



THE METHODS OF ENHANCING STUDENTS' LITERARY COMPETENCES

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ABSTRACT

The usage of literary works in the context of teaching second languages is examined in this essay. It emphasizes the value of literary proficiency and the implications for teaching literature, including the necessity of connecting literature, language, and culture, the significance of establishing the purpose of literature instruction, and the distinction between teaching literature as a process and as a product. There is also a brief examination of the author's experiences instructing English as a foreign language utilizing the literary sources. In order to resolve the debates between the poetic and hermeneutic approaches to teaching literature as a subject of study, more research is advised based on the discussions of linked literature. Additionally, teaching literature as a subject requires a proper balance between language, literature, and culture.

INTRODUCTION

Since the middle of the 1980s and early 1990s, there has been a resurgence of the use of literary works in language courses, including prose, poetry, and drama. Literature has been utilized as a resource "for providing an authentic experience of the target language" in the context of English as a second language (ESL) (Kramsch & Kramsch, cited in Nance, 2010, p. 2). Because literature places language use in a context, it can also be helpful for EFL students who don't often use English in conversation. For instance, students can learn how to utilize specific terms in a discussion by reading the dialogues in the theater script.

On the other hand, because literature is thought to be difficult to apply in everyday communication, the rise of Communicative Language Teaching (CLT) in second language education, which focuses on implementing practical language use, has made literature instruction seem obsolete. More in demand than a literary discussion class, functional English with a focus on tourism, hospitality, commerce, and other fields is thought to be free of "any implication of cultural imperialism" (Collie & Slater, 1987, p.2). But excluding literature from language instruction reduces the chance to "educate the whole person" (Lazar, 1993, p. 19). Literary works allow people to be involved in feeling a particular emotion, challenging a particular set of

ideals, and being encouraged to articulate an idea. Among linguists, there has been much debate over what literary competencies are. It is not possible to acquire literary skills automatically. A fundamental idea in the fields of linguistics and literature, literary skills encourage students to comprehend and evaluate the significance of literary works. The term "competence" was initially used by linguist Noam Chomsky to describe a speaker's innate language understanding. Subsequently, this term was employed to denote particular expertise needed to work with others and translate books effectively.

Students view the ability to empathize with a collection of characters printed on a page as fundamental and necessary. Perceiving themes and messages also enables us to adopt a new perspective on the world. Literature creates a vessel. The 130 million books that have been created worldwide can serve as a roadmap and a bridge for readers to discover new things.

LITERAL COMPETENCE DEFINITION

Some academics have talked extensively about what literary competency is. Literary competency is described as "an intriguing combination of linguistic, socio-cultural, historical, and semiotic elements" by Brumfit and Carter (1986, p. 18). According to Culler, if someone is reading a *Journal of English and Education*, Vol. 5 No.1 - Juni 2011 23 economics, then this sentence makes sense. Fortunately, this crisis has reached its peak and a worldwide depression has not materialized as the worst case scenario. The world economy is currently expanding, but there are still many hazards and weaknesses in the way of a full recovery. A crucial takeaway from the global financial crisis was the necessity for nations to respond swiftly and cooperatively. However, he also notes that poetics ought to have been "the first track" in the linguistic paradigm of literary analysis (Culler, 1997, p. 61). He contends that poetics, which defines literary proficiency and concentrates on the norms that make

Potential literary structure and meaning: what are the conventions or codes that help readers recognize literary genres, plots, characters from the text's haphazard details, themes in literary works, and the kind of symbolic interpretation that helps us understand the meaning of poems and stories? On page 61. This claim makes it evident that Culler's concept of literary competence places a strong emphasis on the reader's understanding of a literary work's fundamental components. Misson (1996) alludes to Culler's writing. It begs the question: according to Brumfit's concept of literary competency, how are culture and history related to the work? If culture is emphasized, will it be more hermeneutics than poetics? Is it just to be?

Inherent components of the book under discussion? These queries bring up the subject of aesthetic and critical literacy (Misson and Morgan, 2006). Though second language learners might find it challenging to interpret unfamiliar symbolism, literary competency can be attained in the framework of second language education if literary works are studied in a way that lies between poetics and hermeneutics. A literary work's symbolism is directly tied to the culture the author was raised in. Every culture may have unique idioms, cultural symbols.

THE SIGNIFICANCE OF THE LITERARY COMPETENCE CONCEPT FOR THE INSTRUCTION OF LITERATURE TO NON-NATIVE ENGLISH SPEAKERS IN THE CONTEXT OF TEACHING ENGLISH

The ability to write well is not something that can be acquired quickly. Rosenblatt (as referenced in Hall, 2002) contends that during literary reading events, the reader is in the process of building rapport.

Literature derives its meaning from a combination of experience, memory, and mood. This step is insufficient, he contends, because the reader may intentionally misread the literary work and fail to understand the author's intended meaning.

Furthermore, according to Culler (2002), reading a literary work requires a certain methodology, therefore depending only on the reader's language proficiency and experience will not be adequate. Each of these skills has its roots in both reading comprehension and general English language proficiency. The methodical grouping of related skills into the model presented here allows for a more methodical approach to the instruction and, eventually, evaluation of these skills, ideally by drawing attention to the procedures involved in literary appreciation, even though there are some obvious overlaps with the categories that the Companion suggests. But the acquisition of new skills and their growth shouldn't come at the expense of reading comprehension and literary analysis.

THE STAKES INVOLVED IN TEACHING LITERATURE IN A SECOND LANGUAGE EDUCATIONAL CONTEXT

Drawing from the preceding discourse, there exist three principal consequences of literary proficiency for the examination of literature within the context of second language education:

1. The significance of purpose setting in literary instruction (Lazar, 1993; Thomas & Parkinson, 2000; Paran, 2006)
2. The necessity of viewing the instruction of literature as a process rather than a result (Misson, 1994; Carter & McRae, 1996; Culler, 1997).
3. The requirement to connect language, literature, and culture (Valdes, 1986; Lazar, 1993).

The picture book opens with readers seeing an art classroom where everyone is drawing except for a small child wearing a red sweater. The text's spoken and visual elements let readers know that "she seemed to possess a tiny black cloud to the sky above her (Cumming *ibid.*, opening 3). She is by herself, and she stays to herself in the pages that follow. Her paper is blank. She accepts a drawing invitation from a blond girl, and even though she starts to draw bright pictures, the girl with the black cloud above her head draws the same dark cloud over them as she did when sketching alone.

THE VALUE OF HAVING A GOAL IN MIND WHEN TEACHING LITERATURE

The first thing to think about in an EFL situation is defining the goal of the literary lesson. "Literature as topic/resource (type B) and literature as object of study (type A)" (Thomas and Parkinson, 2000) demand that students reach various levels of proficiency in literature. According to Paran (2006, p. 8), "neither of the two extremes exists on its own, and each always includes something of the other" when it comes to ESL. Type A instruction is offered in courses like Introduction to Literary Study, Short Story, Introduction to English Prose, Poetry, Introduction to English Drama, Literary Criticism, Literature Research Methods, and Seminars in Literature, which are reflective of the use and instruction of literary texts at Prayoga Language College in Padang. Upon completion of these courses, There will be a difference in the literary competency attained in type A and type B courses. While Type A assessments call for students to engage in higher order thinking skills like analyzing and assessing literary works, Type B assessments all that is needed is for the pupils to remember and comprehend the literary work. The last assignment for type A courses is a critical essay that assesses or critiques the literary work; type B tasks typically involve information gap activities. Students enrolled in type B have

lower intermediate and beginner communicative competence levels, whereas students enrolled in type A have upper intermediate and advanced levels.

WHY LITERATURE MUST BE TAKEN INTO ACCOUNT COMPARING LITERATURE AND TEACHING AS A PRODUCT AS A PROCESS OF TEACHING

To increase the literary competency of the students, teaching literature as a process must be taken into consideration. Close reading of the literary work is essential for process-based learning since it requires familiarizing oneself with the text's structure in order to understand the significance. Culler (1997) makes the case that, in order for readers of literary works to be able to enjoy them aesthetically, poetics should take precedence over hermeneutics. Carter and McRae (1996, p. xxi) contend that "the meanings are, as it were, pre-given, like the text itself." Additionally, Misson (1994, p. 1) draws attention to the propensity for literary theories to go from focusing on the meaning of a particular book to focusing on textuality.

THE NEED FOR LITERARY, LINGUISTIC, AND CULTURAL RELATIONS

Writing is always a product of the author's experience in a particular era and culture, which may have influenced the language employed. As such, literature cannot be separated from language and culture. Examining this case in the context of the time when English is used globally. According to Kachru (1992), there are even more English speakers in the outer and extended circles than there are in the inner circle. This indicates that writings by authors outside of the inner circle can be included in an English class's literary selection. Depending on why the literature is being utilized, the amount of culture that is enforced in the classroom will vary (Lazar, 1993, p. 13). Writing for literary purposes is real material. Most literary works are not written primarily with language instruction in mind. Many genuine language examples from everyday life, such as schedules for travel, city maps, forms, pamphlets, cartoons, and ads, articles from newspapers or magazines) are incorporated into the most recent course materials.

Learners are therefore exposed to real language samples from real-world or real-life-like contexts in a classroom setting. After completing the first "survival" level, literature might be a helpful addition to these materials. Students learn about a wide range of linguistic forms, communicative functions, and meanings through reading literary texts since they must also deal with language meant for native speakers.

CONCLUSION

Finally, because it provides a precise definition of the skills a reader needs to have when reading a literary work, literary competence is a crucial idea for the teaching of literature in the context of second language education. In addition

Finding the right balance between language, literature, and culture is crucial for teaching literature in an ESL context. Research is also needed to resolve the debate between the poetic and hermeneutic approaches.

Literary skills are categorized according to interpretative, cultural, discursive, artistic, and empathetic competence, which also enables types of assessment targeted these competencies on a personal and a global level. We provide proposals for how these new descriptors about reading and mediating creative texts can be operationalized in language classrooms using competence-based curricula by integrating our model with the Companion book to the CEFR. We also provide a way to make up for some of the new descriptors' inadequacies using our

competency model. Because of this, the lack of A1 descriptors in the "Analysis and criticism" scale might be remedied by providing instances of how such an analysis could be approached.

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