

INTERACTIVE METHODS, TECHNIQUES, AND FORMS IN LITERARY EDUCATION

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Abstract: This paper analyzes the essence, methods, and forms of interactive approaches used in the process of literary education. It highlights the significance of interactive methods in developing students' artistic thinking, fostering independent and critical thinking skills, and increasing their active participation in classroom activities. In addition, the effectiveness of interactive techniques such as discussion, group work, role play, clustering, and brainstorming in the study of literary works is substantiated. The study also provides a theoretical and academic explanation of how interactive forms of education strengthen cooperation between teachers and students and contribute to a deeper understanding of literary texts.

Keywords: literary education, interactive methods, teaching methods, forms of education, literary analysis, student engagement, collaboration, pedagogical technologies.

INTRODUCTION

In the modern educational process, activating students' knowledge and skills is of paramount importance. Traditional approaches, in which lessons are organized primarily around the teacher's transmission of information, often fail to sufficiently develop students' independent thinking and creative abilities. For this reason, interactive methods are being widely implemented in literary education. Interactive methods are pedagogical approaches that encourage students' active participation in the learning process, enable them to express their own ideas, and promote communication with one another. They serve not only to convey knowledge but also to develop critical thinking, creative thinking, and communicative competence. From this perspective, interactive methods play a crucial role in enhancing the effectiveness of literary education and in fostering students' creative and critical approaches to learning. In today's educational context, developing students' activity and independent thinking remains one of the most pressing issues. Traditional teaching methods based on the teacher's one-way delivery of information and students' passive listening often fail to adequately cultivate learners' creative potential and critical thinking skills. Therefore, the application of interactive methods in education has become increasingly significant. In literary education, interactive methods function not merely as tools for transmitting knowledge, but as means of developing students' thinking, communication, and creative engagement. Through these methods, students do not simply participate in lessons; rather, they learn to express their opinions, analyze problems, and make informed decisions. Moreover, interactive methods contribute to the development of teamwork skills, a sense of shared understanding, and a spirit of collaboration among students. At present, the use of interactive methods in literary education – especially in teaching literary works – is considered highly effective. For instance, students actively engage in lessons by analyzing the characters of a literary work, interpreting events from different perspectives, or creating their own creative projects. In this way, lessons become not only a means of knowledge acquisition but also a space for developing students' creative and critical thinking abilities. Therefore, the role of interactive methods in literary education is substantial. They make the learning process more engaging, meaningful, and effective, while serving as a key instrument in



shaping students' independent thinking, creative approaches, and communicative skills. In my view, the primary objective of literary education is not merely to teach literary texts, but to broaden students' intellectual horizons and ensure their emotional and cognitive development. Interactive methods serve as an effective means of achieving this objective. Through them, students actively participate in lessons, express their ideas, and learn to analyze diverse viewpoints through interaction with others. From a personal perspective, developing students' creative abilities requires more than the simple transmission of knowledge; learners must feel free to express themselves during lessons and learn through making and reflecting on mistakes. Interactive methods create precisely such an environment. For example, when students work in groups to analyze the characters of a literary text or perform dramatizations to present events in their own way, they not only acquire knowledge but also develop creative thinking and critical awareness. Consequently, interactive methods play a vital role in literary education, making lessons not only engaging and meaningful, but also highly effective. Every teacher, by employing these methods, can encourage student engagement and foster the development of independent thinking skills. Y. Babansky notes that when applying the inductive method, there are two possible variants of teacher – student activity. In the first variant, the teacher initially presents facts, demonstrates experiments and visual materials, and organizes the completion of tasks. Through this process, students are gradually guided toward identifying concepts, mastering regularities, and generalizing ideas. Learners first assimilate specific facts and then draw generalized conclusions of an educational nature. In the second variant, the teacher poses a problem situation that leads students from particular aspects to general cases and ultimately toward general conclusions. In literature classes, one of the methods that significantly contributes to the moral purification and spiritual development of students is the heuristic method. The term “heuristic” originates from Greek and means “I search” or “I discover,” implying the organization of a productive and creative thinking process.¹

METHODS

As a teaching method that supports students' moral and intellectual growth, the heuristic approach involves guiding learners through directing questions, verification, problem-solving, and counter-questions. When a teacher applies the heuristic method during a lesson, the structure of the conversational (dialogic) method can be fully utilized; however, it is enriched with additional questions aimed at acquiring new knowledge. An analysis of this method shows that it requires the integrated application of all techniques inherent in the conversational method. In the heuristic method, leading questions play a motivating and stimulating role. When such a system of dialogue is effectively organized – through task completion, observation of processes, responding to questions, gathering information, drawing conclusions, and comparing those conclusions – students' ability to think independently and acquire knowledge autonomously increases significantly. Learners not only compare and analyze information and provide evidence, but also collect relevant materials and resources, draw conclusions, and plan their own activities. To achieve clearly defined objectives through the heuristic method, the teacher must propose materials for comparison and hypotheses, conduct experiments to verify them, assign observation-based tasks, pose problem-oriented questions, and create problem situations. Lessons organized in this way involve students in applying knowledge according to the context, comparing ideas, formulating and justifying hypotheses, observing and testing their validity, analyzing experiments, applying knowledge in modified situations, providing evidence,

¹Бабанский Ю. К. Методы обучения современной общеобразовательной школе. - М: «Просвещение», 1985; С. 150-153.



generalizing findings, analyzing independent practical work, and solving problem-based tasks. In the heuristic method, the questions, tasks, and instructions provided possess a guiding and anticipatory character. That is, they are presented either before task execution in alignment with the relevant stage or introduced during the problem-solving process itself. When applied in literary education, the heuristic method ensures students' intellectual independence and fosters skills such as independent reasoning, discussion, and drawing conclusions. For example, the short story "The Last Victim of the War" by O'tkir Hoshimov, included in the Grade 6 Literature textbook, can be effectively studied using the heuristic method. In this story, the author illustrates – through the example of an ordinary Uzbek family – that life's hardships and poverty serve as a test of human morality and spiritual values. Before reading the text, it is essential to become familiar with its interpretation within the Literature curriculum and to clearly determine the appropriate approach to its study. Approximately 23-25 minutes of the first lesson are devoted to reading the story in full. Of the two hours allocated in the curriculum for studying this work, a portion of the time is dedicated specifically to introducing students to the text of the story.

RESULTS

If the teacher integrates the two hours allocated for studying this work and conducts them consecutively on the same day, the impressions students gain during the reading of the text and the emotions formed in their hearts will begin to manifest effectively during the analytical stage. In the process of analysis, students start to express the ideas they have accumulated together with the emotions taking place within their inner world. The fact that students openly express their personal feelings has a positive impact on the development of their individual character traits. While reading the text aloud, the teacher should convey Shoikrom's condition in a weary tone, render the mother's words more gently, express Khadicha's voice in an artificial and cunning manner, articulate the author's narration more firmly, and convey Shone'mat's voice in a sorrowful and broken tone. In order to read aloud Shoikrom's reaction and cry upon seeing his mother lying unconscious among the furrows in a natural and vivid way, the teacher must deeply feel this situation, vividly imagine it, and prepare emotionally in advance. After the story has been read, it would be appropriate for the teacher to pause briefly, observe the students, and assess their emotional state – how the psychological condition, life experience, and suffering of the story's characters have affected them. Then, in order to bring the feelings of sorrow and compassion that have emerged in the students' hearts into verbal expression, the teacher may pose a series of questions. Such questions are also included in the textbook. Depending on the abilities of the students in the class, the teacher may simplify or complicate these questions, and, if necessary, add new questions or tasks of their own. If one pays close attention, it becomes apparent that the story is written throughout in a consistently melancholic tone. This is because the destinies depicted in the work, the manner in which these destinies unfold, and the historical period in which the events take place are all imbued with sorrow. The atmosphere of the wartime period resonated with the sounds of gunfire and lamentation. The transfer of this lived reality into the story further intensifies its emotional impact. First of all, the teacher draws students' attention to the episode that reflects the joylessness and bleakness of Shoikrom's household. A question aimed at sharpening students' perception and encouraging reflection may be posed, such as: "Why do you think the household of Shoikrom's family appears so devoid of warmth and harmony?" It is natural that a person who has not rested for a long time, whose mind is overwhelmed by worries, and who is trapped in constant deprivation perceives even ordinary daily life as bleak and unattractive. Although the reasons why the household items appear so cold and lifeless to Shoikrom are not explicitly described, the details in the text implicitly point



to the causes of this lack of vitality. Students may attribute the barrenness of the household to Shoikrom's wife, to Shoikrom himself, or explain it through a number of other factors. What matters most is that they do not remain indifferent to the characters of the story, but rather empathize with others' hardships and attempt to discern the underlying causes behind the consequences.

CONCLUSION

In conclusion, the application of interactive methods in literary education significantly enhances the effectiveness of the teaching-learning process. Research findings and practical experience demonstrate that such methods not only enable students to acquire knowledge and concepts more deeply, but also contribute to the development of creative thinking, critical analysis, and communication skills. Through interactive approaches, students actively participate in lessons, learn to interpret literary works from multiple perspectives, and gradually form their personal taste and artistic thinking. In my view, creating opportunities for students to freely express their opinions and engage in both group and individual work is essential in modern literary education. This, in turn, helps shape learners into independent, responsible, and creative individuals. Therefore, interactive methods play a crucial role not only in strengthening the technological foundations of literary education, but also in reinforcing its pedagogical principles and fostering students' aesthetic sensibility and intellectual development. By way of conclusion, it should be emphasized once again that interactive methods are an integral component of contemporary literary education. They are decisive in increasing students' engagement and creative potential, as well as in organizing lessons in a meaningful and effective manner. From this perspective, every literature teacher should aim to apply these methods systematically and purposefully in the teaching process.

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