

INTERACTIVE TECHNIQUES FOR UNDERSTANDING AND INTERPRETING FICTION NARRATIVE TEXT BY STUDENTS IN PRIMARY EDUCATION

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Abstract. *This article comments on the synergistic interaction of related subject areas for the comprehension and interpretation of fictional narrative text by Primary School students. Methodological solutions illustrate possible options that can be used in pedagogical practice. The practical-applied aspect is based on a theoretical foundation related to the understanding that fiction narrative text has general and specific characteristics that determine the application of appropriate teaching techniques to students in the 1st-4th grade stage.*

Key words: *fiction narrative text, specificity, interactive techniques, comprehension, interpretation, primary educational stage*

1. INTRODUCTION

The modern requirements of education in Bulgaria bring to the forefront of teaching constructivist technologies, based on the understanding that in the process of cognitive activity of Primary School students with a text, in particular with literary fiction text, it is necessary to apply those methods, techniques and means that will sufficiently ensure its understanding and interpretation. The thesis that the literary text possesses the quality of textuality, as a general characteristic of the text, but at the same time, as a linguistic text, specific characteristics such as linearity, coherence, grammaticality, in formativeness, comprehensiveness, completeness. In addition to what has been said so far, it should be added that an artistic text is a reflection of an objective reality, re-created by the author, who expresses his emotional attitude and conceptual-aesthetic experience towards human

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life and relationships through re-created images and events, in accordance with a certain conception, by specific linguistic means. In communicating with the text of the work of art through the author, the reader or listener perceives, feels, experiences, derives and evaluates the meanings embedded in it, according to their life, cultural, aesthetic and professional experience. The artistic text is a system with its own structure, unity of content and form. Its main function is aesthetic.

The specificity of the artistic text, its understanding and interpretation determines the synergetic interaction of related arts and subject areas – literature, fine arts, music. In this way, the literary text becomes a tool for experience, cognition, aesthetic enjoyment, and it is also a way of applying concrete solutions to a particular life situation, which Primary school students have insight into by listening to it, reading it, perceiving it and making sense of it in the context of the classroom activity.

The synthesis of related arts when working with a literary text in school at the 1st-4th grade stage (7-11 years old students) implies such receptive activity of students that through the complex impact of auditory and visual images is addressed to their immediate emotionality, spontaneity, sensuality and artistry so that students perceive and make sense of specific information. Not only that, the goal is to realize a productive impact that will enrich their life experience.

The mainstay of understanding and interpreting a literary text at the primary stage is its genre. Elements common to all genres, such as theme, idea, plot, composition, problems, literary character, and artistic language, are both a possible basis for differentiation and a field of cross-curricular interaction from related fields.

2. NARRATIVE LITERARY TEXTS

Narrative literary texts are present in the largest volume in the curriculum for the 1st-4th grade stage. This is understandable given the age characteristics and psychological peculiarities of young learners. The epic genre includes novel, short story and author's tale.

The following characteristics of narrative literary texts are important for applying appropriate techniques for understanding and interpreting them:

Storyline. A plot is a series of events with characters, events organized temporally or causally through a system of events. Understanding plot involves identifying the connections between its beginning, development, and end. The term “plot” is not introduced in the Grades 1-4 stage, but it is appropriate to comment on how events are ordered in the text. Plot in the primary stage is studied as a series of episodes. An episode is part of a literary text in which an incident involving a particular character is depicted.

Organization of the event order. The composition of the plot is understood as the temporal sequence of the episodes and the causal (cause-and-effect) relationships between them. The chronology is optional – flashbacks are possible, for example. The composition of narrative texts also includes non-plot elements – description of natural pictures; lyrical, philosophical digressions. Such elements are absent in the folktale. Composition refers to the form of the literary work, but it is also related to the content, because the arrangement of the content affects its meaning.

Time space. In narrative literary texts, the time of events is in the past, but through the narrator's witnessing position, the reader perceives it as happening now. The plot, the characters are set in a particular space and time. Time and space in narrative texts are

detailed; this is the so-called chronotope or the space-time in which the event exists, which may be fictional or interpreted. Clarifying the chronotope requires specification – when and where the event happened /time and place of action/ - the duration of incidents and events and the space of action within them.

Narrator. The narrator is not always non-identical with the author and is not introduced like the other characters. The narrator usually has no name and is not a participant in the events – he registers them, connects them, introduces and evaluates the characters, so he is said to play a structuring, meaning-bearing and evaluative role. In the classical narrative text, dialogues, monologues are presented through his point of view, through his mediation. But there are cases where the narrator is a character like any other – with a name, with his own dreams, thoughts, and ideas. He narrates what has happened to him, the attitude of others towards him.

Persona system. It is connected to the plot and expresses the narrator's positions. It is assumed that in narrative texts there are no main, minor and episodic characters, unlike in the folktale. Each of the literary characters has its own character that interacts with the other literary characters, thus unfolding the author's design and arriving at the idea in the text. Characters are manifested not only through their speech, but through their actions, deeds and states of being, they appear in relation to everyone else. Literary characters in narrative texts are individualized, with nuances in character. Characters in folklore are a type model of human behavior – they are not individualized. The individuality of literary characters is also achieved through their speech.

Language. The narrator's speech is also individualized. The language in the narrative text approximates colloquial speech but by no means overlaps with it. Indirect speech is also present in this text. The linguistic devices used in a particular narrative text are determined by the author's intention, the theme and the imagery system. The meanings of words are clarified, unfamiliar words are explained in context using different vocabularies. The most common linguistic devices used in narrative fiction texts are tropes used to express figurative meanings such as epithet, metaphor, metonymy, simile, etc. and stylistic figures such as inversion, gradation, intonation, anaphora, epiphora, etc. contribute to the imaginative impact of the fiction. We can say that the use of words in an artistic text has a life of its own that impacts the listener/reader aesthetically.

3. METHODOLOGICAL SOLUTIONS

In this theoretical context, the paper further presents methodological solutions for the application of interactive techniques for comprehension and interpretation of narrative literary text in the primary educational stage.

Traffic Light or Students Evaluate Students

This interactive technique can be used to check how well 7-11 year olds have understood the content of the fiction text. For example: pupils are randomly or by teacher choice identified to ask questions about the content of the text. The others answer. For a correct answer, the examiners raise green, for an incorrect answer – red, and for an incomplete answer – yellow.

Aquarium

The class is divided into three groups. One group finds adjectives that describe one character, the other group finds adjectives that describe another character, and the third group comes up with synonyms for the adjectives found for the two characters. Once all three groups have completed the tasks, the whole class replaces the adjectives in the text that describe the two characters with the suggested synonyms and inferences are made as to whether the meaning of the text has changed. Finally, the teacher summarizes the correctness of the statements.

Chart of the word

This is a chart that is used to learn new concepts or recall old ones. The word is written in the middle, surrounded by the definition. It is written a synonym for the word above it, and an image that describes the word or a sentence that contains it below it.

Charade (from French – talk, chatter)

Charades is a game popular in the 17th - 18th centuries. The word once had the meaning of a secret, a riddle. In the first version of the game, the unknown word is divided into separate words. Unlike crossword puzzles, words in a charade can be different parts of speech: nouns, adjectives, verbs. In the second version of this game, each individual word or phrase has to be "acted out" with facial expressions, gestures, and the other students have to guess it. In this version it is performed with body language only.

The revived paper

After the reading of a fiction text, a discussion is held with the students. The class is divided into pairs. Each pair has to create characters out of paper. They are allowed to cut, tear, crumple, bend, fold, and crease the sheets, use tape and glue. When the paper sculptures are ready, small plays are performed based on the set text.

Discussion

The drawings are placed on the board in front of the students and the similarities and differences between them are discovered. Each student reasons his/her opinion about the illustrations. The 7-11 year olds can be given the opportunity to discover the similarities and differences between them. At the end of the task the teacher summarizes the answers.

Cluster

It is a technique or activity that requires students to suggest ideas and concepts in response to a stimulus offered by the teacher or another person. Through the cluster, a graphic organization of the material is made that allows to systematize and summarize the knowledge obtained. The cluster is used to fix the results of the thought process resulting from the deepening and reflection on a topic. In this way, students can separate for themselves the most significant concepts.

Key terms

The teacher chooses a few key words and writes them down. The task of the students is to suggest the theme uniting these words. Another option is to make up a story using the words.

Choose a word

The literary text is pre-set by the teacher, omitting certain words. The teacher shows the text with the help of multimedia and reads it. She stops at the places with the omitted words and discusses with the students which word should be chosen. After the text has been read to the end and the missing words have been filled in, the teacher reads it and the students illustrate it.

When reaching the interpretation stage, young learners should also have grasped the content of the text, so more interactive text production techniques, both oral and written, can be used in this part in order to form language and linguistic competence

Brainstorming

This is one method of stimulating group creativity. Its didactic advantages are the possibility of individual expression in a class, team or group setting. Through this method, students can express different ideas and concepts on a particular problem. For example, questions such as "Is the end of the story happy? Why? Could it be different?" allow young students to justify their opening based on the suggestions made and their relationship to the content, theme, and idea of the text.

Interactive method/technique "The three (four, five...) important things"

This method/technique can be used when summarizing information related to a literature text. With questions like "What is he like?", "Tell what qualities does he possess?" the teacher gains insight into young students' understanding, comprehension and interpretation of the imagery system from the content of a literary text.

Omitted words

The teacher has previously written on the board an extract from a literary text in which certain words have been omitted. This text is not visible to the students. During the lesson, the teacher reads the extract and then reveals the text written on the board. Students are asked to offer their own interpretations of the words omitted from the text.

The Checkered ball

Long coloured threads are needed to implement this method. The teacher begins a narrative based on the literary text that has been read and reflected upon, while slowly winding the first coloured thread into a ball. At the end of the thread, he or she passes the orb to the first student who continues the narrative. In this way the ball is passed between the pupils and with the last coloured thread the narrative must come to an end.

Film

Students are divided into groups of 4 or 6 depending on the length of the text. In each group, discuss who will illustrate what point in the fiction text. When the illustrations are ready, the sheets are glued together like a film strip. Each group presents their project to the class

Changing roles

The teacher chooses a literary text to illustrate. After reading it, discuss with the students the characters, their role, polarity, etc. The task is for the pupils to change the role and polarity of some of the characters, e.g. "The Good Wolf and the Mean Little Red Riding Hood", "The Good Wheat and the Bad Boy", etc.

On the hunt

The teacher reads a selected literary text. The class is divided into groups of 5-6. Each group has handouts, pieces of illustrated books, magazines, newspapers, glue, scissors, and a large sheet of paper to glue the images. In each group, hunters (those who choose the images), "cutters" and "tearers" are chosen. Students should prepare as many pictures as possible that can illustrate the given text. The images are then composed and glued onto the large sheet. Finally, the illustration is presented to the class.

Interactive project – essay writing (group work)

A general story with a title based on a fiction text is invented. One member of the group writes the outline of the text, the other writes the beginning of the story, several students write the body of the text and one member of the group writes the end of the story. Such a project requires more advance preparation by the teacher and the students. The teacher gives the children the points to work on in advance. In art class, children have to draw pictures on the given theme. In an after-school reading class, students read other parts of the novel to expand their worldview. Students work independently on the creation of the text. In class, they coordinate and summarize what they have written. With the help of the teacher, "assemble" the composition. The group presents the text to the class in a way they have chosen together (role reading, selective reading, dramatization, etc.).

For their part, young learners should be very familiar with the content of the source text, have rules for working in a group, and be able to accurately perform the task given to them.

4. CONCLUSION

For the interpretation of a literary text in the 1st-4th grade stage (7-11 years old students), the theatrical forms and genres applied are also important. Dramatization has a wide application in teaching. In the process of dramatizing a literary text, 7-11-year-olds also develop as active readers who perceive, understand and reinterpret it according to the pedagogical tasks set. What are the main methodological requirements in the realization of dramatization of a literary narrative text?

In creating the future composition of the dramatization, it is imperative to preserve the main authorial storyline. Through it the initial event, the main event, the final event (the conflict, the climax and the finale) of the dramatic action are revealed. The application of dramatization in the literature lesson helps to dramatize the genre, where the literary text of the literary work allows for the revelation of its visuality through the playful moment of re-creating images of characters as well as their inner world. In this sense, dramatization has a more creative character compared to other methods applied in the course of the lesson in order to interpret a literary text.

The application of interactive techniques in primary school lessons is a possible option for the understanding and interpretation of narrative fiction text by young students

and for the realization of cross-curricular connections between related arts and subject areas. Depending on the objectives, the composition of the class, and the individual abilities of the children, the application of interactive techniques in teaching can be combined with traditional and digital technologies, which can provide better conditions for the realization of the standards set in the teaching documentation.

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INTERAKTIVNE TEHNIKE ZA RAZUMEVANJE I TUMAČENJE FIKTIVNOG NARATIVNOG TEKSTA OD STRANE UČENIKA U POČETNOJ NASTAVI

U radu se daje uvid u sinergijsku interakciju srodnih predmetnih oblasti za razumevanje i tumačenje fiktivnog narativnog teksta od strane učenika od I do IV razreda osnovne škole. Korišćena metodološka rešenja ilustruju moguće opcije koje se mogu primeniti u pedagoškoj praksi. Praktično-primenjeni aspekt korišćen u određivanju mogućih opcija bazira se na teorijskom utemeljenju koje je povezano sa shvatanjem da fiktivni književni narativni tekst ima opšte i specifične karakteristike koje determinišu primenu odgovarajućih nastavnih tehnika u radu sa učenicima od I do IV razreda osnovne škole.

Ključne reči: *fiktivni narativni tekst, interaktivne tehnike, razumevanje, tumačenje, početna nastava*