

Tapsırma: Mina gúl japıraqshalarınan baqsılardıń, jırawlardıń atların tabıń hám ayǵabaǵar gúlin jıynań.
Tapsırmanıń orınlanıwı. Jıynalǵan kúngebaǵar gúli.



Juwmaqlap aytqanda, «Qaraqalpaq baqsı-jırawlarınń tariyxı dóretiwsilik ónerleri» temasın úyreniwshi sabaq barısında joqarıda kórsetilgen interaktiv metodlardı qollanıw oqıwshı menen oqıwshınıń birgelikte islesiwın, oqıwshılardıń sabaqqa aktiv qatnasıwın hám jaqsı nátiyjelerge erisiwın támiyinleydi.

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- REZYUME.** Bu maqolada musiqa darsida qo'llaniladigan interaktiv metodlar haqida so'z etiladi. Baxshi, jirov, doston haqida tushunchalar ko'rib chiqilgan. Metodlardan foydalanish qoidalariga to'xtalgan.
- РЕЗЮМЕ.** В этой статье говорится об использовании интерактивных методов на уроках музыки. Рассмотрены понятия о сказителях и эпосе. Отмечены правила выполнения методов.
- SUMMARY.** This article talks about using interactive methods in music lessons. The concepts of storytellers and the epic are considered. The rules are noted for executing methods.

SCHOLARS' VIEW ABOUT APPROACHES OF TEACHING LITERATURE IN EFL CLASSROOMS

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Tayanch so'zlar: adabiyot, badiiy matn, yondashuv, til bilish, til o'rgatish.

Ключевые слова: литература, художественный текст, подход, владение языком, преподавание языка.

Key words: literature, literary text, approach, language skill, language teaching.

The use of literature in foreign language teaching has attracted increasing attention over the past few decades, as demonstrated by the publication of many resources for teachers. According to Carter, this renewed interest in literature in language teaching is related to the increase in the communicative language teaching (CLT) approach, which unlike traditional teaching methods, focuses on improving learners' ability to communicate through the use of authentic situations and texts [1]. The CLT uses grammar, phonology and lexicons as tools for overcome language barriers, not as objects for studying, which distinguishes it from the more traditional grammar translation methods used in foreign language teaching.

Literature is considered to be a real source of language and is positively regarded within the CLT framework because it can contribute not only to improve students' vocabulary, but also to improve learners' reading and critical thinking skills through the more creative and authentic use of language.

The aim of the approach is to provide the framework or sequence of operations that we use when we come to actualities [2]. Whitehead suggested that teachers must have the knowledge of various approaches and techniques for making a success in literature teaching [3].

There are different approaches to meet the needs of EFL teachers who are willing to use literary works in their curriculum and some of the approaches are discussed below.

For the study of literature, Carter and Long emphasized three main approaches: the language model, the cultural model, and the personal growth model [4]. The cultural model focuses on understanding the historical background, author, cultural trends, and specific periods. The language model focuses on developing four skills: listening, speaking, reading, writing and motivating learners to become creative in language use. The model of personal growth aims to enshrine personality's imagination, creativity, critical thinking, and aesthetic taste.

According to Maley, the two general categories of approaches are: the critical literary approach (literature as a cultural artifact) focuses on background, plot, literary concepts, motivation, characteristics, psychology and value, and the stylistic approach (literature as a language learning resource) focuses on text descriptions, language analysis, and critical interpretation. Critical approaches require linguistic expertise, but stylistic approaches focus on linguistic competence without addressing the need for four language skills [5].

Van presented the following six approaches:

- the stylistic approach;
- the reader-response approach;
- the language-based approach;
- the critical literacy approach
- new criticism
- structuralism. [10]

According to Simon, the stylistic approach is based mainly on the study of literature as discourse and the language perspective, which means the way literary texts represent the language system [7]. The reader response approach considers literature as an interaction between text and reader, as the changes in the reader's mind when he is reading, not as language objects printed on the page. Eco observes that "the reader as an active principle of interpretation is a part of the picture of the generative process of the text". According to Van, the language-based approach is considered as the literature is an excellent vehicle for the CLT method, which develops the development of four language skills through interaction, collaboration, peer teaching, and the students' autonomy [6]. Carter believes that role plays, poetry debates, prediction, and ranking tasks should be used to learn the language [4]. This approach is more practical than other approaches.

Critical literacy enables students to learn how text is associated with class, culture, identity, gender, ethnicity, religion, and political power. New criticism is highly focused on a closer reading, especially poetry, to understand how literary texts work as self-referential, self-centered aesthetic works interpreted by readers. Barry showed that structuralism supporters analyze a piece of prose fiction relative to other related texts, including the following structures:

- a set of intertextual connections;
- a set of conventions of a particular literary type;
- the notion of narratives as a complex of recurrent motifs;
- a model designed for the basic universal narrative structure [8].

Wellek and Warren presented two approaches: intrinsic and extrinsic. In intrinsic approach, reader focuses on the structure, language, form, images, symbols, style, contrasts, and development of a plot in a literary text. The extrinsic approach focuses on the author's biography, historical background and social aspects. The intrinsic approach explores the following levels:

- grammatical
- lexical
- structural
- cultural.

The main emphasis of extrinsic approach is as follows:

- biographical
- historical
- aesthetic
- philosophical [9].

Durant described four methodological approaches to literature teaching: lectures, informal dialogues, workshops, and self-learning [11]. He conducted the following activities in the classroom:

- silent reading
- comprehension task
- Listening tasks
- Personal response
- Dictionary learning and study skills and dictionary work
- Talk in the target language
- Stylistic analysis
- Creative writing and written response.

The works of linguists who supported the integrated approaches are discussed below:

Lucas divided texts into two main types: artistic and functional. Artistic texts include novels, short stories, essays, poems and plays. Functional texts are composed of any text other than the artistic. Functional texts consist of six categories:

1. Casual texts include newspapers, magazines and non-fiction
2. Personal texts include letters and diaries.
3. Transactional texts include business letters, legal documents and reports.

4. Reference texts include dictionaries, catalogues, directories and inventories. 5. Pedagogical texts include textbooks and encyclopedias.

6. Academic texts include research papers, books of specialists and journals [12].

Timucin integrated the stylistics and language-based approaches into a single educational framework and noticed the benefits of this integrated approach in terms of learners' participation, preference for literary texts, and increased motivation. This approach has opened the way to further research into the integration of literature into language teaching [13].

According to Savvidou, the following six-stage model can be employed to teach literary texts in language classroom:

- Stage 1: This is to elicit the students' literary knowledge on the context and themes of the text.
- Stage 2: This familiarizes learners with the text via reading and listening.
- Stage 3: This is directed towards learners' response to the literary text: spoken or written.
- Stage 4: This is focused on comprehension through intensive reading.
- Stage 5: This motivates learners to explore deeper into literary texts to analyze the text.
- Stage 6: This takes learners to individual understanding of the text followed by analysis [14].

According to Divsar and Tahriri, the integrated approach is three models for teaching literature: literature as content or culture, literature as personal growth, and literature based on language [14]. The researchers emphasized three factors: linguistic considerations, cultural considerations, and communicative considerations, as a prerequisite for literature teaching. Following are the three phases for teaching literature:

1. The Preliminary Phase: This is language-based activities for developing comprehension.
2. The Content-cultural Phase: This makes learners know cultural aspects in the text.
3. The Synthesis Phase: This leads learners to evaluate the text and express their understanding

The above-mentioned approaches are systematically combined in the Tasmanian teaching model of literature, developed by an Australian team of scholars. Although it was initially intended only for the L1 classes, it could also be a promising model for the EFL. In the Tasmanian model, literary texts must be viewed not only from a linguistic point of view, but also from a social, cultural and literary point of view [15].

1. Cultural heritage perspectives support the notion that literature represents the history, tradition, wisdom and beliefs of a particular society.

2. Language skills perspective considers that students work with texts to acquire reading, writing, listening and speaking skills.

3. Personal growth perspectives are defended by the idea that language learning is a holistic and natural process in which students are constantly building meaning.

4. Functional perspective focuses on analyzing the grammar structure of language and identifying the relationships between language forms, registers, and contexts. This also gives students the control of a repertoire of linguistic forms, and thus over meaning and interpretation.

5. Critical literacy perspectives support the idea that texts are social constructions reflecting the beliefs and values of time and culture, with a variety of meanings conditioned by the structure of discourse, emphasis and absence. They provide partial versions of selected realities, producing, reproducing and maintaining different social ideologies. As the authors of the Tasmanian model claim, the language learning process of English students involves

learning experiences such as: examining the integrated ideology of texts, considering the way they are constructed, positioned and manipulated, and analyzing the power of languages and writing texts that promote equality and change.

In this article we attempted to discuss about different approaches of using literary texts in the classroom. There

are also discussed about scholars' opinion about approaches of teaching with literary texts and we came to the conclusion that working with literary texts not only helps students acquire basic language skills, but also explores the historical, cultural and social contexts in which texts are created and interpreted. This contributes positively to their personal and psychological evolution.

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РЕЗЮМЕ. Адабият инглиз тилини ривожлантиришда, аynиқса, мулоқот ко'никмаларини оshирish, маданий онгини yuksaltirish va о'quvchilarnи rag'batlantirishda muhim о'rin tutadi. Ushbu maqolada darslarnи o'tkazishda o'qituvchilar uchun foydali bo'lishi mumkin bo'lgan turli yondashuvlar, shuningdek, chet tili darsida adabiyotni integratsiya qilish usullari muhokama qilingan.

РЕЗЮМЕ. Литература играет важную роль в развитии английского языка, особенно в улучшении коммуникативных навыков, повышении культурной осведомленности и формировании мотивации учащихся. В этой статье рассматриваются различные подходы, которые могут быть полезны учителям при проведении уроков, а также способы интеракции литературы на уроке иностранных языков.

SUMMARY. Literature plays an important role in the development of English language, especially in improving communication skills, raising cultural awareness, and generating students' motivation. This article deals with various of approaches which can be helpful for teachers in conducting lessons and the ways of integrating literature in EFL classrooms.

X.ANDERSENING "BOLALAR GURUNGI" ERTAGINI

PIRLS TOPSHIRIQLARI TUZISH ASOSIDA O'RGATISH

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Tayanch so'zlar: PIRLS, ertak, tahlil, ijod, adabiy ta'lim.

Ключевые слова: PIRLS, сказка, анализ, творчество, литературное образование.

Key words: PIRLS, fairy tale, analysis, creativity, literary education.

Havot doimo unga peshvoz chiqishimizni va u bizga taklif etavotgan yaxshiliklarga arzirli ekanligimizni his qilishimizni istaydi. Aslida butun olam, koinot har doim ham hamisha bizni qo'llab-quvvatlash uchun shav turadi. Bizlar har birimiz o'z maqsadimiz vo'lida butun havotimiz bilan bir-birimiz orqali bog'langanmiz. Bizning kamchiligimiz shu qonun-qoidalardan bexabarligimizdadir.

X.Andersenning "Bolalar gurungi ertagida insonning xohis istagi, niyati barcha tuvg'ulardan, hatto oliv maqom darajalaridan ham yuksakligi ko'rsatib berilgan. Ertak shunday boshlanadi:

"Bir badavlat savdogar bolalarga zivofat berdi. Zivofat kechasiga boy va dongdor xonadonlarning bolalarini taklif qildi. Savdogarning ishlari yurishib turgan, o'zi ham o'qimishli odam edi.

Uning «aslzodalar» va «ulug'vor boyonlar»dan tanish-bilishlari ko'p edi. Shuningdek, na u va na bu mo'tabar toifaga aloqasi bo'lmagan kishilar bilan ham muomala qil-ar, tanish-bilish orttirar edi.

Xullas, uning uvida kattagina vig'in bo'ldi, lekin vig'ilanlar faqat bolalar edi. Ular tinimsiz javrashar, tillariga kelganini qaytarmay gapirishar edi. Bolalar orasida g'ovat chiroyli, lekin o'taketgan dimog'dor bir qizcha ham bor ekan.

Qizchaning jismiga kibr-havo ataylab kiritilmagan, balki maqto'v-e'zozlar bilan singdirilgan ekan. Yana kimlar

deng, qizchaning ota-onasi emas, unga qaravdigan xizmatkorlar uni shunday «kasal»ga chalintirib qo'vishgan ekan.

Qizchaning otasi kamer-yunker bo'lgan ekan. Qizchaning tasavvurida bu «favqulodda muhim» unvon bo'lib tuyulgan.

- Men kamer-yunker qiziman! - derdi u.

Qizcha boshqa bolalarga o'zining «aslzoda»lardan ekanini, oqsuvaklar nasabidanligini uqtirib, kimki oddiy toifadan bo'lsa, undan biror e'tiborli odam chiqmaydi, derdi. Har qancha o'qima, intilma, o'rganma – baribir qoning toza bo'lmasa, aslzoda bo'lmasang, hech narsaga erisha olmayсан, derdi.

- Familiyasi «sen» bilan tamomlanadigan kishilarni tilga olmasa ham bo'laveradi - ulardan odam chiqmaydi! Biz – aslzodalar har qanday «sen»lardan narirroqda, qo'lni belga qo'yib, ularga qivo boqmay turishimiz lozim.

Biroq savdogarning qizi undan raniib qoldi, nega desangiz, uning otasining familiyasi Massen edi. Mana shu zahoti u boshini ko'tardi-da, shunday dedi:

- Mening otamni bilasanmi, otam vuzta bolaning hammasiga novvot sotib olishi voki uni sochib tashlab yuborishi mumkin. Sening otang shunaqa qila oladimi?

- Mana, mening otam esa, - dedi bir vozuvchining qizchasi, - sening otang haqida, hozirgi dunvodagi hamma otalar haqida ham gazetaga vozishi mumkin. Oyim: «Hamma otangdan qo'rqadi», - deydi. Axir gazeta uning