

## LITERARY DISCOURSE IN FOREIGN LANGUAGE TEACHING

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**Abstract.** The article deals with the issue of students' communicative competence formation through teaching literary discourse at foreign languages departments of pedagogical university. Special attention is paid to the discourse competence as a constituent of the communicative competence.

The aim of the work is to consider literary discourse as a unit of communication and suggest a methodological model for discourse competence formation on the base of specific tasks.

The results of the research can be formulated as follows.

Literary discourse, as an act of communication between the creator of the text and the reader, is a communicative unit around which the educational process is organized. The article emphasizes that students' discourse competence depends on the students' ability to interpret literary discourse. For successful interpretation of literary discourse students acquire certain discursive skills. The article specifies discursive skills taking into account mental-communicative nature of literary discourse and suggests relevant conditions for development of these skills.

Discursive skills are developed gradually through the tasks affecting the activation of learners' thinking processes: from the level of knowledge to the level of evaluation (according to B. Bloom's taxonomy). The communicative interaction "author – addressee" is shifted from one situation to another due to the tasks to perform cognitive actions of different levels. Level 1 – perception of the author's intention is through the tasks for structural and syntactic analysis of the text, analysis of the lexical level of the

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text, means of contact with the reader, prediction of the author's intentions. Level 2 – understanding of the author's intentions is through the author's (characters', reader's) questions and their answers. Level 3 – application of the information is through using it in new situations related to the reader's experience. Level 4 – analysis of the information is through analysis of the causes of the characters' actions and their consequences, assessment of what is happening by the author and the reader. Level 5 – Synthesis of the information is through the creation of new texts on behalf of the author or a character in various text forms. Level 6 – evaluation of the literary discourse. It is based on designed assessment criteria which are classified into 6 groups: the formal side of the discourse, content, characters, effect of the literary discourse, language means, and author-reader interaction.

The important role of elective courses aimed at interpreting literary discourse for high schools as well as for senior profile schools is stressed.

### **Introduction**

Introduction of the notion “literary discourse” as a specific type of discourse into linguistic studies changes the approaches to the work with an authentic literary text the material of which serves as a means of communicative competence formation in training students of foreign language specialties. In this context we pay special attention to discursive competence which is a constituent of the communicative competence and is considered as an objective of teaching and preparing foreign languages' teachers. In organization of work targeted at formation of discursive competence based on literary discourse a crucial point is the statement that literary discourse is “an interactive process and a result of mental-communicative interaction which is implemented with support on a literary text” [12, p. 55]. It allows a new glance at the process of organizing our work with literary texts.

Analysis of literature on this topic shows that the methodological aspect of forming discursive competence while working with authentic literary discourse remains insufficiently studied. Taking into account the immense potential of literary discourse as a means to form communicative competence, it is of current interest to determine methodological basis and didactic conditions for organization of work with literary discourse on language faculties in training foreign language teachers.

**The aim** of the present work is consideration of literary discourse as a means of forming communicative competence in students while studying a foreign language. The achievement of the set aim supposes accomplishment of the following **objectives**:

- to analyze peculiarities of literary discourse to reveal its potential for methodological purposes;
- to define characteristic features of discursive competence formation while working with literary discourse;
- to determine discursive skills while working with literary discourse;
- to work out tasks for discursive skills development.

To accomplish the set targets the following **methods** were used: analysis of methodological, linguistic, psychological, sociolinguistic literature dealing with the problem of the study; comparative and correlative as well as analytical methods, summarizing of pedagogical experience; observation; modeling of the teaching process.

Novelty of the study lies in the fact that skills of discursive competence are defined, as well as tasks for step-by-step application based on interpretation of literary discourse in teaching a foreign language to future teachers at pedagogical university are suggested.

### **1. Literary discourse as a communicative unit**

Interest to literary discourse in the methodological aspect is closely related to its reserve for the formation of discursive competence as a component of students' communicative competence. Discursive competence along with other constituents of communicative competence has its certain meaning in accomplishing the practical objective in foreign language teaching to students of language faculties at pedagogical university.

It is important that the notion “discursive competence” is currently considered not only in the aspect of speech production and speech perception which are referred to oral forms of utterance, but is understood much wider by many researchers (M. Canale, M. Swain, N. P. Golovina, I. A. Evstigneeva, L. P. Kaplych, O. I. Kucherenko, N. P. Popova, I. F. Uhvanova – Shmygova and others), and it can refer to the written type of speech activity, particularly, reading. In our study “discursive competence” is defined after

I. A. Evstigneeva as “an ability to code and decode information with the help of a foreign language in accordance with its lexical, grammatical,

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syntactical norms, and also taking into account stylistic, genre, sociocultural, psychological and emotional factors, using means of cohesion and coherence for accomplishment of a communicative aim” [3, p. 74–75]. At the same time we share O. V. Luschinskaya’s opinion who states that in forming discursive competence in work with texts “a special stress should be put on the development of student’s ability to analyze an original written text” [6, p. 252], which is provided by availability of certain discursive skills.

Understanding discourse as “something more than a text” [13, p. 151] is an important point in organizing the work on literary discourse. In the present work we consider literary discourse as the language of all texts of fiction works which are widely used in the process of training of a foreign languages teacher. According to I. A. Behta’s opinion literary discourse “is a system which functions in fiction as means of reflection of real or imaginary reality, as a tool of rendering own understanding and perception of the reality by the author, as well as means of communication between the author and the reader, their co-creativity. The reader is filled with the reality depicted by the author, as well as imbued with the destiny of the characters. At the same time every reader rethinks, perceives the text through own understanding, and, consequently, cooperates with the author, adding a new meaning, a new vision to the text” [2, p. 253]. Understanding a literary text as literary discourse we cannot confine ourselves with a traditional approach to the work with a text when the attention mainly focuses on lexical items, grammatical structures, types of links and stylistic devices, on revealing the author’s idea. Such an approach does not give an opportunity to demonstrate the whole potential of a fictional work which can be realized only in dynamics of communication, thus, revealed if we organize the work with a text as a work of literary discourse. In this case the work with pieces of fiction is based on communication between the author and the reader through the text. A reader does not only reveal the author’s intention but also fulfills interpretation of this intention, carries out reconstruction of what is hidden in the text. Therefore, solution of the problem of formation of students’ discursive competence will be closely connected with the development of skills to give interpretation of literary discourse.

Interpretation of a literary text is a compulsory component of the curriculum in training foreign language teachers at the language faculty of pedagogical university. Students are involved into analysis of literary

texts as a part of home reading lessons in the first year of studying. Work on literary texts is performed at the foreign language practice lessons on the basis of texts represented in textbooks on every spoken topic. Active work with literary texts is also arranged in the course of stylistics, as well as in a separate special course for interpreting of a literary text. To work with authentic foreign literary texts there are handbooks for students which contain assignments for text analysis according to definite schemes (stylistic, composition, content analysis). Analysis of a text is represented as singling out of a text into formal and formal-analytical components. While organizing teaching of text interpretation one should take into account that “interpretation in its broad sense is not confined only to analysis and should not be restricted to it” [7, p. 51], however, analysis always precedes interpretation. E. V. Makarova points out that “modern hermeneutics considers text interpretation in the pragmatic aspect – as a dialogue between a reader and an author behind which the author is hidden” [7, p. 51]. Interpretation of literary discourse which focuses on the personality of a reader, his or her intuition, experience and creative thinking provides development of discursive competence and helps create conditions for understanding the purpose of belles-letters in general.

Availability of certain skills in students is a condition for successful performance of literary discourse interpretation. Since the main unit of interpretation is literary discourse, we view the skills in the aspect ‘author – text – reader’. For determining the skills the ones identified by I. A. Evstegneeva [3, p. 76] are taken as a basis.

From our point of view, on the base of interpretation of literary discourse, the following skills of discursive competence are developed:

- a skill to define stylistic marks and a mode of their functioning in literary discourse;
- a skill to differentiate the internal structure of literary discourse;
- a skill to define semantic, thematic, functional internal and external connectivity of discourse;
- a skill to reveal internal and external content of literary discourse from cognitive, emotional and esthetic points of view;
- a skill to discover the author’s presence;
- a skill to analyze the author’s communicative intention;
- a skill to determine the used means according to the author’s intention;

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- a skill to analyze communicative situations of literary discourse;
- a skill to describe and explain facts of literary discourse;
- a skill to give a personal viewpoint on the facts described in the text;
- a skill to formulate own assessing statements about the author’s intention;
- a skill to analyze literary discourse from the point of view of explicit and implicit, major and minor information availability;
- a skill to take into account historical and historical-cultural contexts of discourse;
- a skill to distinguish motives and targets of a communicative act;
- a skill to define the sphere of a communicative situation, as well as conditions of communication;
- a skill to determine how or by means of what communication does take place.

In order to guide reader’s perception to one or another direction in comprehending literary discourse a teacher should define a method which can be used to realize it. Under the teacher’s guidance at a lesson implying literary discourse students should understand the subject they deal with, clearly visualize all the processes which may have taken place while creating the work of fiction, as well as the ones which occur in the text itself and in the consciousness of a reader. Focus of modern linguistics on discursiveness means orientation not only on means of knowledge expression in the language, but on the communicative interaction of the author and the addressee in different situations. In literary discourse the author’s intention is determined by communicative activity of the characters, the author and the reader. Thus, it defines an approach to the analysis of literary discourse. In this case a communicative approach based on pragmatically–communicative method of analysis (N. V. Kondratenko) is actualized. This approach focuses on the idea that a work of fiction is a complicated communicative process which performs a certain author’s communicative intention concerning the recipient [4, p. 59]. Within the pragmatically-communicative method discourse is considered to be language representation of a communicative act, which reflects a certain situation of the reality. Researchers suppose that adequate interpretation of an utterance is impossible without taking into account all the parameters of the communicative situation [4, p. 60]. In discourse a verbal component

(text) and non-verbal components are differentiated, as well as extra linguistic factors (social, psychological, mental, etc.) affecting the creation and comprehension of the text [8, p. 0]. Analysis of literary discourse in this case focuses on analysis of the pragmatic peculiarities of the text as means to reveal the communicative intention of the speaker and the recipient [4, p. 37].

Literary discourse as an act of indirect communication between the creator of the text and its reader is regarded to be a communicative unit around which the studying process is organized. N. V. Kondratenko points out that in case of literary discourse study it is a literary text that is a process and a result of discursive activity of the author and the reader. Discursive activity of the reader is actualized and develops the author's intentions, adding own ones and lining up almost a new, absolutely different literary text [5, p. 64]. It is pointed out that "analysis of discourse shifts the attention from the text as it is to pragmatic moments, defining these or other its peculiarities excluding which correct interpretation is not possible" [8, p. 8].

While perceiving and analyzing a literary text activation of communicative activity takes place and it depends on the recipient's viewpoints. Both internal and external communication occur. The internal one takes place between the characters, while the external communication is represented as a dialogue between the characters and the author with the reader through different types of means. The notions "literary discourse" and "literary text" are closely connected with each other, therefore, analyzing any fictional work one should consider both of these categories. A literary text is a result, an activity product, whereas discourse is a process of creating own viewpoint through the text. While organizing work on literary discourse it is necessary to pay attention to the way the reader is involved into the world created by the author, as well as how the reader creates own picture of the world based on the read text and, finally, how "in this process of interaction between the addresser's picture of the world and the addressee's one practice of discourse takes place" [1, p. 31].

Specification of the notions "literary discourse", "discursive competence" and description of discursive skills nomenclature demands determination of teaching tools and conditions for process of organization of discursive competence formation during the work with literary discourse.

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### **2. Forming discursive competence in students**

At perception of authentic literary discourse significant amount of information contained in the text may not perform its communication function because of lack of discursive skills or absence of discourse's interpretative skills in the reader. In spite of wide coverage of the problem related to interpretation of fictional works, the problem of defining a methodological model of teaching literary discourse interpretation still remains unsolved.

To determine the methodological basis and didactic conditions for teaching literary discourse interpretation it is crucial to take into account that "literary discourse is regarded to be a reflexive interaction of the author and a reader which has a definite intention, i.e. target setting" [10, p. 87]. Meanwhile, "any language element of literary discourse (directly or indirectly, explicitly or implicitly) represents the author's picture of the world and represents his or her intention" [10, p. 87].

Then, from the didactic point of view, organization of the process of teaching literary discourse interpretation will conclude in the shift towards cognitive aspects while interacting with the author. In this case interpretation of literary discourse is understood by us as a cognitive process, a logical procedure of revealing and interpreting the author's intention through analysis of literary discourse in linguistic and pragmatic aspects.

Discursive competence, as it is pointed out above, is based on corresponding skills. These skills are developed on basis of special tasks. We see formation of discursive competence based on literary discourse interpretation as a consistent process of performing tasks referring to different levels of thinking processes. The set of tasks includes assignments with the help of which orientation of students' cognitive activity is directed towards discursive activity. At that we base on B. Bloom's taxonomy, which defines ways of tasks' classification. This classification considers mental skills as skills of different levels of complexity: starting with the simplest skills (knowledge, comprehension, application) up to more complicated ones (analysis, synthesis, evaluation) [11, p. 1].

All the above-mentioned levels of learning educational material are passed by students studying any subject. Depending on the definite target subject, just forms and contents are changed, as well as methods and tools to achieve the objectives of every level. Discursive competence is formed



consecutively, starting with comprehension of a text on structural-verbal level (decoding the language code of a text) up to personal interpretation of text contents and its evaluation. Tasks are formulated taking into account operations in progress aimed at developing skills which make up the basis of discursive competence.

During forming discursive competence in students a teacher's task will primarily be directed at stirring up students' cognitive activity targeted at discursive skills development. In the process of doing certain tasks the cognitive activity of a learner is consistently transferred from one state to another, from one level of learning to another. With the help of this we shift targets onto the language of actions, i.e. from skills to analyze a text to skills to interpret discourse with regard to the author's communicative intention and parameters of a communicative situation.

Learning based on Bloom's taxonomy includes actions from memorizing and reproduction of the learned material to evaluation of interaction with the material. It is necessary to rethink the acquired information, apply it, make up a new product of creative activity and solve problems. Tasks are formulated with the help of certain verbs that characterize thinking processes of learners which they use performing the tasks. Let's consider these tasks.

1. So, on the first level "Knowledge" tasks of this category are aimed at memorization and reproduction of the learned material. It refers to certain facts in the text, terms, markers of discourse and other obvious parameters. Tasks are formulated using such verbs as: define, remember, underline, highlight, find, reproduce, match and others [9, p. 11]. Students operate with meanings, notions, and means of communication. Tasks can be directed at structural and syntactic analysis of a text, analysis of the lexical level of a text, composition of a text.

On this level the following tasks are possible:

- highlight key words and find in what combinations they are used;
- define the topic of the discourse;
- tell us what other authors touched upon the same topic and what you know about them;
- make a list of the characters;
- tell us who communicates, where and about what;
- find the words (...) and define what parts of speech they refer to;

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– define what other topics are connected with the topic discussed, make up a Mind map;

- tell us what you know about the author (facts, events);
- explain the peculiar feature of the genre of this text;
- mark some significant extracts of the text, from your point of view;
- find links between sentences and parts of the text;
- find the means with the help of which the author sets up a contact with a reader;

– tell us what you expect from the read.

2. The second level “Comprehension” is characterized by mental actions which are connected with understanding, awareness, and formation of main concepts. While formulating tasks the following verbs are used: transform, express with your own words, illustrate, prepare, introduce, alter, write down in a different form, rephrase, explain, and discuss [9, p. 12]. Students explain facts, transform, compare and summarize verbal material, describe future consequences which are implied from the available data. The following tasks are done:

– discuss the variants of the title offered by other students and choose the most appropriate one;

- explain which episodes account for the plot;
- discuss the main event in the life of a character;
- explain how some episodes influence the life and the destiny of the character, his or her personality and character;
- rephrase the utterance of the author about the events in your own words;

– prove with some examples that, for instance, an action was correct \ incorrect;

– explain the actions of the character, his or her thoughts, feelings, moods, beliefs, intentions;

– characterize the speech of the character, his or her self-esteem, evaluation of him by the surrounding, by the author, by you personally;

- explain the usage of certain vocabulary, grammar structures, dialect;
- explain what the specificity of the author’s “I” is;
- discuss main arguments in favor of the main character’s action;
- illustrate similarities and differences in characters’ description;
- explain why exactly this way the author describes the character;

– explain how a communicative action occurs (interchange, one-sided exchange of information);

– analyze the tone of the characters' communication;

– suppose how the events depicted in the episode may end.

3. On the third level "Application" tasks are formulated with the help of the verbs: implement, summarize, define links, choose, develop, organize, use, transform, restructure, classify, etc. [9, p. 13]. Students use the learned material in new situations connected mainly with their own experience. They relate the knowledge acquired with real situations which leads to probability of changing personal attitude to something or solving a problem.

The following activities are possible:

– tell us what principles the character were guided to do this or that action;

– tell us what you could change for it not to happen / it to happen;

– identify interaction between the characters, define the place of the author and the reader;

– identify how the characters' actions/style of behavior change /changes in different situations;

– identify the motives of the actions;

– describe coherence of actions in the form of deeds;

– classify the deeds according to their significance, discuss them;

– edit the text changing the characters' personalities to the opposite;

– predict how the character would act in this situation (situations are changed);

– work out recommendations (pieces of advice) how to tackle the problem /resolve the conflict;

– write down your own profile as if you were one of the characters.

4. The forth level "Analysis" provides for singling out parts of a whole, identifying/detecting/revealing relationships between them, perception of principles in organizing a coherent whole, implied suppositions are revealed, a distinction between facts and consequences is drawn. Tasks are formulated through actions: analyze state, compare, conclude, and correlate [9, p. 14].

The following tasks are done:

– define a cause- and-effect relationship/link of the situations (actions), represent it in a scheme;

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- give arguments for and against the character’s actions;
- represent causes of the characters’ actions and their consequences in the form of as a diagram;
- compare the situation before and after the events;
- cross-reference the characters’ actions and their evaluation by the author, represent as a scheme;
- cross-reference the characters’ actions and their evaluation by a reader, represent as a scheme;
- represent as a scheme which actions were accidental, flawed, logical, intentional;
- set interaction between the author (thoughts, remarks, ways) and the actions of the character;
- analyze what influenced the reaction, a wish to change, accept, take into action;
- make a scheme of the events, define the event which changed the course of actions;
- specify some situations which could be real in your life and those which cannot take place in your life.

5. On the fifth level “Synthesis” selection and revision /working up of texts take place targeted at preparation of a text possessing novelty. Tasks are formulated supposing the following: combine, organize, synthesize, classify, prove, develop, summarize, formulate, and modify [9, p. 15].

While working with literary discourse on this level it is necessary to organize a conversation between a reader and the author or the characters concerning the information read. The conversation may concern problems connected with psychology, philosophy, ethics, etc. Students make up their own texts from the point of view of the author or a character, i.e. the way the author or a character sees it. New texts can be in the form of an essay, an interview, reasoning, an article, a story, a narration and other textual forms.

Subject area for a new text is determined by questions and can be the following:

1. Why was exactly this topic chosen?
2. How do the characters help reveal the topic?
3. How do you assess your significance as a character in these events?
4. Did the events precede writing the text?
5. What could be changed in the work of fiction?

6. If the fictional work were written nowadays, what would be changed in the text?

7. What circle of readers was the work of fiction written for and why?

8. What values are formulated in the text? Why should we accept them?

9. What is left unsaid and why?

10. I do not agree with your description of the episode. Why did you choose exactly these words?

11. What other characters could you add to the content?

12. What could you talk about with the main character?

13. If you are asked to write a movie script based on the work of fiction, what would it be like, who would perform the roles?

The questions given above attach a reader to the author, encourage interest to the events, help deeper understand what is happening, comprehend it critically and see a new meaning in the text.

6. The sixth level “Evaluation” is directed at evaluation of the meaning of the material, reasoning, and argumentation. On this very level a skill to evaluate the literary discourse as a unit based on which interaction takes place is developed. Evaluation implies criteria of assessment. We suggest criteria of evaluation which are classified into 6 groups: the formal side of discourse, content, characters, effect of the literary discourse, language means, “author – reader” interaction. Students can suggest their own features of a work of fiction; a list of criteria is specified and extended on the assumption of the material specificity and a reader’s personality. Assessment can be made using one or several criteria. Tasks on criteria ranging by their importance, pair and group discussions are arranged.

1. The formal side of the discourse

– structure and composition peculiarities

– logics

– dynamism

– originality

– represented situations

2. Content

– criticism of social, political and other problems

– relevance / non – relevance of the topic

3. Characters

– persuasiveness

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- imagery
- truthfulness
- 4. Effect of the literary discourse
  - imagination
  - fantasy
  - emotions arising while reading (indifference, boredom, shock)
  - viewpoints
- 5. Linguistic means
  - original language, style
  - imagery
  - comparisons, metaphors, etc
  - humor, wittiness
- 6. Author – reader interaction
  - addressee
  - author’s intention
  - means of setting up a contact with a reader
  - specificity of expressing the author’s “I”
  - availability of a clear author’s position
  - availability of power to persuade, describe
  - relevance of using language means
  - encouragement to actions, reasoning, concluding
  - value (usefulness) / uselessness for a reader

Students actively discuss the results of the evaluation, find out additional nuances, and learn some methods of evidentiary criticism. A skill to assess testifies discursive competence of a student, when he or she is able to represent arguments, support a point of view, and prove something.

Thus, with the help of tasks on activation of mental activity of different levels a step-by-step development of discursive skills which form the basis of discursive competence is provided. Realization of the present model supposes introduction of more techniques, methods and teaching technologies into educational process, therefore, encouraging cognitive activity of students, creative activity of both learners and teachers. Modifications of “brainstorm” method, graphic organizers, mental maps, game technologies, problem solving, interactive technologies, and project method are widely used.

Nowadays an approach to analysis of a literary text as literary discourse dramatically changes attitude to usage of literary texts while forming communicative competence in students of language universities. Achievements of discourse determine necessity of educational content deepening for future foreign language teachers. A future teacher needs skills related to literary discourse interpretation as a communicative unit, when in a dialogue with the author new meanings, values, ideas, images, problems are revealed for a reader, as well as new conclusions are made. Meanwhile, issues of forming discursive skills based on literary discourse interpretation are not included into the requirements of the program for preparation of language specialties students until now. Taking into consideration the significance of these skills for preparation of foreign language teachers it is necessary, from our point of view, to include an elective course “Interpretation of literary discourse” into the preparation program for students of senior courses at foreign language faculties. Objectives of the elective course will include:

- introduction of main notions, terminological apparatus, tendencies and methods of literary discourse learning to students
- demonstration of didactic potential of literary discourse in forming student’s communicative competence, as well as forming a student as a creative personality.

To achieve the targets mentioned above a program of the elective course is developed.

Taking into consideration high school transition to profile education and introduction of philological direction, an elective course “Interpretation of literary discourse” becomes relevant also for classes specialized in foreign languages. This course provides for deeper learning of fictional works in the original, development of discursive competence based on skills to interpret literary discourse. According to the program of elective courses, they play a leading role in diversifying information represented in a foreign language. Extending and deepening the variable component of learning content with additional specialized information, elective courses enrich foreign communicative experience of high school students respectively to their communicative intentions concerning the choice of the future learning or professional activity which requires knowledge of a foreign language. Moreover, usage of elective courses promotes adaptation of the

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school foreign language education to the European standards and provides progressive development of the individual educational trajectory of a high school student. It is supposed that at the end of the course high school students are able to interpret literary discourse and see all peculiarities of discourse as a communicative unit. The program of the course includes theoretical basis, methodology of literary discourse interpretation and a practical part on interpretation of literary discourse with phased development of discursive skills.

### **Conclusions**

Based on the problems mentioned above the following conclusions can be made.

Pedagogical potential of literary discourse is determined by its communicative nature, i.e. interaction between the author and a reader.

Literary discourse potentially contains ways and methods of communicative interaction organization in the aspect “author – reader”, on the base of which interpretation of the author’s intention is constructed.

Interactive activity between communicators is built on the base of tasks on thinking processes management from level of knowledge up to level of evaluation (according to B. Bloom’s taxonomy). In the process of performing these tasks students’ cognitive activity shifts from one state to another through cognitive actions: perception of the author’s intention (through structural and syntactic analysis of a text, analysis of lexical level of a text, composition of a text, means of a contact with a reader, prediction of the author’s intention); understanding and comprehension of the author’s intention (through questions and answers of the author, characters, a reader); application of the received information (through using it in new situations, mainly related to personal experience); analysis of the received information (through analysis of causes of characters’ actions and their consequences, evaluation of what is happening by the author himself or herself and a reader); synthesis of information (through creating new texts on behalf of the author or a character, i.e. the way the author or a character sees it in various text forms); evaluation of discourse significance (based on assessment criteria which are classified into 6 groups: the formal side of discourse, content, characters, the effect of the literary discourse, language means, “author – reader” interaction).



The present model of teaching literary discourse interpretation is effective for development of discursive skills and perspective for methodology of students' discursive competence formation and communicative competence as a whole.

Practical significance of the work is determined by a possibility to apply its results into studying process. They can be used drawing up a course of lectures on discursive linguistics, analyzing literary discourse, teaching students theory and practice of text interpretation, stylistics of the English language, developing elective courses for students and high school students of profile classes of philological direction of study.

Further studies relate to development of exercise typology on literary discourse interpretation, working out a practical textbook on interpretation of literary discourse which is studied according to the program of foreign language teachers' preparation, as well as high school students of profile schools.

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