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**READING COMPETENCE OF STUDENTS AND TECHNOLOGIES FOR ITS DEVELOPMENT
IN LITERARY EDUCATION**

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Abstract

The need to study the development of the reading competence in literary education stems from the realities of the educational environment of the Republic of Sakha (Yakutia) – the largest territorial subject of the Russian Federation. Yakutia is characterized by the significant influence of bilingualism, poor quality of Internet services, difficulties in providing students with recently published books and other particularities that influence the development of a competent reader. This issue is also actualized by the global trends in children's and adults' reading that make the professional pedagogical community look for new teaching technologies that can foster a person's reading competence. The content analysis of research publications on the topic of reading and reading interests of students from the regional school system, as well as the best teaching practices, have made it possible to conclude that there is a need for targeted methodological influence on the reading competence of school and university students who are future literature teachers responsible for developing readers in literary education.

Keywords

Reading – Students – Educational technologies – Literary education – Literature lesson

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Introduction

Reading has always held a special place in the spiritual life of Russian society, the writer's purpose was lofty and the message "A book is a manual of life" determined the importance of literature in the system of education and the cultural sphere. Russia was considered "the most reading country in the world" and at school, literature was traditionally one of the most important subjects. However, at the turn of the 20th century, the professional pedagogical society faced the global problem of young people's decreasing interest in thoughtful, conscious and analytical recreational reading and inclination of the new digital generation of readers towards business-like, quick and superficial reading that corresponds to today's school and university students' clip thinking. Russian and foreign experts are concerned that this situation causes the loss of cultural bonds that unite the society, a decrease in reading culture and general culture, the loss of efficiency of verbal and written communication, a shift in the value system and problems with the organization of the educational process.

The issue of the competent reader compels the Russian pedagogical society to face the need for the search for the technologies of developing reading competence in young people. These technologies should conform to the requirements of the federal state educational and professional standards in higher education and the conditions of students' social adaptation and personal growth. To achieve this goal, one could address the best practices of reading organization for students at educational institutions of different levels, including general education, that direct their graduates towards further education, self-education and self-development. This approach to solving the problem of reading in students is based on the logic of developing a qualified reader in the system of continuous education where school and university are crucial parts of "lifelong reading".

For example, the pedagogue A.S. Makarenko's legacy includes detailed and carefully worded methodological guidelines on how to direct reading depending on the age, personal inclinations and the goal to develop a well-rounded personality: "Vospitatelnoe znachenie detskoj literatury" [The educational significance of children's literature], "Stil detskoj literatury" [The style of children's literature], "Vospitanie kulturnykh navykov" [The development of cultural skills], "Otvét tov. A. Boimu" [The reply to comrade A. Boim], "O detskoj literature i detskom chtenii" [On children's literature and children's reading]¹.

Reading was one of the priorities in V.A. Sukhomlinskii's pedagogical system. There was a certain "cult of the book" in the Pavlysh school: there were "quiet" rooms for young readers, numerous conferences and discussions, defense of readers' record cards. As for Sukhomlinskii, he compiled the well-known "Golden Library" – lists of recommended reading for students. The prominent pedagogue was convinced that children and teenagers should live in a world of creativity: to "cram" ready-made truths and conclusions into a student's mind without exciting their imagination is to kill the human in them, to liken them to a computer. "The replacement of thought with memory"², bright perception and observation of the essence of phenomena with memorization slows down the development of creative abilities and extinguishes the interest and the inclination towards learning and reading books. According to the pedagogue, this flaw is extremely harmful in the process of educating students through literature.

¹ A. S. Makarenko, *O detskoj literature i detskom chtenii* (Moscow: Detgiz, 1995).

² V.A. Sukhomlinskii, *Serdtsé otdayu detyam. Rozhdenie grazhdanina. Pisma k synu* (Kiev, 1985).

The following statement by Sukhomlinskii seems important and relevant, “One of the reasons for spiritual emptiness is the absence of true reading that captivates the mind and the heart, causes one to ponder on the world and oneself”³. The pedagogue understood “true reading” as creative literate reading and, first of all, the aesthetic perception of a work of fiction by students.

The history of the Russian methodology shows that scholars and leading teachers have always paid significant attention to the organization of reading in students. Modern students and teachers will find numerous interesting thoughts and recommendations that are still relevant nowadays when they get acquainted with the legacy of V.I. Vodovozov, V.Ya. Stoyunin, V.P. Ostrogorskii and Ts.P. Baltalon and with the recollections of the pedagogical activities by V.G. Belinskii, N.G. Chernyshevskii and N.A. Dobrolyubov⁴.

On the whole, there is a lot of methodological literature on extracurricular reading. Unfortunately, this abundance of sources does not contain any works on the systematic direction of extracurricular reading. The general characteristic of high school readers can be found in the works by the icons of methodology V.A. Nikolskii⁵ and Z.Ya. Rez⁶. However, it is worth noting that these characteristics need to be adjusted due to the time that has passed.

In the context of studying the phenomenon of school students' reading, S.A. Gurevich's experience is extremely valuable. The scholar created a truly unique system for directing the individual reading of high school students. The productive approaches to guiding individual reading of school students according to their tastes, inclinations and abilities, relevant forms of stimulating reading interests in students and examples of teacher-student joint activities on book promotion – in other words, examples of the pedagogy of cooperation – can be found in the book “Organizatsiya chteniya uchashchikhsya starshikh klassov” [The organization of reading for high school students]⁷. To solve the problem of developing a qualified reader, a modern pedagogue will find useful advice, recommendations and descriptions of efficient technologies and specific comments in the works by scholars specializing in the methodology of teaching literature, working in the field of extracurricular reading: N.A. Bodrova⁸ writes about studying the reader's interests; I.S. Zbarskii⁹ works on the complex approach to the issue and forward planning; N.K. Silkin¹⁰ deals with the typology of extracurricular reading lessons and the special features of analysis. The works of the following modern researchers from various parts of the Russian Federation can be helpful to a teacher of literature: E.O. Galitskikh¹¹, I.V.

³ V. A. Sukhomlinskii. Serdtse otdayu detyam. Rozhdenie grazhdanina. Pisma k syn (Kiev, 1985).

⁴ V. F. Chertov, The history of literary education in a Russian school: an anthology (Moscow: Akademiya, 1999).

⁵ V. A. Nikolskii, Metodika prepodavaniya literatury v sredney shkole (Moscow: Prosveshenie, 1971).

⁶ Z. Y. Rez, Metodika prepodavaniya literatury (Moscow: Prosveshenie, 1985).

⁷ S. A. Gurevich, Organizatsiya chteniya uchashchikhsya starshikh klassov (Moscow: Prosveshchenie, 1984).

⁸ N. A. Bodrova, Metody organizatsii i provedeniya urokov vneklassnogo chteniya v starshikh klassov sredney shkoly (Kuibyshev, 1967), 22.

⁹ I. S. Zbarskii y V. P. Polukhina, Vneklassnoye chtenie po literature (4-8 klassy) (Moscow, 1980).

¹⁰ N. K. Silkin, “Tipy i vidy urokov vneklassnogo chteniya, ikh rol v ideinom, npravstvennom, esteticheskom vospitanii starsheklassnikov”, Literatura v shkole num 3 (1978).

¹¹ E. O. Galitskikh, Chtenie s uvlecheniem: masterskie zhiznetvorchestva (Moscow: Bibliomir, 2016).

Sosnovskaya, N.I. Nikonova, S.Yu. Zalutskaya¹², V.G. Marantsman¹³, M.Ya. Mishlimovich¹⁴, V.G. Prantsova¹⁵, E.S. Romanicheva¹⁶, E.R. Yadrovskaya¹⁷ and other works where the authors take into consideration the changes in the cultural situation in the country, as well as age- and gender-related and individual characteristics of students as readers.

Methods

In the study, we utilized the methods of content analysis of scientific and methodological literature on the issues of the organization of the learning process during literature lessons in general education institutions of the Republic of Sakha (Yakutia) to develop reading competence in students. We also used the data of the pedagogical experiment, comparative analysis of the best pedagogical practices and targeted observation.

Results

The issue of reading, the development and improvement of reading competence and its solutions are quite comprehensively covered in scientific literature. The philosophic foundations of reading as a cultural phenomenon are reflected in the works by M.M. Bakhtin¹⁸, A.A. Leontev¹⁹, Yu.M. Lotman²⁰, M.K. Mamardashvili²¹ and others. The issues of developing reading culture are addressed in the works by V.A. Borodina²², N.N. Svetlovskaya²³, N.N. Smetannikova²⁴, etc. The research by I.A. Zimnyaya²⁵, I.A. Kolesnikova²⁶, A. V. Khutorskoi²⁷, etc. is dedicated to the theoretical and practical

¹² I. V. Sosnovskaya; I. Z. Sosnovskiy; N. I. Nikonova; S. Y. Zalutskaya y E. O. Galitskiy, "The potential of motivational technologies in humanities education", *Espacios* Vol: 40 num 41 (2019): 3.

¹³ V. G. Marantsman, "Chitatel i vremya", *Literature workbook. 10th form* (Moscow: Prosveshchenie, 2009).

¹⁴ M. Ya. Mishlimovich, "Chasy npravstvennogo prozreniya": uroki vneklassnogo chteniya segodnya", *Literatura v shkole* Vol 5 (2018): 19-22.

¹⁵ G. V. Prantsova y E. S. Romanicheva, *Sovremennye strategii chteniya. Teoriya i praktika. Smyslovoe chtenie i rabota s tekstom: ucheb. Posobie* (Moscow: Forum, 2017).

¹⁶ E.S. Romanicheva; A. B. Nikitina y E. A. Asonova et al. *Chitatel v igre* (Moscow: Bibliomir, 2019).

¹⁷ E.R. Yadrovskaya. *Kak vospitat chitatelya?* [How to bring up a reader?]. In: A.A. Petrov (ed). *Metodist, literaturoved, poet, istorik iskusstva*. (Saint Petersburg, 2017), 116–121.

¹⁸ M. M. Bakhtin. *Literaturno-kriticheskie stati* (Moscow. 1986).

¹⁹ A. A. Leontev, *Psikhologiya obshheniya* (Moscow: Smysl. 2000), 635.

²⁰ Yu. M. Lotman, *Kultura kak kollektivnyi intellekt i problemy iskusstvennogo razuma*. Moscow. 1977.

²¹ M. K. Mamardashvili, "Literaturnaya kritika kak akt chteniya: Vystuplenie", *Voprosy filosofii* num 2 (1984): 99-102.

²² V. A. Borodina, *Teoriya i tekhnologiya chitatelskogo razvitiya v otechestvennom bibliotekovedenii: monografiya* (Moscow: Shk. b-ka, 2006), 336.

²³ N. N. Svetlovskaya, *Piche-ool T.S. Obuchenie detei chteniyu: Prakticheskaya metodika: Uchebnoe posobie dlya studentov ped. vuzov* (Moscow: Izdatelskii tsentr «Akademiya», 2001), 288.

²⁴ N. N. Smetannikova, *Chtenie i gramotnost: Razmyshleniya v kontekste Natsionalnoi programmy podderzhki i razvitiya chteniya. Kak razorvat zamknutyi krug: podderzhka i razvitie chteniya: problemy i vozmozhnosti: nauch.-prakt. sb.* (Moscow: MCzBS, 2007), 53-61.

²⁵ I. A. Zimnyaya, *Klyuchevye kompetentnosti kak rezultativno-tselevaya osnova kompetentnostnogo podkhoda v obrazovanii* (Moscow, 2004).

²⁶ I. A. Kolesnikova, *Pedagogicheskaya prakseologiya* (Moscow: Akademiya, 2005), 256.

framework of developing competences. E.A. Orlova²⁸, E.S. Romanicheva²⁹, G.A. Tsukerman³⁰ and E.R. Yadrovskaya³¹ explored the essence and the content of the reading competence.

In Russian pedagogy, there are no clear criteria or indicators of the development level of reading competence in school students. In several works E.G. Galizina³², M.A. Mosina³³, the level of reading competence development is assessed based on only one criterium – the completeness of understanding of the text. N.N. Smetannikova characterizes reading competence as “the trait of saving what has been read, that was developed based on a person’s general culture and enables one to solve the educational-academic, social, professional and personal tasks according to the situations in the broad social interaction and the educational-professional activity”³⁴.

“Reading competence is a combination of knowledge, skills and experiences that enable one to curate, understand and organize information represented in the form of signs and letters and successfully use it for personal and common purposes” – this is how reading competence is described by the Federal state educational standard of secondary general education³⁵ that ascribes reading competence to meta-subject educational results, i.e. actions developed in (between/beyond) certain subjects.

Having analyzed the scholar’s works, we concluded that reading competence is a *personality trait*³⁶ that manifests in the willingness and the ability to actualize and transform personal experience into activity through analysis, interpretation, understanding and personal consideration of the text, operating the cultural codes and efficiently combining analytical and descriptive-emotional ways of acquiring cultural experience.

Literature classes are the basis for developing reading competence. “Literature as the art of verbal image is a particular way of cognizing life, an artistic model of the world that has such important differences from the purely scientific image of the world as high degree of emotional influence, metaphoricalness, polysemy, associativity and

²⁷ A. V. Khutorskoi, “Klyuchevye kompetentsii kak komponent lichnostno-orientirovannogo obrazovaniya”, Narodnoe obrazovanie num 2 (2003): 58-64.

²⁸ E. A. Orlova, Rekomendaczii po povysheniyu urovnya chitatelskoi kompetentnosti v ramkakh Natsionalnoi programmy podderzhki i razvitiya chteniya (Moscow: MCzBS, 2008). 72.

²⁹ E. S. Romanicheva; A. B. Nikitina y E. A. Asonova, Chitatel v igre (Moscow: Bibliomir, 2019).

³⁰ G. A. Tsukerman, Ocenka chitatelskoj gramotnosti: Materialy k obsuzhdeniyu (Moscow: RAO, 2010), 67.

³¹ E. R. Yadrovskaya, Kak vospitat chitatelya? Metodist, literaturoved, poët, istorik iskusstva (SPb. 2017), 116-121.

³² E. G. Galizina, Lingvodidakticheskie osobennosti formirovaniya navykov professionalno-orientirovannogo chteniya: Avtoref. Dis kand. ped. nauk. (Voronezh, 1998), 16.

³³ M. A. Mosina, Obuchenie professionalno-orientirovannomu informativnomu chteniyu-dialogu angloyazychnykh nauchno-metodicheskikh tekstov: Avtoref. dis kand. ped. nauk. (Perm, 2001), 22.

³⁴ N. N. Smetannikova, Chtenie i gramotnost: Razmyshleniya v kontekste Natsionalnoi programmy podderzhki i razvitiya chteniya. A scientific and practical collection «Kak razorvat zamknutyi krug: podderzhka i razvitie chteniya: problemy i vozmozhnosti» (Moscow: MTsBS, 2007), 53-61.

³⁵ Federalnyi gosudarstvennyi obrazovatelnyi standart srednego obshchego obrazovaniya. Utverzhden prikazom Ministerstva obrazovaniya i nauki Rossijskoi Federatsii ot 17 maya 2012 g. № 413. Available at: <http://минобрнауки.рф/документы/2365>

³⁶ N. N. Smetannikova, Chtenie i gramotnost: Razmyshleniya v kontekste Natsionalnoi programmy podderzhki i razvitiya chteniya. A scientific and practical collection «Kak razorvat zamknutyi krug: podderzhka i razvitie chteniya: problemy i vozmozhnosti» (Moscow: MTsBS, 2007), 53-61.

incompleteness that suggest active cooperation of the recipient” – this is the definition of literature that was given in the Approximate curriculum of literature that is taught throughout the Russian Federation within the framework of the second generation of educational standards³⁷. Thus, a teacher of literature faces a strategic task – to develop a qualified, creative and competent reader.

Discussion

The development of reading competence in students is of particular significance during the methodological training of teachers at the Faculty of Philology of the M.K. Ammosov North-Eastern Federal University (NEFU). For example, the concept of support and development of reading in the Republic of Sakha (Yakutia) has been developed and is implemented. From 1980 to 2019, the members of M.Ya. Mishlimovich’s unique methodological seminar, the research club “Chitatel” [The reader] and the elective course “Directing students’ reading activity in literary education” accumulated a databank of scientific and methodological materials, best pedagogical practices that proved efficient in fostering and developing reading competence in students: recommendations of books related to professional orientation of high school students and university juniors; models of lessons and practical classes; projects for literature-related celebrations; multimedia presentations with data from research into the issue of reading; readers’ reviews; questionnaires reflecting the evolution of students’ reading interests; reference schemes – summaries and charts on the modern Russian and foreign literature; methodological portraits of the best literature teachers of the region.

To achieve the goal of developing a competent reader in literary education, we developed a set of measures aimed at creating a common regional educational space “school-university”, the active participation of high school students and students in the program “Reading university”, as well as the improvement of professional training of bachelor students – future teachers of Russian and literature. Let us take a closer look at the technological aspects of this set of measures.

1. *The organization of on-the-job training for future teachers of literature.* Thus, for example, during their pedagogical training, students conduct leisure reading lessons for school students (years 5-6) under the teacher’s supervision. The topics of the lessons include: “Books from the basket”, “From an old coffer”, “From the books read by my parents”, “A book from my grandmother’s bookstand”, “Magazines forgotten in the country house”. To organize the course of lessons “Literature of the homeland”, “On my peers”, “The family home is the very beginning”, “On all creatures great and small”, “The life of wonderful people” and others for school students (years 7-8), students usually involve high school students whom they prepare. For years 9-10, students prepare and organize lessons with book recommendations on the topics “The cause you serve”, “On youth, on happiness, on love”, “The land of poetry”, “In the world of science fiction and fantasy”, “Detective stories are great!”, “The league of ours is beautiful, my friends!”, “Nature and people”. During the training, it is possible to organize reading competitions among school students “Mother, father, I – a reading family” for the best recommendation of a favorite book, book presentation, reader, book illustrator and book review and to organize literature-related celebrations and events “The night in the library” or “Day, Week, Fortnight of books”.

³⁷ V. Ya. Korovina, *Literatura. Rabochie programmy. Predmetnaya liniya uchebnikov. 5-9 klassy: posobie dlya uchitelei obsheobrazovatelnykh organizatsii* (Moscow: Prosveshenie, 2014), 6.

2. *Development of the system of creative and research-related tasks for the individual work of students – future literature teachers that are used in the methodology of teaching literature.* The key principle of this system is “bibliographical saturation” of lectures and practical classes (“hidden recommendations”). For example, students develop research projects “L.N. Tolstoy and Yakutia”, “Music and art in the writer’s life”, “A.P. Chekhov’s journey to Sakhalin”, “Philosophic motifs in the work of M.Yu. Lermontov”; put together annotated, topical lists of recommended literature; conduct surveys among school and university students; compile critical chrestomathies; create methodological portraits of the best teachers in the region; draw up individual reading trajectories.

During extracurricular work, students in cooperation with libraries organize readers’ conferences, events “Night in the library”, “Night in the dormitory”, “Reading day”, “Books about my future occupation”, “Reading, thinking, arguing...”, “Books about student life”. To create an educational environment for readers and promote books, students decorate the bookstand “Successful people read a lot”, take part in bookcrossing and organize meetings with writers and poets from the region in the literary hall. This approach makes it possible to actualize the reading competence of bachelor’s students – future literature teachers, who intend to solve the issue of reading general education institutions within the framework of the current federal standards for education.

3. *Modeling of literature lessons* aimed at developing reading competence in students. Students’ lesson models are based on the results of the content analysis of literature curricula by leading Russian methodologists V.Ya. Korovina, T.F. Kurdyumova and V.G. Marantsman³⁸. The study made it possible to identify the main classical methods and approaches for developing reading competence in literature teaching: reproductive (note-taking, working with a textbook, lectures); partly search-based (reports, talks, commentated reading, debates, acting out, essays); research-based (reviews, comparison of translations, critical reviews, texts, educational research, case solving). Let us show examples of models of extracurricular (optional) reading developed with the use of the aforementioned methodological approaches tested and actualizing reading competence in students.

The address to modern Russian prose gives rise to various opportunities for activating school students’ reading interest. The idea that S.D. Dolvatov’s story “Zona” [The Zone]³⁹ should be introduced to high school students’ reading range appeared back when his first short stories and novels were published. The preparation of the lesson was directly incentivized by the teacher’s (N.I. Nikonova) own impressions from reading the short story “Staryi petukh, zapechennyi v glině” [The old rooster baked in clay], as well as the widely debated article by V. Zharko⁴⁰ whose name defined the topic of the lesson. For the lesson, three groups of students prepare reports, expressive reading and questions to peers on the three main discussion topics. The listeners must take notes of the main talking points of the presentation. The teacher reads an excerpt from Zharko’s article and formulates the main point for discussion, “What is more important for a person – the zone inside or outside?” To answer this question, one should look at the text which will be examined in three directions: 1) the system of images; 2) the genre and poetics; 3) the author and the narrator.

³⁸ V. Ya. Korovina, T. F. Kurdyumova y V. G. Marantsman. Programmy obsheobrazovatelnykh uchrezhdenii (Moscow: Mnemozina, 2006).

³⁹ S. Dolvatov, Zona. Zapiski nadziratelya...

⁴⁰ V. Zharko, “Zona: vnutri ili snaruzhi”, Literatura – Pervoe sentyabrya Vol 48 (1996): 42-44.

The system of images in “The Zone”. At first glance, there is a clear line between prisoners and guards in the story. According to the tradition of “hard labor” literature, all criminals were deeply unhappy, repenting their sins while the guards were soulless cruel beasts. “Police-related” literature of the 20th century, on the contrary, always depicts criminals as the most corrupt and vicious and policemen as “knights without fear or reproach”.

In Dovlatov’s work, prisoners fight with sharpened rasps, eat dogs, can kill for a pack of tea, however, they strictly obey the line of authority in the camp and can only beat up a guard if he breaks the unspoken law of the camp, which happened to Alikhanov who in his spare time took the prisoners’ money that was at stake in a card game.

The reader sees a wide range of prisoners: a nameless convict, good-natured and joyful, who “pickled his wife and children in a barrel”, the robber and murderer Chichevanov who already spent 20 years in prison and only had a few hours left before he could be free, however, he commits a meaningless escape and gets another four years in prison.

There are passionate arguers Erokhin and Zamaraev who would pick on each other all the time. Their conversations are laced with subtle humor where Erokhin’s precious saying, “Life is a kaleidoscope!” is not lost or forgotten. There’s “outraged” Makeev who had 14 years of his sentence left when he fell in love with the teacher Izolda “from a distance”. One cannot read the description of their only meeting without agitation. The burglar Enin was digging a trench when he found a fragment of a teacup with a part of the pattern – a girl’s shoulder and the blue sleeve of her dress. Another prisoner dreamt of becoming a bread cutter: bread cuttings were like diamonds in the camp. He curried favor, lied, betrayed, got his dream job by hook or by crook, but the power struggle depleted his mental resources: “He was a sullen, distrustful lonely man. He looked like a party boss exhausted by heavy insecurities”⁴¹.

Kuptsov holds a special place among the prisoners. What is the essence of his conflict with Alikhanov? What feelings does Kuptsov arouse in the reader? Why? His first appearance in the story is dramatic. The repeat offender Kuptsov (also – Koval, Anagizade, Gak, Shashkov, Rozhin) stops the guard Fidel who had lost control and ordered a group of prisoners into cold water and held them there for 40 minutes under the barrel of his rifle: “In the sudden silence he said, easily turning away the barrel with his hand, “Are you on fire? I shall put you out...”⁴².

He seemed like a man going against the wind. As if the wind had chosen him to be its enemy forever. “Wherever he went. Whatever he did...” How does this “feeling of wind” manifest in subsequent meetings-conflicts between Kuptsov and Alikhanov? Students remember the episodes (which are partially read out loud, partially enumerated): the beating of Alikhanov, the conversation in the logging area which ends in Kuptsov cutting his own hand off, the failed date with the wife Tamara, the dialogue about the “Crime and punishment”.

The guards are equally colorful. What was Dovlatov’s contribution to “police-related literature”? The working dog trainer Pakhapil despises everyone around him and is

⁴¹S. Dovlatov, Zona. Zapiski nadziratelya (Saint Petersburg: Ermitazh, 1982), 17.

⁴²S. Dovlatov, Zona. Zapiski nadziratelya... 51.

burdened by his position and his favorite occupation is to drink alone in at the abandoned cemetery. The corporal Petrov, nicknamed Fidel, is stupid, ignorant and cruel, can aim a gun at his best friend if ordered while guiding him to the detention room, often gets blackout drunk, behaves abominably towards all women and his behavior is particularly abhorrent during the visit of Kuptsov's wife. The prayer that he comes up with on New Year comes completely as a surprise: "Dear God! I hope you can see this mess?! I hope you realize what armed security means?!. Please make it so that I am transferred to the Air Force. Or at least, I understand, to the construction battalion. Also please command it so that I do not drink myself to death. Trustworthy convicts have a lot of moonshine, and everything is against the moral code..."⁴³.

Thus comes the union of the comical and the tragical, the forces of the light and the dark. The inveterate drunkard captain Tokar adores the only creature that was dear to him – the dog Broshka and is very upset about her death (got eaten by prisoners). Captain Egorov who got six pairs of personalized watches for his 12 years of service as a guard falls in love with the graduate student Katya during his leave. His genuine and deep feeling does not prevent him from performing his cruel duties, being ruthless (he kills the guard dog Garun whose barking was keeping Katya from sleeping). There are lyrical, romantic overtones in Katya and Egorov's story.

A person "fully reduced to an animal state" can be happy, suffer, live. The guard and the prisoner cohabit peacefully in the camp unless they break certain rules of behavior. Of interest is the story of Mishchuk, an ex-pilot and a hapless thief. (Students retell the story briefly.) Mishchuk spent three years in the camp for stealing a roll of parachute silk, despite his good behavior, and when his friend Dima Markoni died in a crash, among the pieces of the helicopter "there was a one-pood canister of beluga caviar".

Dovlatov's prisoner is neither good nor bad, he is a human who has good and bad traits. Same for the escort and the guard. The escort and the guard can switch places. "We were very much alike and even interchangeable. Almost any prisoner would make a decent guard. Almost any guard deserved to be in prison"⁴⁴. They are all different under the pressure of the system. Which traits win in a person – light or dark – depends on the environment, the circumstances. The writer's innovation manifested in this approach as he called, "God, grant us endurance and bravery. Or even better – grant us the circumstances – the time and the place that is favorable for kindness"⁴⁵.

Then readers compare "The Zone" by Dovlatov with the works by Solzhenitsyn and Shalamov and make their conclusions. "Solzhenitsyn describes political camps. I describe criminal ones. Solzhenitsyn was a prisoner. I was a guard. According to Solzhenitsyn, the camp is hell. I believe that hell is us".⁴⁶ "A person radically changes under the influence of the circumstances. Especially in the camp... In critical circumstances, people change. Change for the better or for the worse, change from good to bad and vice versa"⁴⁷.

What inaccuracy do the readers note in Dovlatov's first comment?

⁴³S. Dovlatov, Zona. Zapiski nadziratelya... 24.

⁴⁴ S. Dovlatov, Zona. Zapiski nadziratelya... 42.

⁴⁵ S. Dovlatov, Zona. Zapiski nadziratelya... 67.

⁴⁶ S. Dovlatov, Zona. Zapiski nadziratelya... 7.

⁴⁷ S. Dovlatov, Zona. Zapiski nadziratelya... 32.

The camp is not just hell for Solzhenitsyn – Ivan Denisovich survives and overcomes the hardships due to the memories of home, whereas for Shalamov the camp is just hell. We read in a letter to the editor, “As you know, Shalamov sees his camp experience as purely negative... He was an amazing man. And still, I do not agree. Shalamov hated prison. I think it is not enough. This feeling does not mean a love for freedom. Or even hatred for tyranny... and black paint is not enough...”⁴⁸.

The genre and poetics of “The Zone”. Critics’ reviews are not united in the definition of the story’s genre which makes the observations of the leading students even more interesting. The first point of view: “The Zone is a ‘funny story’... with anguish, tears and pain”⁴⁹ or a collection of funny stories about camp life. Students remember humorous situations in the works by Gogol, Saltykov-Shchedrin, as well as the humorous novel “The Life and Extraordinary Adventures of Private Ivan Chonkin” by V. Voinovich. The literary dictionary⁵⁰ lists “an unexpected witty ending” as a necessary trait of a humorous story.

Does “The Zone” have a “witty ending”? Can it be undoubtedly called a humorous story? Students read and roleplay the episode “Alikhanov and Fidel wander in search for drinks, wake up Dzavashvili”. The subsequent fight results in the arrest of the main character Boris Alikhanov. We remember the episode where the prisoners perform the revolutionary play “The Kremlin stars” for the November holiday where Lenin is played by the hardened repeat offender and thief Turin and Dzerzhinskii is played by Tsurikov who was convicted of child molestation. One cannot help laughing when reading and hearing the lines said by Khuriev, Tsurikov, Turin and Alikhanov’s comments, but the play ends on a high note which is unexpected both for the viewers and the participants.

According to P. Vail⁵¹ and A. Genis⁵² “the vaudeville turns into high drama by the end”. As we can see, there is no revealing or witty ending. Therefore, “The Zone” is not simply a humorous story, although the plot is full of humorous situations.

Then we turn our attention to the full title of Dovlatov’s work – “The Zone (A Prison Camp Guard's Story)”. Students point out that notes, notebooks and diaries are rather common in literature (“Notes from the House of the Dead” by F.M. Dostoevsky, “Notes on the Cuff” by M.A. Bulgakov) and fairly highlight the letters to the editor which cannot be separated from the context of the story. Critics also attempted to define the genre of “The Zone” as a short story collection, comparing it to I. Babel’s “Red Cavalry”. However, Dovlatov wanted to create a long-form narrative work: “The publishers were confused by such disordered structure... Then I tried to impose ‘The Zone’ on them as a short story collection”⁵³. Is it a short story collection or a story? Most high school students believe that “The Zone” is a story and the chapters are united by the main character’s fate, moreover, other recurring characters play a prominent part in the story (Fidel, Kuptsov, Tokar, Bortashevich, the informant Aleshin). Separate chapters of the story are tied together by the “Letters to the editor” (we read out an example of such a connection).

⁴⁸ S. Dovlatov, Zona. Zapiski nadziratelya... 86.

⁴⁹ I. Sukhikh. Golos. O remesle pisatelya Dovlatova. Zvezda num 3 (1994): 180-187.

⁵⁰ V. M. Kozhevnikov Y P. A. Nikolaev, Literaturnyi entsiklopedicheskii slovar (Moscow: Sovremennaya entsiklopediya, 1987), 28.

⁵¹ P. Vail, “Brodskii o Dovlatove”, Zvezda Vol 8 (2000).

⁵² P. Vail Y A. Genis, “Iskusstvo avtoportreta”, Zvezda num 3 (1994): 177-180.

⁵³ S. Dovlatov, Zona. Zapiski nadziratelya Saint (Petersburg: Ermitazh, 1982), 7.

The American researcher K. Clark⁵⁴ found the traits of a recovered manuscript in Dovlatov's book. This opinion is based on the history of the work's creation and its fragmented structure.

The story is autobiographical, as noted by almost all researchers E.A. Tudorovskaya⁵⁵, N.M. Malygina⁵⁶, A. Genis, P. Vail⁵⁷. The latter claims that sometimes the author does not even bother to change the characters' true names. His texts are characterized by the feeling of full authenticity, photographic precision, actuality.

Thus, "The Zone" is an autobiographical story that has the traits of a humorous story, notes, epistolary genre, a discovered manuscript and a collection of stories. The story is fascinating as it is simple and brief. It might have been the most impressive thing about Dovlatov – the intuitive animalistic sense of the language and style⁵⁸: "Serezha was, first off, a remarkable stylist" (I. Brodsky). What were Dovlatov's defining stylistic traits? Which particular stylistic device did the writer invent? Is I. Efimov⁵⁹ right by calling it "literary shackles"?

All students are given cards with an excerpt from "the Zone" from the words "Many faces merged into a single shaking spot" to the words "Turning over the benches, the prisoners made for the exit". One should note the brevity, brokenness of phrase, its similarity to jazz music (no wonder, since the author was such a fan of jazz). The stylistic device invented by Dovlatov is that there should be no two words in the same phrase that begin with the same letter. Students believe that the critic Efimov is wrong as this device does not restrain or weigh down the writer.

The teacher creates a problematic situation: having listened to the group's report, compare the text on the cards and determine which critical assessment of Dovlatov's style is fair. N. Anastasev: "The writer learned to write from E. Hemingway, clearly copied him and inherited from him a combination that is uncommon in literature: a harsh syncopated style with an unexpectedly meek, totally undemonstrative lyricism"⁶⁰. Dovlatov is "the perfect American" in the Russian prose. At the same time, the author considered Pushkin's prose "the best in Russian", particularly praising "The Captain's Daughter" and "The Belkin Tales". According to I. Serman⁶¹, "Dovlatov consciously and deliberately focused on Russian classics" – on A.S. Pushkin and A.P. Chekhov.

Students read an excerpt from "The Zone" from the words "Egorov, wake up, Katya said..." to the words "And now there is also ice in the washbasin" and an excerpt from Hemingway's novel "A Farewell to Arms" from the words "You are all her dear boys..." to the words "She was crying"⁶². What common motifs are there in these excerpts? What are the similarities and differences in the writers' styles? Students name the motifs of fear and

⁵⁴K. Clark, "Dushi GULAGa (S. Dovlatov. Zona. Zapiski nadziratelya)", Zvezda Vol 3 (1994): 202-204.

⁵⁵ E. A. Tudorovskaya, Putevoditel po "Zapovendiku". Zvezda num 3 (1994) 193-200.

⁵⁶ N. M. Malygina, "Tuyremnaya povest" Sergeya Dovlatova. Russkaya slovesnost num 5 (1996): 57-62.

⁵⁷ P. Vail, "Brodskii o Dovlatove", Zvezda Vol 8 (2000).

⁵⁸ P. Vail Y A. Genis, "Iskusstvo avtoportreta", Zvezda num 3 (1994): 177-180.

⁵⁹I. Efimov, "Sergei Dovlatov kak zerkalo rossiiskogo absurda", Druzhba narodov Vol: 2 (2000).

⁶⁰ N. Anastasev, "N. Slova – moya professiya", Voprosy literatury num 1 (1995): 3-22.

⁶¹ I. Serman, "Grazhdanin dvukh mirov", Zvezda num 3 (1994): 192.

⁶² E. Hemingway, Izbrannyye proizvedeniya (Moscow: Panorama, 1993), 103-104.

loneliness, not being protected from the world, note the same name of the main characters – Katya/Catherine, the deep lyrical subtext of the dialogues, the dramatic nature of the situations is somewhat hidden in the subtext. However, this is also Chekhov's influence.

Therefore, one could say that the traditions of Russian and American literature merged in Dovlatov's work.

The author and the narrator. Prepared students retell the main events of Boris Alikhanov's life before the camp, note that they almost fully match the writer's biography and try to understand what his position in the camp is. "I saw cruelty as senseless as poetry, violence as common as dampness. I saw a man who had been completely reduced to an animal state. I saw what he could be gladdened by. And it seemed to me that my eyes opened"⁶³.

What does this epiphany lead to? How does Alikhanov behave among prison guards and prisoners? Students recall episodes in the barracks, conversations with Kuptsov, night walks through the zone, attempts to overcome their fear, the participation in a disgusting drunk orgy and a fight. Why, having started the narrative in the first person, does the author quietly "remove" the narrator by the end? We have already noted the closeness of the author and the narrator on the main milestones of life. Obviously, in this way, the writer shows the reader that the author and the narrator are the same person.

What well-known literary character does Boris Alikhanov remind us of? Kirill Lyutov from "Red Cavalry" – like in Babel's work, there are motifs of violence and fear, "inseparability and non-convergence" of the main characters with other people, the heightened artistic perception of life.

Thus, what helped Alikhanov persevere and not break? A rich personality, bright memories, an awakening writing talent. Expressive reading of the text beginning from "Something unclear was happening to Alikhanov" to the words "and seemingly waited for him to do something"⁶⁴.

Students answer the main question of the lesson of optional reading, "Is the zone inside or outside?" What meaning does the author embed into the title of the story? There are two central images – symbols in the story. Chebyu is a village of settlers who were released but did not know how to live freely. Let us remember the explanation of Chichevanov's meaningless escape given by captain Prishchepa, "Chichevanov spent twenty years in prison. He was used to it... Outside the gate, there was nothing for him. He was mortified of freedom and suffocated like a fish..."⁶⁵.

Another generalized symbol – the zone – has several meanings in the story, it is a model of the Soviet state, the place of incarceration for offenders and, most importantly – it is a special place in the human soul, a person's inner lack of freedom. The author just as Boris Alikhanov came to the camp as a free and whole man and left shocked. The work in the zone matched the inner freedom and for the first time, he felt he was a part of a vast country (let us reread the episode "The singing of The Internationale").

⁶³S. Dovlatov, Zona. Zapiski nadziratelya... 14.

⁶⁴ S. Dovlatov, Zona. Zapiski nadziratelya... 47.

⁶⁵ S. Dovlatov, Zona. Zapiski nadziratelya... 65.

“It has been twenty years. Captain Tokar is alive... So am I. And where is the world full of fear? Where has it gone? And what is the reason for my sadness and shame?”⁶⁶. Dolvatov left the camp after his term of service was up but the camp did not fully let him go. This also is confirmed by the short story “Staryi petukh, zapechennyi v gline” [The old rooster baked in clay] that was written 11 years after his move to the USA.

The zone can be both inside and outside, and the zone inside, in the person’s soul, is always deeper and more important.

Therefore, the research activity that requires the ability to independently analyze the work and provide a summary and rationalize it and that stimulates the interest in thoughtful analytical reading is predominant in the work of developing the reading competence. The study of a text during extracurricular reading classes is based on the system of research tasks that are solved by the student independently by using additional information, actualizing their reading experience and broadening their reading horizon. The prevalent technologies during such classes can be problem-based learning, project technology, dialogue-based technologies and technologies of personal creative development. The teacher should combine traditional approaches with innovative educational technologies: the technology of critical thinking, the information and communication technologies and the technologies of learning in a digital educational environment.

Conclusion

Regular monitoring of young students’ reading interests in the Republic of Sakha (Yakutia) indicates that there is a negative trend in the change of the quality of reading which “inevitably leads to rapid cultural degradation of members of society, the decrease in their professional and general cultural competence, which, in turn, leads to the accumulation of unsolved problems in society, the increase in social tensions, conflicts”⁶⁷. The actual state of affairs related to reading, the development of the reader at school and university, is associated with objective reasons, such as:

- the rapid pace of the modern life accustoms children and teenagers to a frequent change of experiences and activities, so they prefer easy tasks that yield quick visible results, whereas reading implies concentration and requires time, effort, thoughts and feelings;

- the barrage of information from television and the internet targeting the viewer and the reader; books do not hold the first place in terms of the amount and quality of information in a school student’s system of values;

- the redistribution of spare time in the society distracts the person (who does not yet have the need for reading nor skills of reading culture) from the book and redirects their attention towards music, sport or the Internet;

⁶⁶ S. Dolvatov, Zona. Zapiski nadziratelya... 86.

⁶⁷ Kontseptsiya podderzhki i razvitiya chteniya v obrazovatelnykh uchrezhdeniyakh Respubliki Sakha (Yakutiya). Proceedings of the Russian scientific and practical conference with international participation «Strategii formirovaniya chitatelskoi kultury molodezhi v polietnicheskom obrazovatelnom prostranstve». 2-3 Oct. 2012. (Yakutsk: Izdatelskii dom SVFU, 2012).

– the literary environment in schools and universities is characterized by the enthusiasm towards large-scale events, the traditional forms of work with individual readers or small groups of extracurricular reading fans are superseded; the in-person informal exchange of opinions about the read books and the actual reading experience of individual students are not used in the education process.

At the same time, in the 21st century, even the most diligent student cannot obtain exhaustive knowledge only in one research field, for example. The idea of continuous education, self-education that is widely discussed today can be realized only by the people who can get the knowledge from books themselves and want to permanently work with books. Therefore, the issue of developing a competent reader is not purely pedagogical, it is also social. The solution involves the professional training of teaching staff who are ready to use adequate technologies of the realization of the competence-based approach in literary education – the technologies that vary in the level of application, the concepts, the management type, the organization forms, the predominant methods and other characteristics. The main common factor should be the efficiency of the process of developing a person who can successfully adapt to the global information environment, engage in balanced dialogue with the world, value words and increase their level of culture.

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