

CONTEXT STUDY OF LITERATURE IN THE SYSTEM OF SPECIALIZED SCHOOL EDUCATION

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INTRODUCTION

In the modern educational space, the problem of finding new approaches to teaching literature at the high level becomes relevant, one of which is the contextual study of works of art in the system of elective courses.

Methodologically conditioned and practically significant is the contextual consideration of works of art in the classes of literary special courses as one of the forms of education in the context of specialized school education. It is at this stage of school literary education that students-readers who have chosen the philological direction of studying literature have already acquired a sufficient amount of subject knowledge and accumulated considerable experience in reading, which requires systematic understanding of curriculum and broad historical and literary associations.

Contextual study of Ukrainian literature in the system of elective courses is interpreted as a form of organization of educational activities of high school students, based on the concepts of a differentiated approach and implemented through in-depth, expanded processing of educational material correlated with the content of specialized subjects. The application of the principle of context in the school teaching of Ukrainian literature involves the establishment of relationships between the work of art and non-textual information, which provides a qualitative level of deep comprehension by students-readers of educational material, deepening of reading skills of analysis and interpretation of a literary work using a wide context.

Systematically involving in the study of a literary work characteristic information of biographical content, considering read in broad projections of literary and historical and cultural knowledge and events, worldviews and values,

high school students in dialogue with all subjects of the educational process develop the ability not only to analyze literary work. and the right profile choice, but also to the assimilation and production of broad meanings of life, are aware of the importance of interpersonal and cultural communication. Therefore, in the process of such educational activities, the reading and personal experience of students-readers is formed.

1. Literary aspect of the problem of contextual study of works of art

The problem of contextual study of works of fiction determines the active research of researchers in the field of literary studies and methods of teaching literature in general secondary education. Context as a system of internal and external living conditions of the individual, has a significant impact on the process and on the results of perception, understanding and comprehension of various information, including educational, as it determines the meaning and significance of a particular situation and its components. The context is characterized by the fact that it is widely broad.

M. Bakhtin claimed that “every word (every sign) of the text takes it beyond. Any understanding is a comparison of this text with other texts... A text lives when it touches another text (context)”¹. Therefore, the understanding of the artistically recreated in the work of historical, literary, philosophical and cultural phenomena contributes to the understanding of the links between the literary text and reality, allows to effectively organize the work on understanding the ideological and artistic content of the work, revealing the author’s position.

According to V. Bibler, the text as a work “lives in contexts”². Emphasizing the importance of understanding the mechanisms of interpretation of the hidden meanings of the work, the researcher determines the context of the described, the context of the author, the context of the interpreter. I. Shuliakov, commenting on

¹ Bakhtin M. M. (1975) *Voprosy literatury i estetiki: issledovaniya raznykh let* [Questions of literature and aesthetics: studies of different years]. Moscow : Khudozhestvennaya Literatura. P. 384.

² Bibler V. S. (1991) *Mikhail Mikhailovich Bakhtin, ili Poetika kultury* [Mikhail Mikhailovich Bakhtin, or Poetics of culture]. Moscow : Progress. P. 76.

V. Bibler, convincingly interprets that “the process of such interpretation accumulates the problem of perception of the text, cognition and understanding of meaning in this language; cognition and understanding in the context of a certain culture; active dialogic understanding (as the final, summarizing stage of cultural dialogue)”³.

A. Tkachenko explains that the comprehension of the form content of the work provides the perception “in the figurative context” of the meaning of words-images of the work of art⁴. R. Unger calls biographical, literary and culturological the main types of context, because their combination determines the artistic originality of a literary work⁵. A. Yesin, distinguishing the literary context, which he understood as “belonging of the artwork to the work of the writer, to the system of literary trends and branches”, also distinguished between historical and biographical contexts⁶. However, the literary critic considers the reference to the biographical context to be acceptable only for understanding lyrical genres with a pronounced functional orientation – epigrams and epistles, and in “other cases the involvement of the biographical context reduces the artistic image to a concrete fact and deprives it of generalizing meaning”⁷. Instead, H. Syvokin points to the expediency of the biographical context in the multifaceted reading of fiction “as “textual biography” of the work and creativity – not alienated from the person of the creator, living, interesting, significant personality, but, on the contrary, treated in its entirety and uniqueness”⁸.

³ Unger R. (1987) *Filosofskie problemy noveyshego literaturovedeniya* [Philosophical problems of modern literary studies]. *Zarubezhnaya estetika i teoriya literatury XIX–XX vv. Traktaty, stat'i, esse* [Foreign aesthetics and theory of literature of the XIX–XX centuries. Treatises, articles, essays]. Moscow : Moscow State University Publishing House, pp. 143–168.

⁴ Tkachenko A. O. (1997) *Mystetstvo slova (Vstup do literaturoznavstva)* [The art of the word (Introduction to Literary Studies)]. Kyiv : Pravda Yaroslavychiv. P. 247.

⁵ Unger R. (1987) *Filosofskie problemy noveyshego literaturovedeniya* [Philosophical problems of modern literary studies]. *Zarubezhnaya estetika i teoriya literatury XIX–XX vv. Traktaty, stat'i, esse* [Foreign aesthetics and theory of literature of the XIX–XX centuries. Treatises, articles, essays]. Moscow : Moscow State University Publishing House, pp. 143–168.

⁶ Esin A. B. (2000) *Printsipy i priemy analiza literaturnogo proizvedeniya* [Principles and methods of analysis of a literary work]. Moscow : Flinta. P. 235.

⁷ *Ibid.*

⁸ Syvokin H. M. (1999) “Samototozhnist pysmennyka” yak metodolohichna propozytsiia [“The identity of the writer” as a methodological offer]. *Samototozhnist pysmennyka. Do metodolohii suchasnoho literaturoznavstva* [The identity of the writer. To the methodology of modern literary criticism]. Kyiv : Ukrainska Knyha, pp. 6–21.

Some literary critics point to the universal significance of the biographical context in the process of understanding a work of art. Thus, I. Holubovych notes that “the biographical approach in the diversity of its manifestations today has acquired the status of interdisciplinary and has taken a permanent niche in sociology, psychology, literary studies, social and cultural anthropology, historical science”⁹. Thus, in modern scientific circulation there is a wide range of types of context, among which researchers distinguish historical, linguistic, cultural, literary, literary- critical, mythopoetic, artistic, scientific, philosophical and aesthetic, and so on.

However, it should be noted that often the concepts of different types of context are correlated with each other, and some of them are even synonymous, which indicates the non-uniformity of the terminological apparatus in terms of the context of the work of art. M. Bakhtin’s researches offer a context-discursive approach to the study of a literary work. The scholar began to consider the literary text and its elements as a relationship with other texts and rethink them in a new context. The literary critic emphasized the non-textual context of the work of art “in which it is perceived and evaluated (of course, the context changes according to the epochs of perception, which creates a new sound of the work)”¹⁰.

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O. Chyrkov considers a contextual approach to the analysis of a literary work at different levels, namely: the context of a certain historical and literary era, in which the place of the work is determined; the context of the writer’s work, in which (context) the place of the work is determined; the context of a certain historical epoch, in which the completeness of the reflection of the epoch in a literary work is investigated. The literary critic considers the application of a

⁹ Holubovych I. V. (2008) Biohrafiiia yak sotsiokulturnyi fenomen: metodolohiia analizu v humanitarnomu znanni [Biography as a socio-cultural phenomenon: methodology of analysis in the humanities]. *Filosofska Dumka*, no. 4, pp. 122–136.

¹⁰ Bakhtin M. M. (1975) *Voprosy literatury i estetiki: issledovaniya raznykh let* [Questions of literature and aesthetics: studies of different years]. Moscow : Khudozhestvennaya Literatura. P. 207.

contextual approach as one of the necessary conditions for the analysis of works of art of modernism and postmodernism¹¹.

A. Posokhova highlights the contextual analysis of the work. The researcher believes that “knowledge of the context of a work of art presupposes a set of special knowledge about the literary direction within which the work is written, the literary activity of the author’s predecessors/contemporaries/followers; the author’s creative path and the history of writing the work”¹². Therefore, the concept of the general context of a work of art, in her opinion, includes literary, historical, cultural and authorial stylistic contexts, the interpretation of which will contribute to the conscious reading and interpretation of the work of art.

O. Mishukov defends the position on the importance of a comparative-typological approach to the perception of Ukrainian literature in the European context, understanding it as “identification of ideological and thematic echoes in different European literatures, coincidences and communities, differences and differences, its contacts (translations, critical assessments, thematic, genre modifications), etc”¹³.

Ya. Polishchuk’s scientific views on the study of literature and culture are distinguished in particular by an interdisciplinary aspect that correlates with the concepts of artistic and culturological context. Thus, the scientist considers Lesya Ukrainka’s drama in the context of the Ukrainian and world literary tradition¹⁴.

The following types of context for the study of a literary work have been identified in scientific research: biographical, literary, historical, culturological, and personal. Consider the most common of them in literary theory and school practice of teaching literature.

¹¹ Chyrkov O. O. (2004) Tekstualnyi, intertekstualnyi, kontekstualnyi analizy [Textual, intertextual, contextual analysis]. *World Literature in Secondary Schools of Ukraine*, no. 6, pp. 42–44.

¹² Posokhova A. V. (2017) Verbalni zasoby tvorennia fakhovoho kontekstu khudozhnoho tvor: linhvokohnityvnyi i linhvostylistychnyi aspekty (na materialy romanu A. Kheili “Aieroport”) [Verbal means of creating a professional context of a work of art: linguocognitive and linguistic-stylistic aspects (based on the material of A. Haley’s novel “Airport”)] (Abstract of PhD Thesis), Zaporizhzhia: Zaporizhzhia National University. P. 6.

¹³ Mishukov O. V. (2000) “Istoriia Rusiv” u yevropeiskomu konteksti [“History of the Rusy” in the European context] (Abstract of Doctor’s Thesis), Lviv: Lviv Ivan Franko National University. P. 4.

¹⁴ Polishchuk Ya. O. (2001) Kontekst tradytsii i trahediinyi zhanr Lesi Ukrainky [The context of tradition and the tragic genre of Lesia Ukrainka]. *Zhytomyr Ivan Franko State University Journal*, vol. 7, pp. 112–117.

Biographical context. We see the basis of the biographical context in the methodological principles formulated with reference to Plutarkh's "Comparative Biographies" by the French critic Sh.-O. Sent-Bev, in particular – "to look for a man in art"¹⁵. The essence of this method is a careful study of the biography of the writer (origin, habits, "moral physiology", mental states, even the home environment, the little things of everyday life), which may be the key to reading his works. The source of such information about the writer is his letters, memoirs, autobiography, memoirs of contemporaries, versions of literary texts and more.

The expediency of addressing the biographical context is not unanimously considered by researchers. Thus, H. Syvokin notes the expediency of multifaceted reading of literature "as a "text biography" of the work and creativity – not alienated from the person of the creator, a living, interesting, significant personality, but, on the contrary, treated in its entirety and uniqueness"¹⁶. Instead, A. Yesin considers the appeal to the biographical context not only optional, but also dangerous for understanding the artistic value of a literary work. The researcher argues that "only in exceptional cases it is needed to understand the work (in lyrical genres with a pronounced functional focus – epigrams, rarely in the messages). In other cases, the involvement of the biographical context is not only useless, but often harmful, because it reduces the artistic image to a specific fact and deprives it of generalizing significance". In the methodological aspect, we emphasize not only the information about the writer related to the writing of the studied works, but also his personal qualities, which significantly determines the sources and conditions of creativity.

Literary contexts. Each work of art arises in a certain literary environment, so its study should take into account the literary context. We use the interpretation of the essence of this type of context by the literary critic A. Yesin, who understood it as "belonging of the work to the work of the writer, to the system of

¹⁵ Sent-Bev Sh. (1970) *Literaturnye portrety: kriticheskie ocherki* [Literary portraits: critical essays]. Moscow : Khudozhestvennaya Literatura. P. 48.

¹⁶ Syvokin H. M. (1999) "Samototozhnist pysmennyka" yak metodolohichna propozyitsia ["The identity of the writer" as a methodological offer]. *Samototozhnist pysmennyka. Do metodolohii suchasnoho literaturoznavstva* [The identity of the writer. To the methodology of modern literary criticism]. Kyiv : Ukrainska Knyha, pp. 6–21.

literary trends and branches”¹⁷. Thus, we understand the literary context as a literary environment that determines the general development of the literary process and the creative individuality of a particular writer.

We believe that outside the literary process there is no separate work of art, which is necessarily identified by its affiliation to a particular literary school, trend, direction. Each work of art of the word fits and is comprehended in clear coordinates of national and world literary development and is realized in a wide cultural dialogue of objects and subjects of artistic life. Not only the plots are created, but they are also borrowed from other literatures, such as Virgil’s Aeneid or Aesop’s fables.

Historical context. The traditional factor of objectified study of a literary work by literary critics is the historical context of its consideration and interpretation, which determines the relevance of the principle of historicism in the process of processing a work of art. The implementation of the historical principle involves the coverage of epoch-making conditions that formed the historical background of artistic events, as well as the time circumstances in which the work was written and the peculiarities of its current functioning. In this regard, H.-H. Hadamer pointed out the importance of taking into account the historical conditions under which it is critically evaluated when interpreting the content of a work of art¹⁸.

D. Nalyvaiko emphasizes the importance of the historical context, the inadmissibility of neglecting it, noting that “the separation of art from the historical ground inevitably entails its extreme formalization”¹⁹. However, it should be borne in mind that the scholar mostly emphasizes the disclosure of the historical process of development of fiction.

¹⁷ Esin A. B. (2000) Printsipy i priemy analiza literaturnogo proizvedeniya [Principles and methods of analysis of a literary work]. Moscow : Flinta. P. 235.

¹⁸ Hadamer H.-H. (2001) Estetyka i hermenevtyka [Aesthetics and hermeneutics]. Hermenevtyka i poetyka [Hermeneutics and Poetics]. Kyiv : Universe. P. 12.

¹⁹ Nalivayko D. S. (1981) Iskusstvo: napravleniya, techeniya, stili [Art: trends, branches, styles]. Kyiv : Mystetstvo. P. 11–12.

The culturological (artistic) context of the study of a literary work is determined, first, by the fact that art is a part of national and world culture, a treasury of spiritual values of a particular people and all mankind; secondly, it serves as a transfer of culture both in time, passing it on to descendants, and in space, opening its possessions to other cultures, enriching each other. In view of the above, M. Bakhtin's statement on cultural dialogue is convincing.

The scientist stated that for an adequate perception of another culture, it is not enough to know it only within its own boundaries, but important for creating a holistic picture is immersion in the context of the same culture²⁰. Addressing to the culturological (artistic) context involves the motivated use of materials from various fields of culture and art, which are consistent with the work of the writer. At the same time, the culturological (artistic) context is closely connected with the historical and literary, because for a deep understanding of a work of art it is necessary to have relevant knowledge about the historical period, cultural traditions and mentality of the people, or the historical period to which the work belongs.

Undoubtedly, these learning contexts are not limited by the learning environment of a work of art. In addition, there is an interpenetration of contexts, when the educational process actualizes information about the life and work of the writer, the basis of his works, expands the cultural horizons of specific literary topics and opens the spiritual world of the art of speech and its author.

Thus, the internal and external factors of creation, perception and assimilation of fiction, defined in literary studies as the context of the study of a literary work, is a favorable multidimensional environment in which every visible phenomenon of the art of speech is created and revealed. The realization of different and interconnected contexts of studying a literary work is an important methodological condition for successful teaching of Ukrainian literature in general secondary education institutions.

²⁰ Bakhtin M. M. (1975) *Voprosy literatury i estetiki: issledovaniya raznykh let* [Questions of literature and aesthetics: studies of different years]. Moscow : Khudozhestvennaya Literatura. P. 384.

2. Theoretical and methodological foundations of contextual study of works of Ukrainian literature in terms of specialized education

Methodology of contextual study of literature at the specialized level is considered as a systemically organized integrity, provided by the unity of the leading idea, conceptual approaches to its implementation, content, principles of contextual consideration of literary work, optimal methods and techniques of teaching material aimed at developing subject reading and key competencies of high school students who have chosen the specialized level of studying Ukrainian literature.

The method of contextual study of a literary work at the specialized level is developed taking into account specific principles of teaching that determine the content and conditions of its successful implementation – the principle of differentiation of learning, the principle of integration of content and forms of literary education with a wide range of related knowledge and skills.

The principle of differentiation of education provides for mandatory consideration of the conditioned choice of high school students philological specialty of education in accordance with their personal subject orientations and life plans, as well as consideration of individual abilities and interests of students who tend to study humanities, including Ukrainian literature and show the interest in works of fiction, high intellectual level and creative abilities, developed figurative thinking and emotionality, rich vocabulary, a variety of artistic tastes (music, painting, theater, cinema, etc.).

We distinguish the principle of integration of the content and forms of literary education with a wide range of related knowledge and skills, based on the general connection and interaction of all phenomena of the objective world, including nature and society, specific man and humanity. Therefore, it is impossible to deeply know one work in a local format without typological connections with other phenomena of life: literary, artistic, socio-cultural, etc.

The principle of contextual study of literature includes the involvement at all stages of the literary work of the widest range of contexts (historical, biographical, philosophical and cultural, literary, artistic), which will effectively contribute to a deep understanding of the artistically depicted and expressed in a particular literature.

The content of the methodology of contextual study of literature in the system of elective courses are works of Ukrainian and foreign literature, genre-thematically complement the recommended current curricula in Ukrainian and foreign literature, as well as information on the history and theory of literature, literary criticism and top works of art (painting, music, architecture, cinema, etc.), the most acceptable for the implementation of the principle of context in the process of in-depth study at the specialized level.

The study of a literary work will be more effective if the information concerning the person of its author is used, whose biography indirectly explains the peculiarities of the content and form of a particular literary text, the *biographical context* of artistic perception of the work is actualized. *The biographical context* involves the coverage of the artist's biography in personal (character, civic position) and artistic (aesthetic, creative) aspects. Thus, the personal factor of the biographical context includes information about the conditions and features of the formation of the character of the artist, his values and civic position. An example of how the formation of the writer's personality in spite of adverse external circumstances will be especially valuable for high school students.

It is advisable to use significant facts about the artist, in particular about worldviews that will help to properly understand the character, life ideals of the writer and the reality he portrays, give students a certain example of activity and point to the relevant spiritual and moral values reproduced in the text. That is, acquainting high school students with the writer, as an extraordinary creative person, will have not only cognitive value, helping to understand what is read, but also personal. Taking into account the artistic factor of the biographical context focuses on the awareness of the factors under the influence of which the aesthetic

ideal of the future artist and the artistic world of his works were formed. Coverage of the biographical context in the artistic aspect is not limited to the preparatory stage of the study of a literary work, but occurs throughout its elaboration, the monographic theme in general. Involvement of such a context is methodically conditioned at the final stage of consideration of a literary work, which is a synthesis of subject knowledge, reading skills, impressions and attitudes related to the derivation of figurative generalizations based on the read concepts. Personal evaluative judgments that determine the interpretive consciousness and reading culture of students-readers are formed as a result of many contextual influences on their spiritual world.

Students-readers' understanding of the topic, issues and ideological orientation of a literary work will become clearer if parallels are established in time and space, which confirms the need to involve the historical context in the process of processing the work. High school students should be aware that the severity of the problem of a work of art is always determined by the relevant life conflicts, social conflicts. That is, a literary work is a kind of reflection of reality, and its characters and their behavior have life prototypes.

The practice of the historical context is expedient both at the preparatory stage for the study of a literary work and during its analysis and synthesis. The historical context, which can be perceived as a biography of a particular nation and humanity as a whole, contributes to the formation of readers' reading culture, their personal attitude to reading and worldviews.

The philosophical and cultural context is the most difficult for high school students to perceive. However, recourse to it is necessary when working on certain topics. Thus, the understanding of neo-romanticism in Ukrainian fiction, in particular on the example of modernist prose by O. Kobylanska, is possible only in the light of philosophical and ideological theories of the late nineteenth – early twentieth century: the philosophy of life of Nietzsche, the theory of evolution by A. Schopenhauer, A. Bergson, the doctrine of the subconscious of S. Freud. Immersion in the philosophical and cultural environment of the artist's work will

allow us to understand the example of the novel “Man” the origins of feminist tendencies of her work, the establishment of Nietzsche’s ideal-abstract, romantic superman who is able to resist the circumstances of life and assert itself. Therefore, it will be effective to organize the work of a microgroup of philosophers (or 4 groups – according to the number of key personalities who influenced the worldview of O. Kobylianska), who in a convenient way to represent the key positions of philosophical scholars at the turn of the century. It is also justified to hold “philosophical debates”, during which the strengths and weaknesses of worldview theories in their influence on the work of Ukrainian writers will be highlighted.

During the analysis and interpretation of the literary text, the *literary context* of the study of the work is actualized, which is expressed at the final stage of its elaboration. The literary context gives the process of learning systemicity and consistency, provides depth of comprehension of subject knowledge by high school students. Involvement of this context involves the coverage of information of theoretical-literary, historical-literary and literary-critical nature.

We use the assertions of scholars that the literary context of the study of the work determines the use of a comparative method of explaining artistic phenomena, which is relevant when studying literature at the specialized level and certifies the scientific level of education. This method of literary criticism makes it possible to identify expressive integration processes in the verbal art (borrowing, migration and spontaneous generation of images and plots), to fill the evaluative judgments of the student-reader with world experience.

In the practice of school teaching literature at the specialized level, *the artistic context* is widely used. Its practice involves the study of the work as a text of culture, carried out by reading the meanings, images, symbols of the text, through which there is a dialogue with the author of the work, understanding the picture of his artistic world. In the process of such a dialogue, the student comprehends the values of the culture of a particular historical period and a certain historical type of consciousness, which reflects the author of the work. The

interaction of fiction, painting, music, theater and other arts is studied on the example of the life and work of writers. “The formation of students’ skills of analysis and interpretation of a literary work by means of different types of art is a process of holistic perception of the work, which involves establishing links both within the literary work and in the context of the literary process, artistic culture of a certain era. as a dialogue between the artist and the world, the reader with the artist, and through him – with a different culture, with a different being”²¹.

This approach to the study of literature at the profile level will help to deepen students’ ability to compare the specifics of the disclosure of a literary theme (or image) in different arts; will form an understanding of the role of Ukrainian literature in the world cultural context; will improve the ability to analyze and interpret literary works in interaction with various works of art.

We emphasize that the consideration of a literary work taking into account the principle of contextuality involves the deepening of high school students’ types of skills that relate to different types of context. Thus, the first type of skills (*biographical context*) involves the following actions: identification and explanation of living conditions that most influenced the formation of the future writer; depicting the circumstances under which the writer opened the way to literature; showing the evolution of the worldview and the formation of the aesthetic ideal of the artist of the word; presentation of the artist’s creative achievements and explanation of their significance.

The second type of skills (*historical context*) – the ability to explain the life of the work and its relevance in the period of writing and nowadays.

The third type of skills (*philosophical and cultural context*) – the ability to understand the influence of philosophical and cultural theories on the work of the writer and their artistic reflection in the work.

²¹ Yatsenko T. O., Shevchenko Z. O. (2012) *Khudozhnia literatura v konteksti svitovoi kultury* [Fiction in the context of world culture]. Kyiv : Pedahohichna Dumka. P. 18

The fourth type of skills (*literary context*) – the ability to reveal the cultural and literary environment of writing and functioning of the work; explain the artistic influences and borrowings visible in a literary work.

The fifth type of skills (*artistic context*) – coverage of ideological and thematic connections of a literary work with other artistic phenomena; revealing the artistic originality of the work and the skill of its author.

In the process of contextual study of a literary work, the gradual formation of these skills in students is envisaged. At all stages of the contextual study of works of Ukrainian literature there is an integration of related knowledge and generalization of ways of mental activity in students-readers. The interaction of historical, biographical, literary and cultural information effectively contributes to the formation of students' ideas about the existence of the individual and society, about the work of art and literature, which opens space for their reading and personal development.

3. Methods of contextual study of literature in the system of elective literary courses

The special course “Masterpieces of Modernism: Study of Ukrainian and Foreign Literature in the Artistic Context” (authors – T. O. Yatsenko, I. A. Tryhub), approved by the Ministry of Education and Science of Ukraine for use in general institutions, has wide opportunities for the implementation of contextual study of literature at the specialized level in secondary education²². Its content helps to acquaint students with the outstanding artistic phenomena of the modernist era, to deepen the ability to analyze and interpret modernist works of Ukrainian and foreign literature in broad context.

Approbation of the author's methodology of contextual study of literature with wide involvement of biographical, historical, philosophical-cultural, literary and artistic contexts confirmed the methodological significance of practicing the

²² Yatsenko T. O., Tryhub I. A. (2018) *Shedevry modernizmu: vyvchennia ukrainskoi i zarubizhnoi literatury u mystetskomu konteksti* [Masterpieces of modernism: the study of Ukrainian and foreign literature in an artistic context]. Ternopil : Pidruchnyky i posibnyky.

following *traditional* and *innovative types of organization of educational activities*: school lecture with elements of heuristic conversation; compilation of reference summary; expressive reading of works of art (poetic opening), heuristic conversation; advanced tasks of a literary nature; different ways of analyzing a work of art; individual and group research work (in particular, presentations in the form of an oral message or a trailer posted in the “Google Classroom”); use of the cloud environment, digital resource “Mentimeter” (creation of “word clouds”), virtual board Padlet.com; compiling a glossary; performance of written cognitive-analytical creative tasks; laboratory work on the text of a work of art; holding debates.

At the motivational and reproductive stage of the author’s methodology, the key points of organizing students’ educational activities are to clarify the level of theoretical literary training of high school students who chose to study Ukrainian literature at the profile level, to understand the context and its varieties; determining the level of basic skills to analyze a work of art taking into account its context; stimulating students ‘readers’ interest in the contextual consideration of a work of art; accumulation of subject knowledge about the context and its varieties; formation of the need to master the skills of contextual processing of the work; development of awareness of the importance of contextual study of works of Ukrainian literature for their deep comprehension.

We specify what is indicated on the example of the introductory lesson according to the author’s method. Updating the knowledge of high school students in the introductory word, the teacher emphasizes that the contextual environment of the work of art allows to establish a connection between this work and non-textual information, which provides a level of understanding. The report should focus students’ attention on the types of contexts that are most effective in the process of considering a literary work.

For a deep understanding of each type of context, it is advisable to organize *work in microgroups*. The results of *the research work* should be presented using the capabilities of digital technologies, including *the virtual board Padlet.com*,

which houses individual message boards with text information, hyperlinks, images, attached text files, audio, video recordings needed to process the training material.

In the lesson devoted to the disclosure of the art of modernism as an artistic and aesthetic phenomenon of the turn of the century, an effective method will be a school lecture with *elements of heuristic conversation*, during which the teacher will have the opportunity to present a large amount of information material to form a holistic view of modernism. The presentation of theoretical material must be combined with different types and forms of educational activities of students.

To update the subject knowledge of high school students and identify the level of their readiness to perceive new educational information, it is advisable to use the capabilities of the digital resource “Mentimeter”. *Collective work on the creation of “word clouds”* (3–5 key concepts), one of which involves the concepts with which students associate the art of modernism (symbolism, impressionism, expressionism, neo-romanticism, futurism, suggestiveness, musicality, associativity, etc.), the other – the brightest modernist artists (S. Baudelaire, P. Verlaine, K. Monet, K. Debussy, M. Kotsiubynskyi, M. Voronyi, O. Kobylanska, etc.). This technique visualizes the general understanding of high school students of the essence of modernism as an artistic and literary phenomenon, allows the teacher to adjust the presentation of educational material and educational activities of students.

Emphasizing the importance of taking into account the principle of context in the process of processing educational material, the linguist should involve philosophical and cultural context for a deep understanding of the impact of philosophical theories of the turn of the century on the establishment of modern thinking. Thus, actualizing the knowledge of high school students about philosophical and ideological theories that had an impact on the gradual development of modernism, we emphasize the Nietzschean philosophy of life, worldview theories of A. Schopenhauer, A. Bergson, the doctrine of the subconscious of S. Freud, which will contribute to a deep understanding by high

school students of the influence of philosophical and worldview theories on the assertion of the individualistic spirit of modernist literature.

At this stage of the lesson it is optimal to conduct *group research work*, which involves the processing of information from Internet sources, which will contribute to the development of subject reading and key information and digital competence of students. Each group was asked to prepare *a report* on the philosophical and ideological theories of the late nineteenth – early twentieth century: the teachings of Nietzsche, the theories of A. Schopenhauer, A. Bergson, the doctrine of the subconscious of Freud. Such organization of work allows to individualize the educational process by independent processing of educational material by high school students, the use of convenient for them ways of perceiving information, which causes positive emotions and forms a positive motivation for contextual consideration of the work.

Involvement of *the artistic context* for the full awareness of high school students of the philosophical basis of modernist literature involves acquaintance with the masterpieces of modernist sculpture. In particular, the slide show “Sculpture – the art of the mind” (P. Picasso) prepared by an art critic will help to understand the essence of the Nietzschean superman.

The use of *artistic context*, which provides acquaintance of high school students with prominent European and domestic artistic phenomena of the modern era, will help to deepen students’ knowledge of painting, music, architecture of the modern era. Thus, a *multimedia presentation* in the form of *a virtual tour* of the art galleries of the world “Masterpieces of Modernism Painting” is appropriate, which will create an emotional background at the beginning of the lesson and promote the development of cultural competence of students. It is worth showing reproductions of the following paintings of Western European art: K. Monet “Impression. Sunrise”, “Lilac in the Sun”, O. Renoir “Dance” (Impressionism), G. Klimt “Kiss” (Symbolism); E. Munch “Scream” (Expressionism), J. Piper “Hawk, Norfolk” (neo-romanticism); L. Russolo “Manifesto of Futuristic Music” (Futurism) and Ukrainian Art: A. Manevych “Cityscape”, M. Burachek “Ovyny” (Impressionism);

O. Novakivskiyi “Dovbush – the lord of the mountains” (symbolism); S. Kolesnikov “Early Spring” (expressionism); I. Trush “Lonely Pine” (neo-romanticism).

Taking into consideration the diversity of modernist painting, after a virtual tour, practicing *the explanatory-illustrative method*, we focus students’ attention on specific works of art. Thus, in the *comment* to the painting by the Austrian artist Gustav Klimt (1862–1918) “The Kiss” it is important to point out the stylistic features of modernism and the individual manner of the artist. Note that this abstract image realistically depicts the faces, arms and legs of young people in love. The canvas is dominated by a golden tone with bright spots of wildflowers, as well as a rich pattern of clothing depicted. We emphasize that G. Klimt tries to balance the sensual impulse of man with abstract decorativism.

To draw artistic parallels (*a comparative method of explaining artistic phenomena*), we recommend to high school students to focus on the works of the artist-innovator Fedor Krychevskiyi (1879–1947), who once studied at the art studio in G. Klimt in Vienna. His composition “Love”, performed in a modernist style with elements of art nouveau (decorative-ornamental style) and Ukrainian religious painting, is marked by the noticeable influence of the Austrian symbolist artist. At the same time, the picture retains its national colouring and attracts attention with its authorial approach to revealing the philosophical content of the eternal themes of human existence.

Listening to fragments of European modernist musical works – K. Debussy, M. Ravel, R. Wagner, A. Schoenberg, O. Scriabin and Ukrainian composers – I. Stravinskyi, S. Vasylenko will help to strengthen students’ impressions of the perception of painting. *The literary context* practiced during *the school lecture* focuses on the meaningful assimilation of theoretical and literary concepts by students. To concentrate students’ attention during *the school lecture* on modernism as an artistic phenomenon of the turn of the century, it is necessary to give students a task that involves *compiling a reference synopsis of new educational material* to define theoretical and literary concepts: “artistic method”,

“artistic direction”, “literary direction”, “style trend”, “modernism”, “neo-romanticism”, “impressionism”, “expressionism”, “symbolism”, “neoclassicism”.

Awareness of the lecture material is facilitated by *a conversation on questions*, the purpose of which is to generalize the typological features of modernism.

Further organization of educational activities in the classroom involves the development of concepts related to specific artistic areas of modern art. Accordingly, this stage of the lesson can be relevant for eleventh-graders or introductory for 10th grade students. The best methods can be *a school lecture or the involvement of group work – the preparation of students-speakers of short messages about the essence of symbolism, impressionism, neo-romanticism, expressionism, futurism*. To visualize the idea of high school students about the artistic and stylistic diversity of modern art, we offer them to fill out a diagram of artistic trends.

At *the constructive stage* of the author’s methodology the attention is focused on creating pedagogical conditions for deep intellectual and emotional assimilation of students by the content of works and development of skills to analyze them taking into account biographical, historical, philosophical and cultural, literary, artistic contexts.

After the introductory review lesson on modernism as an artistic philosophy of the turn of the century, the knowledge of high school students about symbolism and its stylistic features is deepened. At the stage of updating students’ knowledge, a test of *personality-oriented homework* is carried out, the implementation of which involved the preparation of a report on a modernist work of fine, musical or theatrical art, which made a vivid emotional impression on them.

Several *individual presentations* in the form of *an oral report, a booktrailer*, etc. will help to clarify the initial aesthetic impression of students from the perception of symbolist works of various arts. It is also appropriate to place their work in *the cloud service “Google Classroom”*. Such presentations motivate students’ learning activities.

For the conscious perception of new educational material we involve the *philosophical and cultural context* in the process of studying the educational topic, in particular during the conversation we update students' knowledge of key postulates of A. Schopenhauer, F. Nietzsche, A. Bergson and Z. Freud, which became the philosophical basis of symbolism aesthetics.

During *the school lecture* it is necessary to present material about the origin and consistent development of symbolism in the Western European literary process of the second half of the XIX – early XX centuries. It is also advisable to offer students *a written analytical task* to identify specific features of symbolism as an artistic direction.

To consciously master the specifics of symbolism, it is recommended to conduct *laboratory work*, which involves comparing the creative principles proclaimed by Horace in “Epistle to the Pisons”, N. Bualo in “Poetic Art” (Songs 1, 2) (textually not studied in school literature) and P. Verlaine in “Poetic Art”, which became a kind of poetic manifestos of different artistic epochs.

Methodologically rational form of organization of further educational activity is *work in research groups*. High school students should be asked to analyze the requirements of P. Verlaine for a work of art, arguing their views with quotes from his poetic manifesto.

For the *advanced homework*, students need to independently study and analyze the poem of the Ukrainian symbolist poet M. Voronyi “Beauty!”, which became a kind of poetic manifesto of symbolism in Ukrainian literature.

It is methodically expedient to conduct *a group work*. The search group of students is given the task to prepare a report on the life and creative path of the artist. Performing such a task involves students discovering the ability to work in various search engines to obtain information of an educational nature, which will undoubtedly contribute to the development of key information and digital competence.

The second group of students are reciters who have the task of clearly reading the poetry of M. Voronyi and S. Baudelaire. In the process of reciting

poems, conditions are created to encourage students to convey personal impressions of works of symbolism and demonstrate their subjective perception of them, to show interest in the work of art as a phenomenon of art, which is a specific “tool” of knowledge of the world and self.

The students’ *independent work* on the texts of works of art by foreign and Ukrainian poets contributes to a meaningful understanding of the specific features of symbolism. High school students are recommended to choose for independent work one or more poems by P. Verlaine, A. Rimbaud, C. Mallarmé, M. Maeterlinck, O. Block, M. Voronyi, Oleksandr Oles.

At the final stage of the lesson it is necessary to involve *the artistic context* for a holistic understanding of the educational material. One of the following reproductions should be chosen for consideration: G. Klimt’s paintings “The Kiss”, P. de Chavanne’s “Sacred Grove”, “Rest”, O. Redon’s “Spherical Eye”, “Winged Head over the Waters”, A. Böcklin’s “Island of the Dead”, F. von Stuck “Sin”, “Lucifer”, V. Borysov-Musatov “Daphnis and Chloe”, “Reservoir”, O. Novakovskiy’s “Dovbush – the lord of the mountains”, “Chrysanthemums”, “Azalea”, “Music of flowers”, M. Zhuk’s “Girl in an armchair”, “Female portrait”, M. Bashkirtseva’s “Rain umbrella”. Ideological and artistic analysis of one of the paintings, conducted by a teacher or one of the trained students, will contribute to a deep understanding by high school students of the aesthetics of symbolism.

In the process of studying the thematic program block “Impressionism in the world artistic context” we pay attention to the historical conditions under which this artistic direction (*historical context*), as well as worldview theories embodied in impressionist works of art (*philosophical and cultural context*). We widely involve *the artistic context*, in particular, the teacher directs high school students to Internet sites that provide information about the work of prominent European and Ukrainian impressionist artists and the stylistic aesthetics of Impressionism in works of various arts. In addition, to achieve the effectiveness of the study of the program theme of the special course, it is advisable to place the links to their own methodological work on the art of Impressionism in the “cloud”. Students have the

opportunity to share their initial impressions of impressionistic works of various arts on their pages in the cloud and emphasize their high artistic significance. General theoretical material about Impressionism as an artistic direction of modernism, presented by students during a review lecture and in a cloudy environment, is the basis for their deep perception of the program theme “Impressionism in Painting”. In the process of studying the work of French and Ukrainian impressionist artists C. Monet and M. Bercos, we turn to *the biographical context*: the teacher will advise students to fill the general thematic online folder with the necessary educational information about the life of artists, their creative work, and recommend leaving calls to specific online sources about the art of impressionism.

Working in a cloud environment provides the prospect of organizing a chat on social networks, in which high school students will have the opportunity to express their personal impressions of the works of prominent impressionist artists.

We recommend compiling a virtual gallery of impressionist artists during a special course using a cloud environment. Thus, in the process of analysis and interpretation of works by C. Monet and M. Bercos in the context of the aesthetics of Impressionism, it is advisable to offer students creative tasks to establish correspondences between motifs, themes, images and techniques of French and Ukrainian masters of Impressionist painting. For contextual consideration, it is necessary to focus on such works as “Poppies” (“Poppies in Argenteuil”) by C. Monet and M. Bercos “June. Poppies bloom”, “Poppies bloom”. This organization of educational activities contributes to the development of key cultural competence of high school students and the achievement of emotional and value results of their educational and cognitive activities – awareness of the importance of the works of C. Monet and M. Bercos for the development of national and world painting.

Elaboration of the program topics “Impressionism in Ukrainian literature” and “Impressionism in foreign literature” involves the practice of ICT as an effective factor in the development of high school students’ ability to analyze and

interpret works of art in the context of the stylistic aesthetics of Impressionism. In the process of studying the etude “Apple Blossom” by M. Kotsiubynskyi we actualize *the literary context*, namely we offer students creative tasks that outline the palette of impressionistic images of the work: the symbolic image of the daughter as a torn apple blossom; mosaic of visual, sound, sensory images.

Students can publish the results on their own pages in a cloud space in the form of booklets and newsletters (created in the “Publisher” program), multimedia presentations (“PowerPoint” program), passports of literary characters, video clips, blogs of literary characters and more. To follow the reflexive reproduction of the suggestive thoughts of the Impressionist artist in the cycle of their poems in prose “From the Depths”: “Clouds”, “Fatigue”, “Lonely”, “Dream” the use of “INSERT” will help, including selection of musical fragments of Impressionist composers and creation of audio accompaniment, consonant with the content of modernist works of M. Kotsiubynskyi. This methodical organization of the lesson allows high school students to deeply comprehend the work of writers in the context of world art, to realize the importance of inalienable spiritual and aesthetic values, will contribute to the formation of a competent student-readers.

CONCLUSIONS

To test the effectiveness of the author’s methodology, the criteria and indicators of students’ skills of contextual study of a work of art at the specialized level are defined: *gnostic* (with indicators: knowledge of context as a category of work of art, types of context; understanding the influence of context on the work of the writer in general and writing a specific work of art; *operating* (with indicators: the ability to independently determine the types of contexts in a literary work; the ability to analyze a literary work in broad contextual connections); *productive* (with indicators: ability to interpret a work of art taking into account the contextual environment; ability to realize the importance of broad contextual connections for deep understanding of the ideological and artistic content of the work and the significance of the writer’s work in the national and world literary process).

According to the criteria, the levels of formation of high school students' skills of contextual study of a work of art are determined.

According to the results of the author's method, it was found that high school students have significant positive changes in the levels of skills of contextual study of the work of art: the high level increased from 18.5% to 32.5%; sufficient decreased from 48.5% to 38.5%, the average increased from 28% to 29%; elementary level is not recorded.

The results of the implementation of the method of contextual study of Ukrainian literature in the system of elective courses in the educational process of general secondary education confirmed its innovativeness and practical significance. Students are aware of the specifics of literature as an art form, and Ukrainian literature as an integral part of world art culture; a meaningful understanding of the key stages and phenomena of the national literary process in the context of the world, the basic facts of the lives of outstanding writers as a factor in a deep understanding of their work; high level of formation of interpretive skills of contextual consideration of a work of art, evaluation of the author's position and ways of its expression, thoughtful use of theoretical and literary concepts when working on the text of a work of art; students demonstrated expressive skills in creating creative works of various genres; ability to rationally use the acquired subject knowledge and skills in new educational and life situations. The author's method of contextual consideration of works contributes to the education of respect for world and national cultural heritage, the development of subject (reading) and key competencies of high school students.

SUMMARY

The problem of contextual study of literary works in the system of elective courses at the profile level is considered. The essence of contextual consideration of literary works in the conditions of specialization of school literary education as a form of organization of educational activity of high school students is revealed. Based on the analysis of scientific works, the literary aspect of the problem of

contextual study of works of art is highlighted. The most methodologically optimal types of contexts in the process of teaching Ukrainian literature at the high level are singled out. The essence of historical, biographical, philosophical and cultural, literary and artistic contexts is revealed. The essence of the methodology of contextual study of literature at the profile level is substantiated. The essence of the methodology of contextual study of literature at the profile level is substantiated. Emphasis is placed on taking into account the specific principles of teaching that led to the successful implementation of the author's methodology – the principle of differentiation of learning, the principle of integrating the content and forms of literary education with a wide range of related knowledge and skills and the principle of context. On the example of the special course “Masterpieces of Modernism: Study of Ukrainian and Foreign Literature in the Artistic Context” fragments of the tested methodology of contextual study of works of literature in the system of elective courses at the profile level are presented, which was also implemented in the following interrelated stages: motivational-reproductive, constructive, creative.

The effectiveness of such methods, techniques and types of educational activities as a school lecture with elements of heuristic conversation is demonstrated; compilation of reference summary; expressive reading of works of art (poetic opening), heuristic conversation; advanced tasks of a literary nature; different ways of analyzing a work of art; individual and group research work (in particular, presentations in the form of an oral message or a booktrailer posted in the Google Classroom); use of the cloud environment, digital resource “Mentimeter” (creation of “word clouds”), virtual board Padlet.com; compiling a glossary; performance of written cognitive-analytical creative tasks; laboratory work on the text of a work of art; holding debates; preparation of multimedia presentations, virtual tours, creation of educational projects, etc. It is emphasized that the proposed method of contextual study of literary works in the system of elective courses at the profile level contributes to a deep understanding of students of the specifics of literature as an art form, and Ukrainian literature as an integral

part of world art culture; meaningful understanding of the key stages and phenomena of the national literary process in the context of the world; increasing the level of formation of skills of contextual study of a work of art.

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