

## LITERARY GAMES AND THEIR SIGNIFICANCE IN MODERN PEDAGOGY

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**Abstract.** The article is devoted to the study of literary games and their significance in modern pedagogy. The author notes that there are two types of literary games: reading and performing. Each of the types is described in detail with the use of examples. The article is intended primarily for teachers of literature, but it can be useful for both students and teachers.

**Аннотация.** Статья посвящена изучению литературных игр и их значению в современной педагогике. Автор отмечает, что существует два вида литературных игр: читательские и исполнительские. Каждый из видов подробно характеризуется с привлечением примеров. Статья предназначена, в первую очередь, для учителей литературы, но может быть полезна и для студентов, и для преподавателей.

**Keywords:** Game, education, pedagogy, lesson, literary game, reading game, performing game.

**Ключевые слова:** Игра, воспитание, педагогика, урок, литературная игра, читательская игра, исполнительская игра.

In the modern world, it is increasingly possible to hear negative reviews about the current education: a huge workload of schoolchildren, a large number of homework and extracurricular activities. Children get tired, lose interest in learning, stop reading, pushing literature as a subject to the background. Interest, in turn, is the driving factor in the implementation of any activity. It also plays an important role in the learning process, as it helps to reduce difficulties in the perception of educational material. This means that in order to motivate students' cognitive activity, a creative teacher's approach and a steady student's interest in new information are necessary. Especially in literature lessons, because not always and not every teacher manages to interest students in any work.

What exactly is meant by a creative teaching approach? One of these approaches can be a game. "THE GAME is one of the activities, the significance of which lies not in the results, but in the process itself. It promotes psychological relaxation, relieving stressful situations, and harmonious inclusion in the world of human relations. Play serves the physical, mental, and moral education of children.

The method of conducting a literary game is quite simple. The game can be held as the final stage of the study of a work, where the main goal is to sum up. And, conversely, it can be presented as a form of familiarization with the work. The game is also an intermediate stage in the study of the work. For example, the novel "War and Peace", which is large in content and not every student

manages to fully study it. The game in this case can be a means of better assimilation of information, it will help the teacher to draw the attention of the student to the significant points in the work. In modern pedagogy, there are many types of literary games, each of which has its own specific purpose. All of them can be combined into two large groups: reading games and performing games. Reading games resemble sports in their structure, they are built on the basis of competition, students strive to show their reader's observation and attentiveness. Performance games are close to theatrical art. In reading games, you can distinguish vocabulary and stylistic, their basis is the artistic embodiment of the work in a word, facial expression, gesture, or stage action. There is no strict boundary between these games. The fundamental criterion in these games is to read and study the literary text.

Among the reader's games, you can distinguish vocabulary and stylistic ones. Dictionary work is a common activity in the study of works. It will be interesting if it is built in the form of a game.

For example, the fable of I. A. Krylov "Quartet", studied in the 5th grade, requires an explanation of musical terms. And this can be done not by the teacher, but by the students. The winner of the game should be considered the one who is more accessible and interesting to explain these words. Naturally, for such a game you need home preparation.

Dictionary games can also acquire some features of performance games. In A. S. Pushkin's poem "Ruslan and Lyudmila" there is a lot of outdated vocabulary. Traditional dictionary work can be carried out as a game-competition for the best "connoisseur of antiquity". According to the terms of the game, you are supposed to find all the outdated terms yourself and clearly, accurately, as a real expert should, reveal the meaning of words. The class, naming the winner, should take into account not only the correct interpretation of the words, but also the form of presentation of the material: clarity of speech, tightness, concentration.

Stylistic games include games with scattered and incomplete text. For the first time they were introduced into use by M. A. Rybnikova. The game helps you to imagine how a poem is constructed, how important it is to use the correct, accurate, consistent lines of poetry. The game will require the text of a poem written line by line on separate pieces of paper. The game takes place with closed textbooks.

Another group of literary games is performing games.

Expressive reading is the most practiced form of creative play on literary material. But before the student speaks publicly, it is necessary to conduct three stages: preparation, analysis, training, and the performance stage: the first stage is characterized by mistakes that the teacher helps to correct; for the second stage, it is necessary to try to create an art environment, to organize the sympathetic attention of the audience. Before the class, students are allowed to speak only with a prepared reading; each student should feel responsible for their performance work, accordingly, reading by heart implies perfect knowledge of the text, otherwise the effort spent on remembering, stammering, pausing, etc., will cause an inevitable contradiction between the work and the feelings of the reader and listeners.

Face reading is a technique that has long become a traditional and favorite in the practice of teaching. But despite this, very often mistakes are made in the use of this technique: hasty distribution of roles, lack of preparation and monotony of reading. According to the observations of N. S. Stanislavsky, children's thinking has a developed imagination, respectively, the mechanism of action of children's "imagine as if...", "think if..." is such that it is worth saying them and fiction in children will come to life. Use this feature of children's faith in the power of conditional situations can be used in the preparation of expressive reading on the faces. So, when preparing to read the poem by A. S. Pushkin "Nanny", we can invite children to imagine the woman to whom Pushkin addresses. She was a close person to him, which meant that he had warm feelings for her. Next, we can invite children to read the poem as they would read it, for example, to their mother.

In intonation sketches, students perform different tasks:

1. Say the phrase with the right intention (joy, sorrow, resentment). In this case, the intention is determined by the teacher.

2. The student himself determines with what intention he will pronounce his phrase, and the students must unravel this intention.

3. The teacher reads the phrase, deliberately making an intonation error. Students should find it and explain how to read it correctly.

The introduction of intonation games in the lesson contributes not only to the intonation enrichment of speech, but can serve as a kind of preparation for the perception of the work, and will also be a training exercise before the expressive reading. Etudes of this kind can be found in manuals on expressive reading.

Etudes-improvisations also prepare students for performing activities. The essence of them is that students should act out some episode that the author has planned, but not depicted in detail.

Dramatizations are a complete type of performance game in which students must know the text of the work verbatim and act it out, inventing mise-en-scenes for this, combining their speech with facial expressions, gestures, and sometimes using costume details. This type of performance game is possible in lessons in grades 5-7.

Thus, games, as a pedagogical technique, are an effective means of studying literary works. Reading and performing games are complementary. They develop creative thinking, diction, improve memory, replenish vocabulary and involve students in the learning process.

Having considered the two types of literary games, we can note that there is no strict distinction between them. The fundamental criterion in these games is to read and study the literary text. But before you use any of the types of games, you need to take into account the class, the age of the students, the stage of the lesson. In the modern educational process, the use of game technologies is advisable, since due to the huge workload, children lose interest in literature, and the game serves as a means of psychological relaxation. The correct application of game technologies in the process of education and upbringing can significantly increase the effectiveness of educational activities, as well as make the pedagogical process less tedious, attractive and interesting.

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