

CHARACTERISTICS OF MODULAR TEACHING TECHNOLOGY AND ITS USE IN TEACHING LITERATURE

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Annotation: This work analyzes the possibilities of using modular teaching technology based on the lamb-drawing episode in The Little Prince. It emphasizes students' return to the text, understanding the symbolic meaning through the episode, as well as differences in perception between children and adults. Through modules, students develop creative thinking, reasoning, and the ability to draw conclusions based on life experience. Furthermore, students are guided to form moral qualities by analyzing characters, symbols, and the text in literature lessons.

Keywords: Little Prince, lamb, symbolic meaning, modular teaching, creative thinking, student activity, text analysis, children and adults' worldview, literature lessons, moral education.

A module (derived from the Latin word modulus, meaning part, piece, block) represents the structural units that make up a pedagogical technology. Modular teaching consists of the smallest types of learning activities and various combinations of these units. Here, the smallest type of activity is considered the smallest module, and other modules are defined according to how many smaller modules they include. In the field of literature teaching, modular teaching technology refers to designing the literary education process based on modules. Each module has its own specific content and sphere of influence. When modular teaching technology is applied in literature lessons, the studied topic is divided into logically complete parts – modules. Each part is transformed into special tasks that students can work on independently. In modular teaching technology, any activity performed by students is regarded as a learning element.

- A learning element includes the following:

- theoretical and practical information related to teaching specific elements of student activity;
- information that supports the student's learning activity, as well as a set of similar objectives;
- a set of necessary materials that the student must work with;

The student's work process, assumptions, the conditions required for completing the task, and materials that monitor the degree to which the task has been completed. Before using modular teaching technology in the literary education process, the following steps are carried out:

1. creating methodological complexes that reflect the characteristics of the direction;
2. providing the teaching process with necessary didactic materials;
3. organizing the teaching practice correctly from theoretical-methodical and practical-organizational perspectives.

The modular technology of teaching literature is planned and implemented in accordance with established pedagogical principles. These include motivation (the learner's internal desire for knowledge), modularity, problem-based learning, cooperation, subject – subject relations, didactic games, audio-visual tools, and others. When working on a literary text using modular teaching technology, the following sequence is followed:

- creating the necessary conditions for modular teaching;
- determining the goals and content of the module;
- separating theoretical and practical information;
- planning the teaching process;
- preparing educational and didactic materials, technical means;
- organizing practical activities;
- reinforcing necessary theoretical knowledge;
- assessing students' theoretical and practical knowledge;
- evaluating acquired knowledge, skills, competencies, and personal qualities.

Creating the right conditions for modular teaching in literature lessons means preparing students mentally and emotionally for the lesson. Additionally, it involves adapting the required conditions and learning materials to the situation. When determining the content of a module, priority is given to preparing learning materials aimed at achieving the main goal of literary education – forming a spiritually mature generation. The results obtained after working with modules, that is, the knowledge, skills, competencies, and personal qualities acquired by the student, show the extent to which this goal has been achieved. The clearer the goal of any teaching technology, including literary education based on state standards, the easier it becomes to build effective modules. At this stage, the most important tasks include distinguishing essential content from non-essential material, generalizing the aspects of a literary work that touch the learner's heart and leave a positive impression, connecting them to the learner's own life, and defining the nature of teacher-student relations. Although in the excerpt there are such sentences as: "The pictures were drawn by the author himself," "Here is that picture," "Here is what I drew," "I drew this picture for him" (this naturally raises objections in a perceptive student. In order to avoid discouraging the learner, this inconsistency must be corrected in the next edition). The teacher should find each of these illustrations on the Internet and turn them into separate modules. When the text of any work is being read aloud by the teacher, it is recommended that students also follow the text in their textbooks at the same time. This method, first of all, helps students acquire the skill of expressive reading by listening; and while reading along themselves, they try not to fall behind the teacher, thus gradually developing fast-reading skills as well.

After the text has been fully read, the second lesson begins with its analysis. It is known that The Little Prince has been translated into many languages of the world. In this work, Antoine de Saint-Exupéry created the image of a child from another planet – extremely sensitive, rich in imagination, and living according to sound logic. The protagonist, the Little Prince, does not understand the psychology of adults whose imagination has stiffened, who cannot distinguish good from bad or beauty from ugliness. Because they look at life only from the perspective of narrow self-interest and cannot be broad-hearted, adults fail to understand one another; instead of living happily, they bring

wars and destruction upon the world – something the Little Prince observes with a tone of ironic sadness. Students need support in discovering these truths expressed in the work. For this purpose, the teacher should make use of the questions and tasks prepared on the text. Unfortunately, the questions and tasks in the textbook are not sufficient for students to fully grasp the essence of the story. Therefore, the teacher must modularize noteworthy passages from the text, display them on the screen or distribute them to students working in small groups, and convert the essential ideas of each passage into questions or tasks that guide students' attention. The first question-task, which serves as the main analytical tool and is based on the content of the first module, is as follows: "Express your attitude toward the adults' reaction to the picture drawn by the protagonist, the advice they give him about studying geography, history, arithmetic, and penmanship, and the fact that this forces him to give up the bright prospects of becoming a painter."¹

Reflect on why the Little Prince specifically asked the storyteller to draw a lamb. In your opinion, what symbolic meaning does the lamb hold? To answer this question, children should refer to the text. This episode in the story serves as a module. The reason behind the Little Prince's request and the symbolic meaning of the lamb should be understood through their conversation. If children cannot figure this out, the teacher may assign this task as homework so that they continue thinking. The Little Prince's reaction when he saw the drawing of the boa constrictor and the elephant: "No, no! I don't want a snake, and I don't want an elephant either! The snake is far too dangerous, and the elephant is far too big," – this should be treated as a separate module. This task helps bring students closer to the Little Prince. Children notice that the Little Prince immediately understood and responded to the depiction in the drawing. Through this task, students are guided to reflect in this way. At this point, children's attention should be drawn to the Little Prince's comments about the drawn images. The next module reads: "After examining the drawing carefully: 'No, this lamb is far too thin,' he said. 'Draw another one. I drew a different lamb. My new friend smiled gently and kindly. 'This is not a lamb, he said. 'You can see

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for yourself, it's a ram. Look, it even has horns... I drew the lamb again. However, this drawing also did not satisfy him. 'This one is too old,' he said. 'I need a lamb that will live far away. Students should compare how easily they understand the drawings with how the Little Prince instantly analyzed them, and contrast this with how adults mistook the drawing of the boa constrictor swallowing an elephant for a hat. Students should reflect on the reasons for such differences in perception: perhaps adults, being older, cannot understand the drawing; perhaps the distance between them is too great; perhaps adults are too absorbed in life's worries and problems, drifting far from the world of children. Consider why the Little Prince frowned upon hearing that he would be given a rope to tie the lamb during the day. Based on his question, "Tie it up? Why do I need to do that?" students can form an opinion about the nature of the Little Prince. Attention should be drawn to the difference between the perspective of locals and that of the extraterrestrial boy, each acting according to their circumstances. Perhaps the Little Prince said this because his planet is very small. Perhaps it is because he does not want to interfere with the lamb's freedom. Students should draw their own conclusions and support them with reasoning. Regarding the astronomer who discovered a new planet in 1909: "At that time, the astronomer presented his remarkable discovery at an international astronomy congress, but no one responded. Note that his talk was not about language but about clothing (provide an illustration)." In 1920, the astronomer presented his discovery again. This time, he was dressed in the latest fashion, and everyone approved his talk. These two depictions should be treated as separate modules. Students should reflect on the logic of adults' decisions – their responses help reveal children's perceptions of adults. Tasks should encourage students to base their answers on their own small life experiences. The text reads: "What a strange people these adults are. They worry about things that are not worth worrying about. Children should be broad-minded and forgiving toward adults." This should be treated as a separate module. If students internalize broad-mindedness and forgiveness from childhood, there will be a guarantee that, as adults, they will be better than us. Reflect on why the Little Prince specifically asked the storyteller to draw a lamb. In your opinion, what symbolic meaning does the lamb hold? To answer this question, children should refer to the text. This episode in the story serves as a module. The reason behind the Little

Prince's request and the symbolic meaning of the lamb should be understood through their conversation. If children cannot figure this out, the teacher may assign this task as homework so that they continue thinking. Consider the Little Prince's reaction when he saw the drawing of the boa constrictor and the elephant: "No, no! I don't want a snake, and I don't want an elephant either! The snake is far too dangerous, and the elephant is far too big," – this should be treated as a separate module. This task helps bring students closer to the Little Prince. Children notice that the Little Prince immediately understood and responded to the depiction in the drawing. Through this task, students are guided to reflect in this way. At this point, children's attention should be drawn to the Little Prince's comments about the drawn images. The next module reads: "After examining the drawing carefully: "No, this lamb is far too thin," – he said. 'Draw another one. I drew a different lamb. My new friend smiled gently and kindly. This is not a lamb, he said. 'You can see for yourself, it's a ram. Look, it even has horns... I drew the lamb again. However, this drawing also did not satisfy him. 'This one is too old, he said. I need a lamb that will live far away. Students should compare how easily they understand the drawings with how the Little Prince instantly analyzed them, and contrast this with how adults mistook the drawing of the boa constrictor swallowing an elephant for a hat. Students should reflect on the reasons for such differences in perception: perhaps adults, being older, cannot understand the drawing; perhaps the distance between them is too great; perhaps adults are too absorbed in life's worries and problems, drifting far from the world of children. Consider why the Little Prince frowned upon hearing that he would be given a rope to tie the lamb during the day. Based on his question, "Tie it up? Why do I need to do that?" students can form an opinion about the nature of the Little Prince. Attention should be drawn to the difference between the perspective of locals and that of the extraterrestrial boy, each acting according to their circumstances. Perhaps the Little Prince said this because his planet is very small. Perhaps it is because he does not want to interfere with the lamb's freedom. Students should draw their own conclusions and support them with reasoning. Regarding the astronomer who discovered a new planet in 1909: "At that time, the astronomer presented his remarkable discovery at an international astronomy congress, but no one responded. Note that his talk was not about language but about clothing (provide

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