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Modern interactive methodological techniques for working with fiction text (based on the analysis of the ethical dilemma of “good and evil” in the work “Les Misérables” by Victor Hugo)

The development of fiction text analysis skills contributes to the formation of communicative, reading, and interpretive competences, which help students grasp the deeper ideas of literary works and enhance their communicative abilities. This article presents modern interactive teaching methods suitable for university instructors of literary disciplines. The issue of developing students' interpretive skills is particularly relevant in the training of future teachers of Russian language and literature. Such professionals must not only master techniques of literary analysis and interpretation but also be methodologically prepared to teach these skills. There is an objective need to modernize approaches to teaching reading and the literary heritage, particularly that of Victor Hugo, within university curricula. The research results demonstrate that students develop critical thinking and teamwork skills while analyzing philosophical dilemmas such as the conflict between good and evil in literary texts. This article highlights effective methodological techniques and outlines their advantages based on a review of both domestic and international scholarship. It proposes methodological models for analyzing culturally rich passages and defines didactic tasks aimed at encouraging polemical discourse and active student engagement in class. Furthermore, the article identifies ways to enhance teachers' methodological competence by updating and enriching their instructional toolkit. The findings confirm that these techniques foster interpretive and communicative skills, help students comprehend complex moral ideas and deep philosophical meanings, and promote the development of argumentative discourse. The theoretical conclusions drawn from this study can enrich the methodology of teaching literature, philology, and language culture. The practical significance lies in the development of elective courses and methodological recommendations on foreign literature and teaching methods. The results can be applied in communicatively oriented literature teaching and in the creation of educational resources. By integrating these interactive methodological techniques into educational practice, the goal of updating and expanding the methodological toolkit of literature teachers is effectively achieved.

Keywords: methodological technique, interactive method, art text, communicative skills, reading competence.

Introduction

Domestic pedagogy strives to make education the driving force of cultural and intellectual development of modern society. The famous French philosopher and mathematician R. Descartes once said: “Define the meaning of words and you will get rid of half of the fallacies”. These words emphasise the great importance for a person of studying or researching a problem, reading a book he is unfamiliar with, participating in a discussion on a subject that is new to him. Education of sensitivity to the word is one of the main prerequisites for harmonious development of personality, creative, literary, aesthetic and emotional components.

The methodology of teaching literature and literary studies of the XXI century as a whole is characterised by great changes. The changes taking place in literary studies, the search for scientific methodology in the approach to artistic creation, the schools and research directions emerging in this period had a direct impact on the formation of scientific schools and directions in the methodology of teaching literature, where there also appeared their own theorists and leaders who refracted literary concepts in relation to the teaching of literature.

Nevertheless, these are considered to be the actual tasks of methodological science today:

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1. The need to expand the methodological spectrum of the modern teacher through “literary pedagogy”, “pedagogy of the art text”, “digital humanities”, reading of modern literature.
2. Change of conditions of methodological training of a modern teacher and the need to update the methodological toolkit.
3. The need to preserve the potential of creativity, methodological mastery, freedom of the teacher as a teacher and qualified reader in the field of methodology.
4. The search for interactive dialogue links between classical and modern literature, the crisis of motivational resources of literary education.
5. Actualisation of the possibilities of distance learning, which is waiting for the development of a new methodology of literary education, digital learning technologies in the context of literary education.
6. The displacement of humanities technologies by global digitalisation, which pushes traditional methodology to the periphery of actual dissertation research [1].

The pedagogical process constantly requires teachers to be able to switch quickly, to master teaching methods and techniques and the latest digital technologies. The modernisation of the methodological thesaurus, which has been dynamically familiarised with a flurry of terms from the information space, such as “project”, “presentation”, “webinar”, “quest”, “infographics”, “sketchbooking”, “booktrayer”, “media text”, “podcast”, “longride”, “art objects”, “storytelling”, “scaffolding”. Nevertheless, methodological techniques have played and are playing a significant role in the development of such a trend in modern education. They cope well with the task of creative presentation of the content of the readings, contribute to deeper understanding and better assimilation of the transferred knowledge. As the soviet pedagogue A.S. Makarenko rightly pointed out that a pedagogical technique as “a way of touching the personality”, so modern lessons should be built on a completely different scheme where the student should become a living participant of the educational process. A modern lesson of Russian language and literature should form meta-subject and personal results, these are problem-dialogue-polemical lessons. When preparing for such a lesson, the teacher should carefully consider his actions at each stage, taking into account even possible situations that require improvisation. Therefore, each teacher, striving for the same goals, can enrich his methodological piggy bank with various techniques for the development of pedagogical competence and his cultural and creative activity, their roles in the preservation of national identity and values are great [2].

Materials and methods

The novel “Les Misérables” is considered a classic of world literature. From the methodological point of view, the work in question is a valuable didactic material, as it reflects fundamental socio-cultural and moral problems that remain relevant in modern society. This novel is a complex multicultural text with a high cognitive potential. However, its full perception and retrieval of culturally relevant information is possible only if the learner has developed reading skills, including deep reading, interpretation and analysis. By applying the method of synthesis of teaching and methodological techniques, we tried to suggest ways to form students’ interpretive and communicative competences, without which access to the socio-cultural and historical context of the work would remain limited.

Discussion and Results

Artistic text as a complex, polyfunctional, polycode system is the subject of study from the standpoint of literary studies, literature teaching methods, cognitive linguistics, intercultural and sociocultural competence, semiotics in many scientific works. The basic methodological guidelines for the analysis of the artistic text were developed by such outstanding researchers as Lotman Y.M., Rastier F., Fukson L.Y., Kulibina N.V., Zvik I., Stativka V.I., Novikov L.A., Lileeva A.N. and others. Artistic work is the central object of interpretation that implies the use of methodical techniques, because as noted in the pedagogical dictionary: “A technique in pedagogy is a relatively complete element of educational technology, which is fixed to the general or specific pedagogical culture, the way of pedagogical action in specific conditions” [3; 118]. And in the textbook “Modern Didactics” by Andrei Hutorskij it is noted that teaching techniques are “elements that allow the teaching method composed of them to occur uniquely” [4; 27].

According to V.I. Zagvjazinskij, a technique is both an element and a certain expression of a method. He reveals the concept of method on the basis of the analysis of pedagogical techniques and states that the techniques used, their orientation, their individual features, properties, reflect the essence of the method, and the nature of a particular method depending on the techniques used also changes. For example, examples of techniques expressing such a method as conversation can be questions of the teacher or questions of the

student. Teacher questions characterise a repetitive conversation, while student questions characterise a heuristic conversation [5; 96].

T.A. Zajceva gives a definition of the term “reception” within the framework of educational activity. From her point of view, techniques are a consistent set of actions aimed at solving the put forward learning tasks. These actions set only the general direction of the student’s activity and are not able to make rigid restrictions and prescriptions, clearly define each step [6].

As N.A. Litvinenko notes, “the whole text of the novel is a struggle of light and darkness, good and evil, materialism and faith”, and therefore the introduction of modern interactive approaches in the process of literary analysis allows more effectively reveal the philosophical and moral content of the work and involve students in a lively dialogue with the text. According to national researchers Zh.Sh. Aden, S.K. Sansyzbaeva, A.K. Kitibaeva, despite the growing interest in the use of interactive methods in teaching language and literature, the problem of purposeful application of techniques remains underdeveloped in the Kazakh scientific and methodological literature. The issues of systematisation of these techniques, determination of criteria of their effectiveness are especially poorly covered. Thus, there is an objective need for a deeper scientific and methodological understanding and practical development of these approaches taking into account the goals of formation of intercultural, reading and communicative competences of future philologists [7]. After studying such theoretical aspects related to the concept of methodical technique, in this article we consider the most striking and effective methodical techniques as sketching, quests, role-playing games, simulations and board games, etc.

Sketchnoting is a relatively **new educational and visual-communicative technique**, which is an illustrative analysis of an artwork through a combination of texts, diagrams, icons and drawings. In educational practice, it is considered a modern methodological technique of visualising thinking and metaphor within the framework of “art-integration”, “creative reading”. Studies at the level of university pedagogy can be found in the works on active and interactive teaching methods, for example, in the works of I.L. Bim, E.S. Polat, O.E. Lebedev, Mike Rohde. As part of the sketchbooking techniques for this novel, students are asked to create visual notes as shown in **Table** where they use drawings, arrows, icons and key words to reflect the plot lines, characters, key turns and symbolism of the work. The work can be done in subgroups on A4 or on a large paperboard.

T a b l e

Example of a sketchnoting based on the novel “Les Misérables”

Plot (storyline in the form of a road or timeline)	Characters	Symbols	Key ideas (clouds, quotes, icons)
The theft of bread is the beginning of Valjean’s journey. The meeting with the bishop is the moral breaking point. Adoption of Cosette — care and redemption. Javert’s persecution — the constant threat of the law. Barricades — the choice between freedom and life. Death — as the outcome of spiritual purification.	Jean Valjean — chains → candles → heart. Cosette — bucket → flower → book. Javert — police star → scales → cliff. Fantine — comb → tears → grave. Gavroche — slingshot → song → barricade.	Silver candlesticks-forgiveness and light. Chains-imprisonment, the past, guilt. Barricade- revolution, sacrifice. Church — a spiritual turning point, faith. Paris — chaos, society, conflict.	Silver candlesticks-forgiveness and light. Chains — imprisonment, the past, guilt. Barricade-revolution, sacrifice. Church — a spiritual turning point, faith. Paris — chaos, society, conflict.

In order to effectively master the content of the novel, the use of the method of sketching contributes to the high involvement of students in the process of studying the dilemma of good and evil, because it turns the analysis of the text into an active and creative action. The involvement is achieved by the fact that students do not simply perceive information passively, but visualise the plot, images and ideas, creating personally coloured schemes, drawings and associations. This technique allows each student to independently structure the material, highlight key points, engage creative thinking and express their own understanding of the text in graphic form. Sketchbooking makes the study of this novel more comprehensible, emotionally rich

and interactive, forming in students a sense of involvement in the literary process and developing their reading competence in general.

Simulation (from Latin *simulatio* — “recreation”, “pretend”, “image”, “reproduction”) is an interactive, modelling technique that allows students to reproduce or replay key situations, conflicts, dilemmas reflected in the novel. In literary studies, this method has been transformed as modelling the behaviour of characters, reproducing the conflicts, moral choices and historical and social circumstances in which the text unfolds. It is a method that translates the theoretical understanding of the text into a practical, action-oriented field, ensuring deep personal involvement.

An expressive example of depicting “goodness” is the protagonist of this novel, Jean Valjean, who is sent to penal servitude for stealing bread for his sister’s starving children. Having come to the penal servitude as an honest man, after 19 years he returns from there as a complete criminal. It becomes clear that the protagonist is not very sociable. He is, in the full sense of the word, an outcast; no one wants to let him sleep over, even the dog kicks him out of his kennel. Based on the fact that the prototype of Jean Valjean is taken from life, the simulation method “The Life of Jean Valjean” can be used to discuss his moral portrait. In the simulation, participants live key episodes in the life of Jean Valjean. Participants live and empathise with key episodes in Valjean’s life:

1. Stealing bread
2. The escape from prison
3. The episode with the bishop’s silver and the decision to rescue Cosette.

Players are faced with choices that determine their future path. After each episode, they receive feedback revealing how their actions affect the fate of the characters and society’s perception. In this way, the purpose of the simulation aims to recognise the moral dilemmas faced by Valjean and explore his moral development. Participants deepen their understanding of Victor Hugo’s philosophy of forgiveness and redemption through practical participation in the fate of the protagonist. The methodological task of the teacher is to skilfully guide students by offering dilemma situations:

Situation 1: Did Jean Valjean have to steal bread to survive?

Situation 2: Javert is faced with the dilemma of duty and mercy—what to do?

Situation 3: Should Marius leave the fight for revolution for love?

This stage of the lesson can be brought to an end through the creation of a “**Virtual Trial**” where students choose their own roles. Thus, the simulation method (discussion simulation, virtual simulation) in order to reveal the essence of the ethical dilemma of good and evil in “Les Misérables” aims to explore the moral issues embedded in the work. Student participants discuss the key dilemmas by taking the point of view of different characters. For example, they may analyse whether Jean Valjean was right to steal bread for survival, or reflect on the conflict between duty and mercy experienced by Inspector Javert. Questions are also raised about the choice between love and revolutionary struggle in the fate of Marius. This format allows for a deeper understanding of the motivation of the characters, to comprehend Victor Hugo’s philosophy and to apply the knowledge gained to discuss the multifaceted nature of contemporary ethical issues. In today’s changing world, it is important to focus students’ attention on the intellectual and moral qualities of the individual, which should be considered in a broad social context.

Situational technique “**Impromptu**” (from French *impromptu*, Latin *in promptu*—“unprepared”, “suddenly”, “on the spot”). In methodological literature this term has come to be used as a designation of a **situational speech technique** in which students build a statement on the basis of a spontaneous reaction to a word, image or situation, without a pre-prepared text. Each student is given cards with key words related to literary interaction. The first student starts the story by using the word he/she has been given. The next student should continue the story and use “his/her” word without changing the topic.

Execution example:

1. First student (card: “Bishop Miriel”):

“After meeting Bishop Miriel, Jean Valjean redefined his life, realising the power of mercy”.

2. Second student (card: “Mercy”):

“Mercy becomes the main principle that guides Valjean’s actions, especially when he saves Cosette from the cruel Thénardier”.

3. Third student (card: “Thénardier”):

“The Thénardier family is shown as an example of selfishness and inhumanity, but they also reflect the dark side of poverty shown by Hugo”.

This technique actually builds students' communicative skills as spontaneous interpretation, contextual speech improvisation, reflecting on the underlying ideas of the work such as mercy, justice, moral choice, social inequality and spiritual rebirth. Through turn-taking, students learn to listen to each other, to continue their thoughts logically, to use literary terms and examples from the text.

The VR quest **"Secrets of Cosette's Past"** invites players to immerse themselves in the interactive environment of the village of Montfermeil, where they explore the life circumstances of Cosette, who suffers from the abuse of the Thénardier family. Students explore Montfermeil and an encounter with Thénardier. Players interact with virtual objects and characters: they can collect clues, talk to Thénardier and other villagers to uncover the truth about Cosette's difficult life. The quest culminates in a re-creation of the scene of Jean Valjean's meeting with Cosette, in which players decide how to help the girl find her freedom. This format not only promotes a deep understanding of the theme of social injustice, but each student participant emotionally immerses themselves in the context, develops empathy and realises the importance of protecting the weak and defenceless. To enhance the methodology, the quest can be supplemented with time management elements (example: time limits for completing tasks) and different paths with alternative outcomes to emphasise the importance of moral choices.

Board games in literary studies are a modern method of activating thinking, emotional response and critical reflection, which combines analysis, creativity and playful excitement. They make the study of literature a deep and lively process that reveals the semantic layers of a work through engagement and cooperation. Board games in teaching are based on the activity approach (A.N. Leontiev, L.S. Vygotsky), game pedagogy (K. Gross, J. Piaget), the theory of semantic reading, constructivism (J. Bruner), elements of gamification in teaching (K. Kap).

The methodological model of the board game **"Fates of Characters"** is an interactive technique based on the principles of activity and person-centred approaches, aimed at deepening literary interpretation through meaningful interaction with the text. The aim of the game is to analyse intra-textual connections, characters' actions and their consequences in the plot structure of Hugo's novel *"Les Misérables"*. During the game, the teacher gives students cards with characters (Jean Valjean, Fantine, Cosette, Marius, Javert, etc.), after which the participants discuss: what actions the hero committed, what their motives were, and how these actions influenced other characters and the development of the plot. The game contributes to the formation of communicative and interpretive competences, develops skills to analyse cause-and-effect relationships, and also activates the value perception of the fiction text, creating conditions for meaningful and emotional involvement in reading. Moving around the playing field, students can answer questions related to plot twists, such as: Why did Javert commit suicide? How did Fantine become a victim of the system? Why did Jean Valjean decide to take the blame for another person by posing as a convict? Why did Cosette become a symbol of hope and redemption for Jean Valjean? How did Jean Valjean escape arrest after being exposed in court? Why did Thénardier deceitfully keep Cosette with him despite his promise to take care of her? What events led to Fantine's downfall? What led Gavroche to sacrifice himself at the barricades? Why did Marius initially reject the help of his grandfather Gillorman?

Each correct answer moves the player closer to the finale—the symbolic victory of good over evil. These techniques not only stimulate student interest, but also encourage students to immerse themselves in the historical, philosophical, and cultural context of the work [8, 9]. Through this integrated approach, students can gain a deeper understanding of complex moral dilemmas, explore the symbolism and philosophy of the text, and develop critical thinking and teamwork skills.

When applying the technique of **"associative support"**, each student should prepare an outline on the content of the read chapter of a literary work, which is based on the technology of creating a set of associative symbols. Associations can be by system of images, by time, by place, causal, for example:

Barricades: the struggle for freedom, unity of the people and resistance to oppression. Barricades symbolise not only physical defence but also the ideological line between the old and new society.

The bishop's candles: hope and mercy. They symbolise light in the darkness, moral rebirth and inspiration for Jean Valjean.

The sewer tunnels: hidden aspects of society, a metaphor for the "bottom" of human life. They represent the path of purification and salvation, the hidden problems of the city that are rarely talked about.

Cosette's doll: innocence, childhood and the transition from humiliation to happiness. The doll also reflects Jean Valjean's sacrifice for her happiness.

The Book of Jean Valjean: a human destiny through adversity and a symbol of spiritual rebirth.

Shadows and Light: the struggle between good and evil, the path from the darkness of sins to the light of redemption.

Barricade Song: the voice of the oppressed, the quest for freedom and equality.

Another example is the “**Patient listener**” technique. The aim of the exercise is to activate the communication partner, to get him/her “talking” so that a full-fledged dialogue can take place. One should “keep in the shade” while the interlocutor is actively expressing himself, demonstrating his interest in the problem under discussion and trying to express his “I”.

The “**Fancy Addition/Trip**” technique is considered a technique not only for engagement, but also for training flexible and non-standard thinking. The teacher-wordsmith adds a fantastic element to a real situation: changes the value of a parameter that is actually unchanged, transfers a real historical person or a literary character, mainly the protagonist, proposes to consider a fictional animal in an existing biocenosis or to study a certain situation through the eyes of an alien.

“**Insert**” or “**Field Notes**” allows the learner to keep track of their understanding of the text or passage they have read, or the task they have completed. It is technically a very simple technique, but it helps the learner greatly in forming a summative summary.

The student should follow the basic principles of creating an outline: associativity, semantic outline, structure, autonomy of structural components, brevity. This support can be primitive, overwhelming, strange—the main thing is that it evokes certain associations related to the study of materials and helps to restore the necessary information.

Conclusion

We share the opinion of A.A. Gin who considered the techniques as a “tool of creativity”, the presented formulations of pedagogical techniques best reflect its meaning-creative joint activity of a teacher and a student in the educational process for the effective achievement of common goals [10; 3]. In fact, pedagogical techniques form an individual style of the teacher’s activity, form his “charisma”, allow not to reduce the interest and productivity of labour in the class, to maintain sustainable motivation [11].

Thus, based on the results of the study, we can state that, methodological techniques form interpretive and communicative competence, students understand complex moral dilemmas, deep philosophy of the text, as well as develop skills of critical thinking and teamwork.

Methodological tasks largely fall on the shoulders of the language teacher, being for him/her a serious challenge to preserve the subject “literature”. By introducing these detailed methodological techniques into a wide educational practice, the mission to expand and supplement the renewal of the teacher’s methodological toolkit and to formulate new impulses for the development of methodological science in the new reality would be fulfilled.

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Көркем мәтінді талдауда заманауи интербелсенді әдістемелік амалдар (Виктор Гюгоның «Аласталғандар» романындағы «адамгершілік пен зұлымдық» дилеммасын талдау негізінде)

Көркем әдебиетті талдай алу іскерліктері студенттердің коммуникативтік, түйсіне оқи алу және интерпретациялау құзыреттілігін қалыптастыра отырып, сол шығарманың тұңғық терең мағынасын толық түсінуге кепіл болады. Мақаланың мақсаты — әдеби пәндерді оқыту аясында университет оқытушылары қолдана алатын заманауи әдістер мен амалдарды қарастыру. Бүгінде педагогикалық ЖОО-да болашақ орыс тілі және әдебиеті оқытушылары көркем шығармаларды өздері толыққанды талдап, түсіне алуы қажет, әрі болашақ студенттеріне талдау дағдыларын меңгерте алуы өзекті педагогикалық мәселе. Осыған орай ЖОО әдебиеттанымдық курстар шеңберінде көркем әдебиетті оқытуда әдістер мен амалдарды модернизациялау қажеттілігі туындап отыр. Бұл мақалада В.Гюго шығармашылығындағы «адамгершілік және зұлымдық» философиялық дилеммасын зерттеудің әдістемелік озық үлгісін ұсыну үшін эффективті талдауға үйретудің практикалық қажеттілігі көрсетілді. Ал зерттеу нәтижелері ұсынылған амалдарды қолдану студенттердің топта әрекет етуі әрі сыни ойлау құзыреттіліктерін дамытатын көрсетіп отыр. Сонымен қатар осындай күрделі шығармаларды талдау үшін шетелдік және отандық әдістемелік әдебиеттерді зерттеудің нәтижесінде заманауи әдістемелік амалдарға анықтама берілді және олардың негізгі әдістемелік артықшылықтары нақтыланды. Романнан келтірілген терең мәдени тезаурустағы үзінділерді әдебиеттанымдық талдаудың әдістемелік үлгілері тұжырымдалып, студенттердің сабаққа белсенді қатысуы, полемикалық дискурста жетелейтін дидактикалық міндеттер анықталды. Оқытушының әдіснамалық сандығы жаңарып, толығып тұруы үшін, яғни оның педагогикалық шеберлігін арттырудың әдістемелік жолдары ұсынылды. Жүргізілген зерттеулер әдеби шығарманы талдауда қолданылған амалдардың студенттердің коммуникативтік, интерпретациялау дағдыларын дамытып, күрделі моральдық дилеммаларды түсінуіне, мәтін философиясын терең ұғынуға, полемикалық пікірталасты дамытуға мүмкіндік беретінін көрсетті. Ұсынылған әдістемелік тұжырымдар әдебиетті оқыту әдістемесі, филология, тіл мәдениетінің жаңа салаларын толықтыруда өзіндік үлес қосады. Зерттеудің практикалық маңыздылығы шетел әдебиеті, әдебиетті оқыту әдістемесі салалары бойынша элективті курстар мен әдістемелік нұсқаулықтар құрастыруда қолданылады. Зерттеу нәтижелерін көркем мәтінді коммуникативті-бағдарлы оқытуда, сондай-ақ оқу-әдістемелік құралдарды әзірлеуде пайдалануға болады. Қарастырылған заманауи әдістемелік интербелсенді амалдарды кең көлемде оқыту тәжірибесіне енгізу арқылы әдебиетті оқытуда оқытушылар әдістемелік сандықшаларын толықтыра алады.

Кілт сөздер: әдістемелік амал, интербелсенді әдіс, көркем әдебиет, коммуникативтік дағдылар, түйсіну құзыреттілігі.

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Современные интерактивные методические приёмы при работе с художественным текстом (на основе анализа этической дилеммы «добра и зла» в произведении «Отверженные» В. Гюго)

Развитие умений анализа художественного текста, направленное на формирование коммуникативной, читательской и интерпретационной компетенций, способствует развитию у студентов навыков осмысленного чтения и понимания глубинных идей произведения. Цель статьи — представить современные интерактивные приемы обучения, которые могут быть использованы преподавателями

вузов при преподавании литературоведческих дисциплин. Вопрос формирования интерпретационных навыков у студентов приобретает особую значимость в контексте подготовки будущих учителей русского языка и литературы в педагогических вузах. Будущие специалисты должны не только владеть методами анализа и интерпретации художественного текста, но и обладать методической готовностью к передаче этих умений учащимся. В связи с этим возникает объективная потребность в модернизации подходов и приемов обучения чтения. В частности, назрела практическая потребность в разработке эффективной методики преподавания творческого наследия В. Гюго в рамках вузовского курса. Результаты проведенного исследования показывают пути формирования у студентов навыков критического мышления и командного взаимодействия при анализе философской дилеммы «добра и зла» в художественном тексте. В статье даны определения современным интерактивным приемам, обозначены их основные преимущества, выявленные на основе изучения отечественной и зарубежной методической литературы. Сформулированы методические модели литературоведческого анализа отрывков с ярко выраженным культурным тезаурусом, определены дидактические задачи преподавателя для поддержания полемической речи, способствующей высокой вовлеченности студентов на занятиях. Обоснованы пути совершенствования методического мастерства преподавателя, обновление и расширение его методического инструментария. На основании проведенного исследования можно констатировать, что методические приемы способствуют формированию интерпретационной и коммуникативной компетенций студентов, развитию у них способности понимать сложные моральные дилеммы, глубинную философию текста, а также развитию навыков полемической речи. Основные теоретические выводы исследования вносят вклад в развитие современной методики преподавания литературы, филологии и языковой культуры. Практическая значимость проявляется в разработке элективных курсов и методических рекомендаций по зарубежной литературе, методике преподавания литературы. Результаты исследования могут найти применение в последующем изучении художественных текстов при коммуникативно-ориентированном обучении, а также в ходе разработки методических пособий. При введении данных подробно описанных интерактивных методических приёмов в широкую образовательную практику была бы выполнена миссия по расширению и обновлению методической копилки преподавателя литературы.

Ключевые слова: методический прием, интерактивный метод, художественный текст, коммуникативные навыки, читательская компетентность

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