmth of a native home").

Note that three cross-cutting problem-thematic blocks unite the program of native Russian literature from the fifth to ninth grades: "Russia is my homeland", "Russian traditions" and "Russian character - the Russian soul", each of them in the variable part involves an appeal to literature the peoples of Russia and the world or to local history material to identify the nationally specific and common in works that are similar in topics and problems.

For example, poets from Russia about Russian and native languages; New Year's traditions in the literature of the peoples of Russia and the world; the image of the steppe, forest, home in the folklore and literature of the peoples of Russia. It allows reading and comparative analysis of classical and modern Russian and Tatar literature in native (Russian) literature lessons.

The compilation of a syncline facilitates the development of students' creative abilities for a work or topic of the lesson. Panina & Vavilova (2007, p. 36) give the following description of the structure of syncline (five lines): "1. Line - one noun (you can write it arbitrarily, but more often it is given by the teacher); 2nd line - two adjectives (expressing associations concerning the concept indicated by the noun); 3rd line - three verbs, 4th line - sentence, 5th line - a final word or phrase. The content of 2–5 lines should correspond in meaning to the word on the 1st line". Students are attracted to composition concerning familiarizing themselves with poetic creativity. It is a form of generalizing material for a teacher, an opportunity to teach students a summary of the content of a work of art or topic. Here are some examples of synclines on the topic: "Cities of the Russian land." In the fifth grade, this thematic block is dedicated to Moscow ("Moscow in the works of Russian writers": Alexander Pushkin. "On the quiet shores of Moscow ..." , Mikhail Lermontov. "Moscow, Moscow! I love you like a son...", Leonid Martynov "Red Gate", Anton Chekhov "In Moscow on Trubnaya Square").

Summing up the results of the lesson, summarizing their impressions about what they read, the students make up a syncline, in addition to the listed works, the students in it also recall the poem by Marina Tsvetaeva "With a Red Brush..." and an excerpt from the novel "Eugene Onegin" by Alexander Pushkin ("Moscow ... how much in this sound ..."):

Moscow

Red, gold.

Love, responded, protect

Moscow... how much of this sound....

Russia

The teacher can also invite students to compile their collection of poems and stories dedicated to Moscow, St. Petersburg and other cities of Russia, becoming the editor-compiler of the group.

In Kazan schools, the lesson conversation can be continued on the works of Russian and Tatar writers: Gavriila Derzhavin "Harp", Vladimir Mayakovsky "Kazan", Yevgeny Evtushenko "Kazan University", "My Universities" by Maxim Gorky, works by Vasily Aksenov, as well as poems of Kazan Russian poets Nikolay Belyaev from the cycle "Kazan Notebook", Sergey Malyshev "Under the Moon" and Tatar poets Gabdulla Tukay, Akhmed Erikeyev, Renat Kharis, Ravil Faizullin. At the end of the conversation, the students make up synclines:

Kazan

Whitestone, radiant

Saydash sang, Taktash wrote, we grow bread

"About the cradle of my early days ..."

Tatarstan

In this syncline, the students used lines from Gabdulla Tukai's poems "A Pair of Horses" (translated into Russian by A. Akhmatov: "I hear: the call to prayer wakes up early in the morning. / Oh, Kazan, you are sad and cheerful! Radiant Kazan!" ), Sibgat Khakim "Kazan" ("- We are from Kazan, / Where our white-stone ridge / Our city raised over the Volga, / Where Saydash sang, Taktash wrote / About sweet Tatarstan") and Gavriila Derzhavin "Harp" ("How golden time rolls in Kazan! // O cradle of my initial days, / A monastery of my innocence and youth! ...").

Many researchers and methodologists note the leading role of Russian literature in forming axiological ideas of students. In particular, Cherkezova (2007, p. 211) believed that "patriotic feeling" in the broad sense of the word, which absorbs "the feeling of love for the native land, for one's people, its history, for its cultural traditions, for the native language, is closely connected with respect for other peoples, for values of different national cultures, as well as devotion to national interests". Simultaneously, the researcher points out the critical educational value of Russian literature: "Russian literature has always been distinguished by its ability to understand and accept other cultural values. This is her greatness and humanism. The central pathos of Russian literature is to affirm absolute moral values: kindness, mercy, a sense of justice, rejection of lies, a sense of patriotism, including the willingness to sacrifice life for the good of the Fatherland, etc. Russian literature fosters respect for other peoples, not just tolerance (tolerance), but interest in everyday life, customs, traditions, and culture of other peoples" (Cherkezova 2007, p. 4). Consequently, when teaching native (Russian, Tatar) literature at school, it is necessary to establish interdisciplinary connections, referring to the work of Russian and Tatar writers, focusing primarily on general trends in the development of the kinds of literature of the two peoples, as well as to actualize intrasubject connections that allow considering literary phenomena in historical perspective. Simultaneously, we agree with Cherkezova (2007) that historical-literary and aesthetic analysis, and not linguistic approaches, are decisive in studying literature.

## **Discussions**

The culturological and educational potential of the lessons of native literature is very high; therefore, teachers and methodologists are looking for various works that, with their high artistic potential, also have a high educational value.

Such works of Russian literature include the story of Nikolay Karamzin "Martha the Pasadnitsa", which can be introduced into the variable part of the program of native (Russian) literature for the ninth grade in the first section "Russia is my homeland", read and study it within the framework of the topic "Traditions of the deep" (in which the program offers the study of the work of Russian literature and folklore dedicated to the Patriotic War of 1812 (The song "Like two clouds, not two terrible..." (Russian folk song), Vasily Zhukovsky "A singer in the camp of Russian soldiers" (in abbreviated form), Alexander Pushkin. "General", "Borodino anniversary" (fragment), Marina Tsvetaeva "Generals of the twelfth year", Ivan Lazhechnikov "Recruit of 1812" (fragment).

Acquaintance with the story of Nikolay Karamzin can be played in the form of a role-playing game, which allows one to fully immerse yourself in the Russian Middle Ages (the story's events in the 15th century). The use of this form in the lessons of native (Russian) literature allows students to 1) it is easier to assimilate information in a playful form, requiring the active participation of everyone, the creative rethinking of theoretical, historical and artistic material; 2) students love to transform into the images of their favourite heroes; 3) role play - staging is an excellent practice to develop students' speaking skills.

Pupils of the class are divided into several small groups (2 - 4 people) who do their homework.

1. The first group of student chroniclers (historians) prepares a culturological commentary on the text of the story (comments on their names and incomprehensible words, prepares information sheets (multimedia presentations), and also explains the historical situation that became the basis of the story).
2. The second group of students prepares an artistic retelling of the dramatic episodes of the story (the performance of Prince Kholmisky and Martha Boretzkaya at the beginning of the story, the speech of Martha before the execution, the ending of the story).
3. The third group of students is working on the specifics of the rhetorical speech included in the story: students compare the addresses at the veche of two orators: Prince Kholmisky and Martha Boretzkaya.

The following questions can be offered to help students: 1. Compare the speeches at the meeting of two speakers - Prince Kholmisky and Martha Boretzkaya. How do they understand liberty and freedom? Whose arguments are more convincing for Novgorod citizens and readers of the story? 2. What historical events do the speakers address in their speeches, how do they evaluate them? What is the purpose of their appeal to Russian history? 3. Compare the means of emotional expression used in the speeches of Kholmisky and Boretzkaya. Whose speech can you rate above as a work of oratory in terms of the power of persuasion? What assessment does Martha give to Rurik and John III?

How does this characterize Martha's personal qualities and her political views? With what feelings does Martha conclude her speech at the Veche? How do they describe it? What artistic techniques does the author use to depict Martha? Find the epithets with which she is endowed in the story. Why Nikolay Karamzin deliberately deviating from historical facts leads Martha to the scaffold? What is the role of this scene in the story?).

The fourth group consists of students performing individual tasks: 1) a student playing the role of Nikolay Karamzin reveals his author's position. 2) a student playing the role of a Novgorodian narrator, a participant in the events, determines the point of view of a Novgorod citizen. 3) one student prepares a story about events from the point of view of John III.

The lesson dramatization takes place in the form of a polemic conversation between Nikolay Karamzin as a writer and a citizen of Novgorod, the role of the leader is assigned to the student-scribe, the rest of the students, with their comments, help to conduct a reasoned dialogue. The brightest, most dramatic scenes of the story are staged. Here is a fragment of the lesson.

Pupil-scribe: "Before me is an old story about the heroic struggle of the Novgorodians for their freedom and independence, inspired by the selfless citizen Martha the Posadnitsa. However, what is interesting: a recent talks about events emotionally, with sympathy, and Nikolay Karamzin, a writer of the 18th century, evaluates them differently: which of them is right? Today, by joint efforts, we will try to answer this question ". Anticipating the conversation about the story, the students-chroniclers talk about Veliky Novgorod, about the historical significance of the activities of John III to create the Moscow state, about the ambiguous assessment of his rule by historians (students accompany their story with a demonstration of reproductions of paintings (or multimedia presentations) about the Russian Middle Ages, photographs with views Novgorod).

From the dialogue between the student-scribe and student-Karamzin, it turns out that the author of the story is attracted by the selflessness of the Novgorodians, which he puts above the struggle of the French Jacobins, because "they fought for their ancient statutes and rights given to them partly by the princes themselves", at the same time he believes that "the wild peoples love independence, the wise people love order, and there is no order without autocratic power", and therefore the Novgorodians acted recklessly: "They should have foreseen that resistance would turn into the destruction of Novgorod, and prudence demanded a voluntary sacrifice from them."

A Novgorod student passionately defends Martha Boretskaya and the justice of the freedom-loving struggle of Novgorodians.

Pupils prepared in advance read the monologues of Prince Kholmisky and Martha. The analysis reveals the specifics in the heroes' behaviour: Kholmisky is a prudent and firm husband, Ioannov's right hand, brave in battles, eloquent in advice; the main idea of his speech is a call for unification.

Martha's speech is emotional; she goes quiet and dignified, the importance and sorrow are visible on her pale face. During the speech, the heroine's gaze flashed with the fire of inspiration, and her pale face was covered with a blush. As a counterargument to the words of Chomsky, Martha cites his assessment of Rurik's personality: the wise and brave, but proud and unauthorized invader of power and the culprit in the death of Vadim the Brave; she also recognizes the greatness of John, she supports his desire to fight against external enemies but condemns the willingness to conquer freedom-loving compatriots. Assessment of Martha by Novgorodians: wise, generous, courageous. During the conversation, the disciples conclude that the arguments of Martha the Posadnitsa are more convincing for the Novgorodians and the reader. Her speech was interrupted by a famous cry of support: "No, no! We will all die for the Fatherland! Novgorod is our sovereign! " However, the fall of the new tower of Yaroslavova with the veche bell is an omen of the defeat of the freedom-loving city.

Pupils of the second group briefly and emotionally tell about the main events of the story, some of the episodes are staged: Martha and Miroslav in the hut of the elder Theodosius, the episode when Martha introduces Miroslav to the townspeople, the story of the oath given by Martha to her husband, the speech of Mikhail the Brave and Martha the Posadnitsa after the defeat Novgorodians.

Next comes the disciple who has prepared in advance a story about the events from the point of view of John III. The report creates an ideal monarch, wise, courageous, just, able to forgive his enemies.

The disciples-chroniclers explain that the ending of the story does not correspond to historical events: Martha was exiled to Nizhny Novgorod and tonsured into a nun under the name Maria, the Novgorodians were not so noble concerning John, the Muscovites cruelly dealt with the defeated Novgorodians. The historian Karamzin knew about this and reflected it in the History of the Russian State. The scribe student offers to re-read the last pages of the story and think about why N.M. Karamzin, the artist, deviated from historical facts.

The disciples realize that Martha's stubbornness, her strong desire to serve the love of freedom until death, contrasts with the cowardice of the Novgorodians. The latter swore allegiance to John to save their lives. Martha's behaviour until her death remains majestic: she goes to execution in festive robes - in gold clothes and a white veil, Martha's face is not visible, but she walks with a dignified gait, which always walked along the holystones when the townspeople were expecting her at the council or the veche.

She tore off the veil from her head, seemed languid, but calm, with majestic despondency lowered her gaze to the citizens ... and shouted to the people: "The subjects of John! I am dying a citizen of Novgorod! .." The author, using artistic means, emphasizes the fundamental difference between Martha the Posadnitsa and the townspeople who betrayed freedom: she retained her majesty, self-control, and courage. With the death of Martha, Novgorod lost the last free citizen: this is emphasized in Martha's laconic dying speech, who addressed the Novgorodians not as free people but as subjects of John. The entire paragraph sounds like a poem in prose: Nikolay Karamzin introduces a kind of rhythm to the ending of the story.

The lesson can be completed by completing tasks of a creative nature by students: aimed at identifying the originality of the style of sentimentalism, mastering the corresponding visual and expressive means and vocabulary of sentimentality: 1. Recreate the picture of Russia at the end of the 18th century by verbal drawing. 2. Create a dictionary of sentimental literature. 3. Prepare a historical or literary commentary on one of the works of Nikolay Karamzin. 4. Write a letter to a friend, sweetheart, using sentimental vocabulary. 5. Write travel notes (take your trip by surprise). 6. Write a diary for one to two days or a week.

## **Conclusion**

The development of oral and written speech of students in the lessons of native (Tatar, Russian) literature is one of the pivotal directions in the methods of teaching literature, enriching students' vocabulary on the material of works of art, teaching coherent speech and developing its expressiveness. Future literature teachers should themselves be fluent and able to organize work in literature lessons in the following areas: 1) expressive reading of prose, poetic and dramatic texts; 2) master the skills of verbal drawing; 3) be able to identify figurative and expressive means in literary texts of different genres; 4) be able to find and expressively highlight in oral speech artistic means that convey the emotional state of characters and psychologism, as well as compose a reader's intonation "score" of works of art of various genres.

To prepare Master's students majoring in Education for the development of creative abilities in the lessons of native (Russian, Tatar) literature, students are invited to learn: poems "Kyrlyrym" ("My songs"), "Kyzyl daisy" ("Red daisy") Musa Jalil, " Kaysygyznyk kuly Kylie? " ("Who has warm hands?") Khasan Tufan, "Tugan tel" ("Native language") Gabdulla Tukay, "Ant" ("Oath"), etc.

The lessons of native (Russian, Tatar) literature provide more opportunities for creating various speech situations. The Russian method of teaching literature has accumulated extensive experience in the field of subject matter and genre diversity of creative works. Among which the top place is occupied by functional role-playing games and speech situations:

1. Available role-playing games (dialogues, theatrical and artistic dialogues) contribute to the immersion of students, resorting to various forms of art, in the era, the world of the writer, in the creative structure of the work, the world of literary heroes for a more in-depth comprehension of them from the inside, assimilation and reproduction of the speech style of this era and the individual style of the writer. Theatrical and artistic dialogues make it possible to reproduce in the classroom in verbal form fragments of literary struggle, disputes between literary camps, the life of literary salons. 2. Creation and protection of book trailers; 3. Creation and conduct of literary quizzes; 4. Development of virtual tours of literary places in Russia, in areas related to the texts of works of art.

### **Recommendations**

The development of students' creative abilities in literature lessons is an urgent problem of the methodology of teaching literature at school. In contrast, for an effective solution to this problem, continuity must be established between the university methodology of teaching literature and psychological and methodological disciplines at the university. In particular, in the IFMK KFU in the professional training of graduate students studying in the direction of preparation 44.04.01 "Pedagogical education" optional disciplines "Development of the creative beginning of students in the lessons of Tatar literature", "Development and use of innovative teaching materials in literature" are included, which allow forming professional skills of undergraduates, which will enable them to further successfully develop the creative abilities of students in literature lessons. We agree with the observations of Leonov (1999, p.28): "Literature as an academic subject that studies the art of words creates conditions for mastering the techniques of creative work, research, search work related to the ability to solve complex problems independently, with critical and evaluative activity based on the studied works of art". In modern research, the creative activity of students, including activities aimed at creating creative speech works, is considered as a condition for increasing the moral and aesthetic influence of literature on the formation of personality, therefore, among the criteria for the literary and artistic readiness of schoolchildren, expressiveness, individual originality, and the creative nature of speech are distinguished. ...

The research results can prepare programs and textbooks on the methodology of teaching literature at school and university. The proposed methodological recommendations for the development of students' creative abilities can be introduced into teaching native (Russian, Tatar) literature at school.

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