

## USE OF A FRAME MODEL IN LITERATURE CLASSES IN A HIGHER PEDAGOGICAL EDUCATIONAL INSTITUTION

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### **Annotation**

*The article is about use of a frame model in literature classes in a higher pedagogical educational institution. A model is often understood "as a mentally represented or materially realized system that displays or reproduces a complex of essential properties and parameters of an object and is capable of replacing it in the process of cognition." In pedagogical science, the essential properties of models are described: – subjectivity of the model.*

### **Key words**

*model, literature, complex of essential properties and parameters, subjectivity of the model.*

The word "model" comes from the Latin word "modelium", which means "measure, image, manner". Its original meaning was associated with the art of construction, and in almost all European languages it was used to denote an image or prototype, or a thing similar in some respect to another thing.

This word "model" was used by the ancient Greek philosophers Democritus and Epicurus, and the Italian artist and scientist Leonardo da Vinci. This word became widespread in the social sciences over a hundred years ago.

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Models are created by the subject (person) as a form of understanding the surrounding world:

– dual nature of the model. In the process of cognition, the model itself replaces the object, while retaining some important features for the researcher, and itself becomes the object of direct research;

- transformability of the model. The possibility of transformation is the most fundamental, most informative aspect of the modeling method;

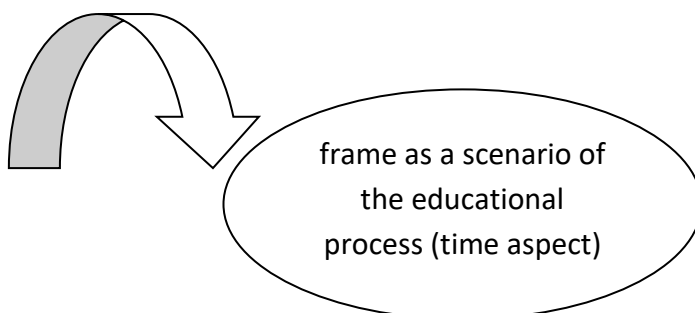
- compactness of the model. There are multi-model constructions and multi-level models; from a complex model one can move on to particular models;

- information content of the model as a means of cognition. Any model requires interpretation. In our case, we will consider the frame model that we applied in the process of studying the dramatic work of Nikolai Kolyada at the Nizami TSPU The founder of frame technology was M. Minsky, a specialist in the field of artificial intelligence.

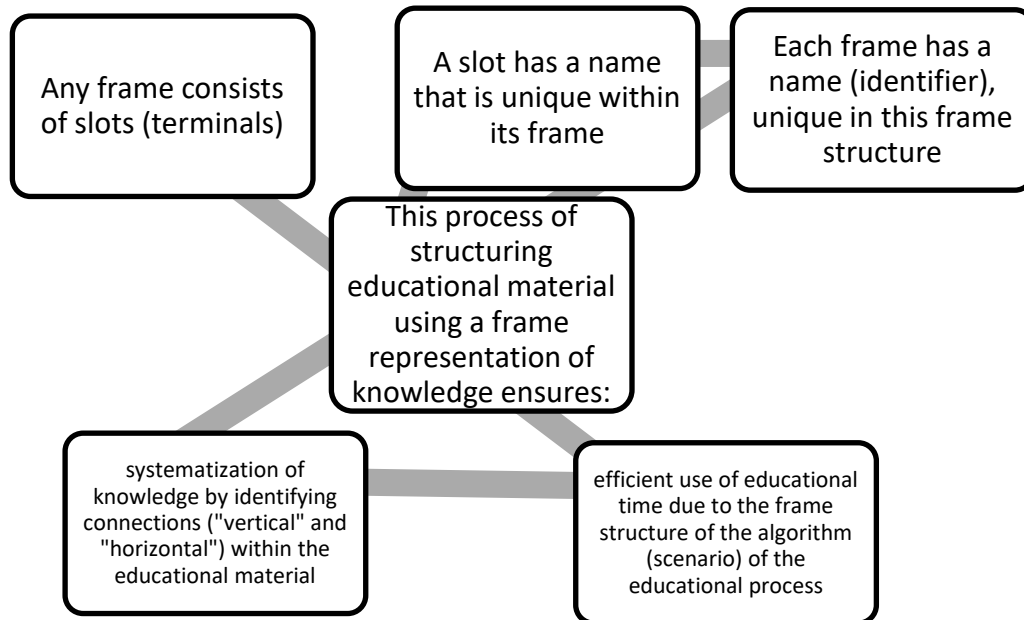
According to the scientist's concept, frame has several meanings: frame, skeleton, diagram, script, framework, frame, algorithm, model, etc. The content aspect of the frame model of teaching literature is empty windows (slots), which must be repeatedly recharged with information. Using a frame model, you can "compress," structure and systematize information in the form of tables, matrices, etc. The frame is presented as a concept or as an ordered structure of educational material (structural-content aspect).

The frame concept contains:

- ⇐ a knowledge model that is activated in a certain situation and serves to explain and predict it;
- ⇐ way of organizing educational material and study time when studying the material;
- ⇐ research topic;
- ⇐ an image presented in a sign-symbolic system (schematic, pictorial, abstract);
- ⇐ educational material that creates a "semantic field".



Frame technology ensures clarity, imagery, and compactness of educational material. We present the functional orientation of frame technology as follows:

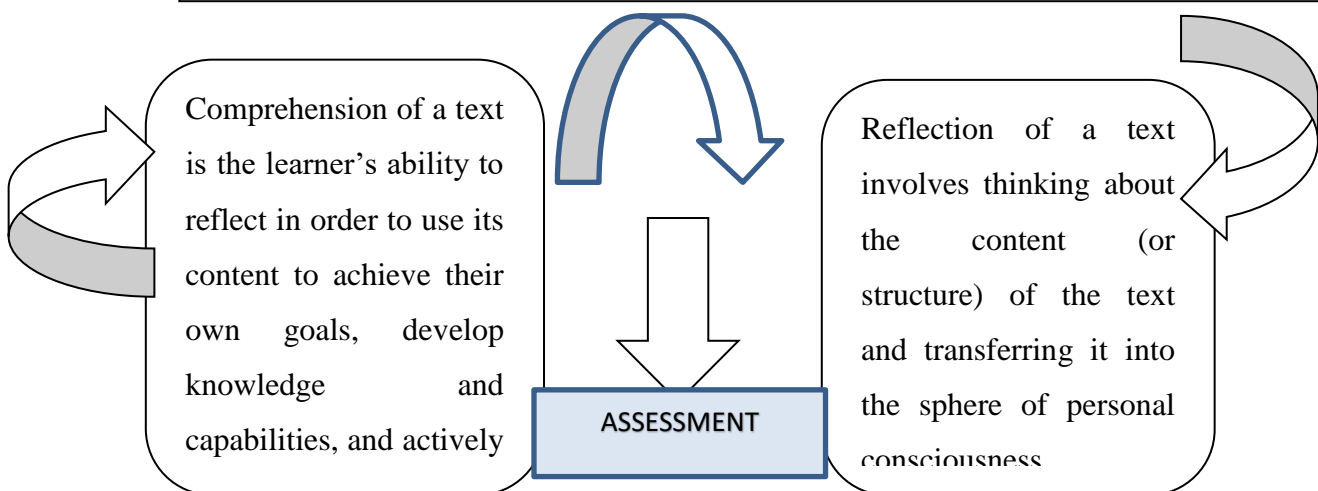


As a noun, a frame is a structural unit of various intellectual and other objects.

As a verb it means “to make a statement”, “to make plans, to imagine”.

As an adjective, it is translated “framework, having a frame at the base.”

- The literacy level of students is determined based on the following criteria:
- search and recovery of information;
  - interpretation of the text;
  - justification of conclusions;
  - reflection.



### **Methodical installation**

Let's look at the stages of working with a frame:

- 1) offer students a certain scheme;
- 2) carry out independent work with the text (search for the necessary information);
- 3) fill the slots (slot – frame element; cell);
- 4) analyze the work done (evaluation, comparison of information found, etc.);
- 5) convey the meaning of the filled slot through symbolism (creative work of the students).

Stage 1. Drawing up a diagram. Search for information on the topic “The “prodigal son” archetype in the dramaturgy of N. Kolyada.” Students associate this topic with the playwright’s iconic texts. The features of the artistic creative manner of Nikolai Kolyada’s dramaturgy are revealed: the continuation and development of traditions in Russian classical dramaturgy; the ability to express in stage words the changes taking place in the social life of a huge country.

Stage 2. Filling slots (independent work of students). First slot (initial information): Information from students about the dramatic work of N. Kolyada. Second slot (recharging information): Students’ comprehension of the traditional “Parable of the Prodigal Son” and the use of the “Cultural Code” in the plays of N. Kolyada (“Slingshot”, “Oginsky’s Polonaise”, “Persian Lilac”). Third slot (recharging information): Violation of the plot of the “cultural code” of Kolyada. In his plays, the playwright captures the artistic means of non-return, the spiritual loss of the prodigal son, his misunderstanding of the meaning and value of life, and his inability to find his way home.

Stage 3. Analysis and synthesis stage. Students, systematizing the material, conclude that the parable of the prodigal son is transformed by N. Kolyada in order to reconstruct the value coordinates of the individual and society in post-Soviet Russia. After the collapse of the country, the collapse of the economy and the destruction of former beliefs, Russians, having lost their great and glorious fatherland, suddenly felt like homeless and helpless children. In the current circumstances, the problem of restoring the system of values and home has become especially significant. The playwright uses the motives and images of the biblical parable of the prodigal son, the essence of which is caring for the spiritual growth of a person. In his works, the playwright focuses his attention on the processes of spiritual death and resurrection of a person, conducting a “rite of passage” for his heroes and characters. The formation of an independent personality of a modern

person, according to Kolyada, will become possible only if a person emerges from a state of spiritual immaturity, frees himself from dependence and subordination to various authorities, thereby gaining the ability to freely use his reason and feelings. Each new slot involves the use of methodological techniques: organizing vocabulary work, writing text in dialogue format, reading text "by role," etc. Independent work of students involves compiling a glossary based on key words presented in the dramatic works of N. Kolyada.

The use of the frame technology model in literature classes at a higher educational institution makes it possible to transform learning into self-study, develop the ability of students to select the main thing in the flow of information, find connections and structure the information received in the system.

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