Formation Of Literary Competence Of A Teacher In The Process Of Organizing Students' Independent Work

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ABSTRACT

A particular challenge in teaching literature lies in correlating the subject course with the learner's real linguistic experience and the process of acquiring literary knowledge. A teacher of philological disciplines in a higher pedagogical educational institution develops professional competence through organizing students' independent work and applying methods of modern pedagogical technologies.

Competence (from Latin *competentio*, derived from *competo* - "to achieve, to correspond, to be suitable") is a personal ability of a specialist to solve specific professional tasks [3, p. 282].

According to A. V. Khutorskoy, competence is a set of interrelated personal qualities - knowledge, skills, abilities, and modes of activity - defined in relation to a particular range of subjects and processes necessary for effective and high-quality professional performance.

To possess *competence*, in the scholar's view, means to have certain knowledge, to be well-informed in a particular area, and to possess relevant capabilities within a given field [5, p. 86].

In our view, it is necessary to distinguish between *competence* and *skill*. While skills can be directly observed, competence refers to characteristics that can be inferred from the observation of actions and the application of skills.

In this regard, it is worth noting the work of K. Angelovski, who defines the structure of a teacher's professional competence through pedagogical skills. According to the researcher, pedagogical skills are grouped into four categories:

•   the ability to "translate" the content of the objective educational process into specific pedagogical tasks - studying the learner's personality to assess readiness for acquiring new knowledge and to design their development accordingly;

•   the ability to construct and activate a logically complete pedagogical system, including a well-grounded selection of forms, methods, and means of organization;

•   the ability to create the necessary conditions for stimulating students' independent activity;

•   the ability to analyze the results of the activities of both the learner and the teacher [1, p. 63].

Since pedagogical competence is a prerequisite for the effective organization of the educational process, the system of professional pedagogical education should also focus on the development and improvement of *literary competence*.

Literary disciplines occupy a crucial place in educational programs and curricula aimed at training teachers of the Russian language and literature. It is within this cycle of disciplines that subject-specific

preparation takes place, ensuring the formation of the professional competencies of a language and literature teacher.

A particular difficulty in teaching literature lies in correlating the subject course with the learner's real linguistic experience and the process of acquiring knowledge about literature. A university instructor teaching philological disciplines at a higher pedagogical institution develops professional competence through the organization of students' independent work.

The current state of literature teaching in higher educational institutions demonstrates that this work is based on an *activity-based approach*, as it ensures each student's independent and creative engagement. This approach is grounded in P. Ya. Galperin's concept, which emphasizes that in every learner's independent creative activity, one should move from external practical actions to internal, theoretical ones. In other words, learning initially involves joint cognitive activity under the teacher's guidance and subsequently transitions to independent work.

The forms, methods, and techniques used by a literature teacher should aim to make the learning material a source for students' independent problem-solving. In this regard, the use of innovative pedagogical technologies plays a significant role. Group forms and methods, collective learning, and pair work also help address educational objectives - fostering students' willingness and ability to collaborate with their peers. The techniques of modern pedagogical technologies develop creative activity, stimulate thinking, teach learners to defend their own viewpoints, and promote a deeper understanding of the material.

As a methodological recommendation, we suggest students use the technique "Catch the Mistake". This technique was first described by A. A. Gin in his book *"Techniques of Pedagogical Mastery"* [2]. When introducing new material or highlighting a problematic point in an assignment, the teacher deliberately includes one or more mistakes. Students may be informed in advance about their presence. While analyzing the text, learners identify inaccuracies, make corrections, and propose the correct version.

The main features of the "Catch the Mistake" technique are as follows:

- it can be applied at any stage of the lesson;
- it activates students' cognitive and intellectual activity;
- it develops analytical abilities;
- it stimulates the desire to verify sources and compare information across resources;
- it engages students' emotional sphere, contributing to more durable knowledge retention.

It is also important to consider learners' abilities, prior knowledge, and experience, which are necessary for identifying mistakes, finding correct alternatives, and justifying their choices. Therefore, students should be informed beforehand about the presence of errors or inaccuracies in the task and instructed to find a certain number of incorrect items and make corrections. Once an error is detected, the teacher should focus the learners' attention on the correct version so that it is firmly retained in their memory. The effectiveness of this technique is achieved through the use of various teaching tools such as books, multimedia clips, and visual aids.

The "Catch the Mistake" technique enhances students' attention, develops their ability to analyze information, apply knowledge in non-standard situations, and critically evaluate the information they receive.

Let us consider the methodological implementation of the "Catch the Mistake" technique in studying the topic *"The Motif of Sin and Death in A. N. Ostrovsky's Drama 'The Storm'"* [4].

At the CHALLENGE stage of the KWL strategy, in order to activate prior knowledge of the text and motivate learners, students are asked to confirm (by saying *"yes"*) or refute (by saying *"no"*) the following statements and then provide the correct, well-reasoned answer:

1.   "Ah, sin is on my mind! How much I've cried, poor thing, what haven't I done to myself! I can't escape this sin. Nowhere to run. Isn't it bad, isn't it a terrible sin that I love another?" - Is this Varvara's confession of love?

(*No, it's Katerina's.*)

2.   "What are you saying! What a sin!" - Did Tikhon try to calm Katerina with these words?
(*Yes.*)
3.   "What's the use of talking to a fool! It's just one sin more!" - Did Katerina say this?
(*No, it's Kabanikha.*)
4.   "Well, my dear girl, I'm not quarrelsome, I have no such sins. There's just one sin behind me - I love to eat sweets," - Does Feklusha confess this?
(*Yes.*)
5.   Boris laments: "I didn't want to get angry today, but as luck would have it, they made me mad. You cursed people can drive anyone to sin!"
(*No, that's Dikoy.*)
6.   Dikoy says: "During Lent I did confess properly, and then a peasant came to me for money - and I sinned: scolded him terribly, almost beat him."
(*Yes.*)
7.   "Let's settle the matter peacefully, sir! You should forgive and never mention it again. You're not without sin yourself!" - Shapkin advise Tikhon so?
(*No, it's Kuligin.*)
8.   "I'll die soon. But something's bound to happen, some kind of sin. I feel as if I'm standing on a precipice and someone's pushing me, but there's nothing to hold on to," - Varvara say this about her premonitions?
(*No, it's Katerina.*)
9.   "Let everyone know, let everyone see what I'm doing! If I wasn't afraid of sin for your sake, why should I fear people's judgment? They say it's even easier when you suffer for a sin here on earth," - Is this Katerina seeking justification for herself?
(*Yes.*)
10.   "Ah, it's grown dark again! And they're singing somewhere! What are they singing? Can't make it out... To die now... What are they singing? It's all the same, whether death comes or I go to it... one can't live anymore! Sin..." - Is this Katerina's final decision?
(*Yes.*)
Afterward, students, relying on the key words *"sin"* and *"death"*, independently formulate the topic and identify the problem that should be addressed during the lesson.
It is also recommended that students use the "Association" technique when reflecting on the title of A. P. Chekhov's short story *"The Chameleon"* [6].
Students are offered heuristic questions such as:
1.   What associations come to your mind when you read the title of the story?
2.   What do you think the story will be about?
3.   What are the functions of such a title? (to attract attention, to create intrigue).
4.   Can the title help determine the style of the text?
For independent work, students may be given the following task:
Predict the plot based on the key episodes of the story:
Policeman and constable – marketplace – dog's barking – master Khryukin – bleeding finger – punishment, extermination – no – General Zhigalov's dog – not the general's brother – "the crowd laughs."
In striving to master the secrets of professional competence, a teacher primarily perfects methods of teaching and educating students. It is through various methods and techniques that we engage students in different types of creative work, thereby forming their specific knowledge, skills, and abilities.

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