

## **Model of the Organization of the Training Process with the Credit-Module Training System**

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### **Abstract:**

The article discusses the organization of the educational process in the credit-modular system of training in the discipline "Fundamentals of Literary Studies", which structures the model of organization of classroom and extracurricular independent work of students, providing for the training of a competitive specialist. The presented development of the structure and content of a lecture on the topic "Model of the organization of the educational process with a credit-modular system" was compiled in order to provide theoretical, analytical and technological materials in the context of widespread use of digitalization.

**Key words:** model, educational process, credit-modular system, independent work, literary criticism, digitalization.

### **1. INTRODUCTION**

At present, when cardinal changes are taking place in all spheres in our country, reforms in higher education are of great importance. Among the most relevant is the modernization of the educational process based on a credit-modular system.

The credit-modular system is a model of the educational process organization based on the integration of modular learning technologies and ESTS credits (the European Credit Transfer and Accumulation System - a system centered on the student, based on the student's workload necessary to achieve the goals of the training program), as units for determining the student's workload necessary for mastering block modules in the discipline.[6]

The organization of the educational process with a credit-modular system of training is a model of the organization of classroom and extracurricular independent work of students, which provides for the training of a competitive specialist. For this purpose, the information platform "HEMIS" functions, which provides for the control of all components of the educational process - the provision of educational materials, attendance,

assessment of knowledge, skills and abilities of students in the discipline.

### **2. THE MAIN FINDINGS AND RESULTS**

It should be noted that the essence of modular training is that the content of training is structured into autonomous organizational and methodological modules, the content and scope of which may vary depending on the didactic goals, profile and level differentiation of students. The combination of modules should provide the necessary degree of flexibility and freedom in the selection and configuration of the required specific educational material for training (and self-study) of a certain category of students and the implementation of special didactic and professional goals. The teaching materials presented by the teacher: the topics of classes in sequence, lecture texts, the development of seminars and practical classes, video and audio materials, presentations, a system of questions and tasks, tests, methods and techniques of modern pedagogical technologies offered for assimilation serve for the formation, development and improvement of students' independent work.

The teacher needs to provide an opportunity for students to familiarize themselves with the content of the modular program in advance of the start of classes (all material is uploaded to the HEMIS platform).

The modular learning system uses a rating assessment of knowledge, skills and abilities, which takes into account all types of student learning activities (classroom and extracurricular), assessed by a certain number of points.

Rating is an individual cumulative index of a student, formed based on the results of training. The rating is constantly changing depending on the results of the student's daily work.

The individual academic rating of a student is formed from ratings based on the results of mastering all the disciplines studied by him.

The use of a rating assessment of knowledge is designed to:

- ✓ to encourage the student to regularly and systematically work on the development of the discipline;

- ✓ to introduce an element of competitiveness into the learning process by replacing the average categories (excellent, good, satisfactory) with a more differentiated assessment and the possibility of its constant accumulation;

- ✓ to interest students in the successful development of each element of the curriculum, as they all contribute to the formation of the overall student rating.

- ✓ to create an objective criterion for determining the best students when submitting for promotion (various scholarships, awards), as well as recommendations to graduate school, etc. [6]

The introduction of a credit-modular training system is carried out at the Jizzak State Pedagogical Institute from the 2020-2021 academic year.

Proceeding from the fact that the credit-modular system of education is a new form of organization of the educational process in the educational system of Uzbekistan, we propose the development of one lecture on literary studies.

### Technological map of the study of the material.

<b>Modul №2</b>	<b>Theme №3. Literary genera, types and genres</b>	
1.1 Lecture learning technology		
Number of students: 100 .		Time – 2 hours.
Forms of lesson	Lecture with conversation elements - visualization	



topic: TYPES AND GENRES of Literature.



<b>Plan of the lectures</b>	<ol style="list-style-type: none"> <li>1. The concept of genera and genres. Genus as an aesthetic category.</li> <li>2. Differentiation of a literary work into genera and genres.</li> <li>3. Generic dominance and its artistic specificity.</li> <li>4. Text as an object of determining the kind of literary work.</li> </ol>
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<b>Key words and concepts</b>	gender, type, genre, epic, drama, lyrics, text, aesthetic category, differentiation, generic dominance.
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The purpose of the lesson: to form a holistic view of literary genres and genres, highlight gender as an aesthetic category, differentiate literary works into genera and genres, to reveal the generic dominance and its artistic specificity, to consider the text as an object of determining the kind of literary work.	
<p>Tasks of the teacher: to reveal the concepts of "genus" and "genre"; form holistic view of literary types and genres; explain gender as an aesthetic category; to argue the differentiation of a literary work into genera and genres</p> <p>to determine the generic dominance and its artistic specificity; consider the text as an object of determining the kind of literary work.</p>	<p>Learning outcomes: The student must be able to:</p> <p>write down and learn from the Dictionary of Literary Terms the meanings of the concepts "genus", "kind" and "genre"; be able to classify literary types and genres; study the recommended textbooks containing modern concepts about literary types and genres; to reveal and characterize the features of literary types and genres; to determine the generic dominance and its artistic specificity.</p>
Actualization of students' knowledge	<p>In order to focus students' attention on a given topic, the following questions are asked:</p> <ol style="list-style-type: none"> <li>1. What is a literary genre and genre? Define the types of literary genres.</li> <li>2. What literary types and genres do you know?</li> <li>3. What do you know about the differentiation of a literary work into genera and genres?</li> <li>4. Tell us about generic dominance and its artistic specificity.</li> <li>5. How would you imagine the relationship between gender and genre in literature?</li> </ol>
Teaching methods and techniques	Lecture with elements of conversation - visualization; Applied modern pedagogical methods and techniques: "Brainstorm", "Cluster", "Venn Diagram", "Daisy Bloom", "Insert"
<b>Means of education</b>	Visual materials, information support
<b>Forms of education</b>	Collective, frontal work, work in pairs.
<b>Conditions of education</b>	Audience adapted to work with Information and Communication Technology

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### **Glossary.**

The content of the concept of the story has changed historically in ancient Russian literature, the story meant a story about real historical events: “the story of bygone years.” in the 17th century it was a genre with everyday or satirical content: “the story of froleskobeev”, “the story of unfortunate misfortune”.

**drama-**is one of the literary genera that presupposes the creation of an artistic world for stage embodiment in a play drama, like the epic, reproduces the objective world, that is, people, things, natural phenomena, etc.; the subject of the image becomes the events and actions of people forming a dramatic plot. the specificity of the drama as a literary kind consists in the special organization of artistic speech; unlike the epic, there is no narrative and the direct speech of the characters, their dialogues and monologues are of paramount importance. from the author's speech in the drama, only remarks remain - the author's instructions on the place and time of the action, on facial expressions and intonation, etc.

**genre-** (from French. genre - genus, type) the form in which the main genera of literature, i.e. epic, lyrics, drama, and their varieties manifest themselves. for example, in the epic - epic, fairy tale, novel, novella, etc.; in the drama - tragedy, comedy. some of these genres, in turn, may have varieties. so, speaking about the genre of the novel, there are psychological, historical, picaresque, science fiction, etc.

**the novel-** is a genre of narrative literature; by the nature of the development of the action is more complicated than the story, but less detailed than the novel. most often, this is the story of one human life, inevitably coming into contact with the destinies of other people, told on behalf of the author or the hero himself.

a story is a small form of narrative literature in which an image of an episode

from the life of the hero is given. the short duration of the depicted events, the small number of actors is a feature of this genre form. sometimes a story is equated with a novella (genre boundaries between a story and a novella cannot always be defined) a novel is a literary genre, an epic work of a large form, in which the narrative focuses on the fate of an individual in her attitude to the world around her, on the formation and development of her character and self-consciousness. the novel is an epic of modern times; unlike the folk epic, where the individual and the folk soul are inseparable, in the novel the life of the individual and public life appear as relatively independent; but the "private", inner life of the individual is revealed in it "epically", i.e. with the identification of its generally significant and social meaning. a typical novel situation is a collision in the hero of the moral and human (personal) with natural and social necessity. since the novel develops in a new time, where the nature of the relationship between man and society is constantly changing, since its form is essentially open: the main situation is filled with concrete historical content every time and finds embodiment in various genre modifications. historically, the first form is considered a picaresque novel. in the XVIII century, two main varieties developed: the social and everyday novel (G. Fielding, Vol. Smollett) and a psychological novel (S. Richardson, J.J. Rousseau, L. Stern, I.V. Goethe). Romantics create a historical novel (V. Scott) in the 1830s, the classical era of the socio-psychological novel of critical realism of the XIX century begins. (Stendhal, O. Balzac, C. Dickens, W. Thackeray, G. Flaubert, L.N. Tolstoy, F.M. Dostoevsky). among the world's famous writers of the XX century are novelists: R. Rolland, T. Mann, M. Proust, F. Kafka, J. Joyce, J. Galsworthy, W. Faulkner, G.G. Marquez, V.V. Nabokov,

M.A. Sholokhov, A.I. Solzhenitsyn.(Large Encyclopedic Dictionary)

**the novel** in verse is the most detailed and voluminous form of the lyric-epic genre, which appeared during the transition from romanticism to realism. the novel in verse is characterized by a widely developed plot, including a number of people and events, as if permeated at the same time with lyrical digressions, creating an overall image of a lyrical hero. An example of a novel in verse is Byron's Don Juan, Pushkin's Eugene Onegin. you can call B. Pasternak's "Sector", I. Selvinsky's "Pushtorg" and "Arctic", E. Dolmatovsky's "Volunteers", A. Blok's "Retribution" (left unfinished).

**tragedy** (from Greek tragosode – "goat song") is a literary dramatic work based on an irreconcilable life conflict. tragedies are characterized by a tense struggle of strong characters and passions, which ends in a catastrophic outcome for the characters (usually death).

**comedy** (from Greek. komosode – "funny song") is a literary dramatic work in which characters, situations and actions are presented comically, using humor and satire. at the same time, the characters can be quite sad or sad.

**syllabic** versification (from Lat. sillaba - syllable) is a system of verse construction based on equisyllables, i.e. the same number of syllables in each verse line (in Russian syllabic versification there are usually 11 or 13 syllables), with censorship after the fifth or seventh syllable and, mainly, female rhyme.

in the XVII century in Russian poetry, syllabic versification was widespread in the works of Simeon Polotsky and others and in the first third of the XVIII century (A. cantemir). In the 30s of the XVIII century, a reform of Russian versification was carried out, carried out by Trediakovsky and Lomonosov, who proposed and approved syllabic versification.

**syllabic-tonic** versification (from Lat. sillaba - syllable and Greek. tenos - stress)

is a system of verse construction based on the correct alternation of stressed and unstressed syllables. It was proposed by V. Trediakovsky ("A new and concise way to Compose Russian Poems", 1735) and developed by M. Lomonosov ("Letter on the Rules of Russian Poetry", 1739).

a prose poem is a small prose work of a lyrical nature, graphically presented as prose. in a prose poem, repetitions of rhythmically similar syntactic constructions, sound calls, less often rhymes, etc., are usually felt, i.e. those means of expression that are used in poetic speech. sometimes these properties are possessed by lyrical digressions in novels and novels (an excerpt from Gogol's "Terrible Revenge" – "the Dnieper is wonderful with quiet nature ...").

a tragicomedy is a literary dramatic work in which a tragic plot is depicted in a comic form or is a disorderly jumble of tragic and comical elements. in tragicomedy, serious episodes are combined with funny, sublime characters are shaded by comic characters. the main technique of tragicomedy is the grotesque.

### 3.TASKS FOR DISCUSSION (POLEMIC)

**Consider:** The theory of the origin of literary clans, developed by Veselovsky, is confirmed by many facts known to modern science about the life of primitive peoples. So, undoubtedly, the origin of the drama from ritual performances: dance and pantomime were gradually more and more actively accompanied by the words of the participants in the ritual action. At the same time, Veselovsky's theory does not take into account that the epic and lyric poetry was also formed independently of ritual actions. Thus, mythological legends, on the basis of which prosaic legends (sagas) and fairy tales were subsequently consolidated, arose outside the chorus.

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arose outside the chorus. They were not sung by the participants of the mass rite, but were told by one of the representatives of the tribe (and, probably, by no means in all cases such a story was addressed to a large number of people). Lyrics could also be formed outside the rite. Lyrical self-expression arose in production (labor) and everyday relations of primitive peoples. Thus, there were different ways of forming literary families. And the ritual choir was one of them. (Khalizev VE Theory of Literature. Textbook - Moscow: Higher School, 2005.) [5, p. 312]

**Explain:** Conflict is closely related to plot. Conflict is a problem of a work, taken in a dynamic aspect, a kind of contradiction that must be resolved in a literary text. The unfolding of the conflict in the work is the main driver of the plot. It should be noted that the plot is also a system of events in the life of the characters, their actions taking place in space and time. The plot is one of the elements of the form (some believe that the plot is in a borderline position, between form and content). The plot creates a certain space for the characters to act. The term plot denotes, as it were, the main canvas of events, a set of events in their mutual internal connection. We say: the love story in Anna Karenina, and when we retell it, we convey the main essence of the love conflict, that is, that Anna fell in love with Vronsky and left the family, challenging society. But there is a certain sequence of events in the text of the work itself (the novel "Anna Karenina" begins with the Oblonskys' house, where Anna comes, and so on according to the text of the novel). This sequence of events in the text is called plot composition. Representatives of the formal school call the internal connection of events in the work the plot, and the sequence of events in the work is called the plot itself. The plot is a figment of the writer's imagination, although the plots have their own life authenticity: historical events, biographical sources, criminal stories, etc.

Plots can be borrowed, that is, based on already known literary plots, specific literary works (Don Juan, Carmen, biblical and mythological plots). (Kamilova SE Theory of Literature: An Introduction to Literary Studies. - T., Mumtozso`z, 2018.) [3, p.47]

**Prove:** Literary births also tend to inter-nominate. In the epic there are elements of drama and lyrics, in the lyrics - the epic, etc. The tradition of generic division, laid down by Aristotle, was canonized in the era of classicism and has become a general consummate right up to the present time. At the same time, a number of literary critics, especially foreign ones, propose to abandon this classification as unsuitable for comprehending all the possibilities, works of art that are unique in their quality. Nevertheless, in the practice of literary criticism, the concept of genus exists as an aesthetic category and presupposes the inclusion in its sphere of a wide range of works united by similar features. Since each individual work differs from another, despite a number of common features, it becomes necessary to clarify the wording of its features. Thus, there is a need for a finer division of the varieties of a work of art - and the concept of a species is introduced into everyday life. It should be emphasized that there is still no absolutely clear terminology in literary criticism. Thus, many researchers, along with the term "genus", also use "genre" (French genre - genus, species), although most often the term "genre" is understood as "species". Finally, the term "genre" also contains the concept of "genre form", that is, about the peculiarities of the ideological and emotional interpretation of what is depicted within one species (pastoral, adventure, historical novel, etc.). Some theorists believe that satire can be placed in a separate genre, sometimes the novel is classified as a literary genre, not a genre. (Fundamentals of literary criticism.

Meshcheryakov VP Study guide. - [4, p.45-46].  
Moscow: Drofa, 2003)



Questions, assignments and tests for self-education of students on the topic: "Literary genera, types and genres".

### Questions:

1. Why did M. Bakhtin call genres "the memory of art"? Why are literary genres perceived as a concrete historical and typological phenomenon?
2. How has the genre content of the epic, novel and elegy changed?
3. What is the difference between a story and a short story, a ballad and a poetic story, a tragedy and a comedy?
4. On the basis of what criterion did Aristotle singled out literary genera? What is the specificity of each literary genus in its classification?
5. On the basis of what criterion did GVF singled out literary genera? Hegel? What is the specificity of each literary genus in its classification? []

### Tasks:

1. To outline "Topic 6. The concept of the genre and genre, the main genres of the

epic" from the textbook by S.E. Kamilova "Theory of Literature: An Introduction to Literary Studies".- T., Mumtozso`z, 2018. [3, p.58-88]

2. Write out the definitions of literary genres and genres in the individual "Dictionary of literary terms and concepts" from the "Dictionary of literary terms": Dictionary of literary terms.Ed.-comp .: L.I.Timofeev and S.V.Turaev.M., "Enlightenment", 1974.  
[https://imwerden.de/pdf/slovar\\_literaturov\\_edcheskikh\\_terminov\\_1974\\_\\_ocr.pdf](https://imwerden.de/pdf/slovar_literaturov_edcheskikh_terminov_1974__ocr.pdf), [9] preliminarily classifying genres according to gender, as well as highlighting genres that combine generic characteristics.
3. Determine the ratio of literary genres and genres.
4. To present in several theses the concept of A.N.Veselovsky on the origin of literary families.[5, p.312]



### TESTS

The verses may say:  
only lyric work work of any literary  
kind lyric  
and dramatic work epistolary work  
Extra part forms include:  
Ballad  
Elegy  
Epigram  
Sonnet

The ballad is:

epic work

lyric epic work

extra part in form

lyric work

As you know, "in the twentieth century. the kinds of literature have repeatedly been correlated with various phenomena of psychology ..., linguistics "(V. Khalizev).The linguistic interpretation of literary genres correlates the lyrics:

with a third party

with the first person

with the second person

With the image of the author

In which literary genre, from the point of view of G.F. Hegel, is the synthesis of the subjective and objective principles taking place?

in the lyrics

in drama

in the epic

in all genres

What genre can be called an "extra-genre" form, that is, devoid of the properties of an epic, lyric and drama, or not fully possessing them:

Ballad

Oda

Epigram

Melodrama

From the listed genres, select the type of work that is included in the genre system of classicism:

Story

novel

Fable

Melodrama

Drama as a kind of literature is a "synthesis", a combination of lyric and epic elements. This position is typical for taxonomy:

Plato

Aristotle

Hegel

Bakhti

The philosopher who used the categories of "freedom" and "necessity" to describe the system of literary genres:

Plato

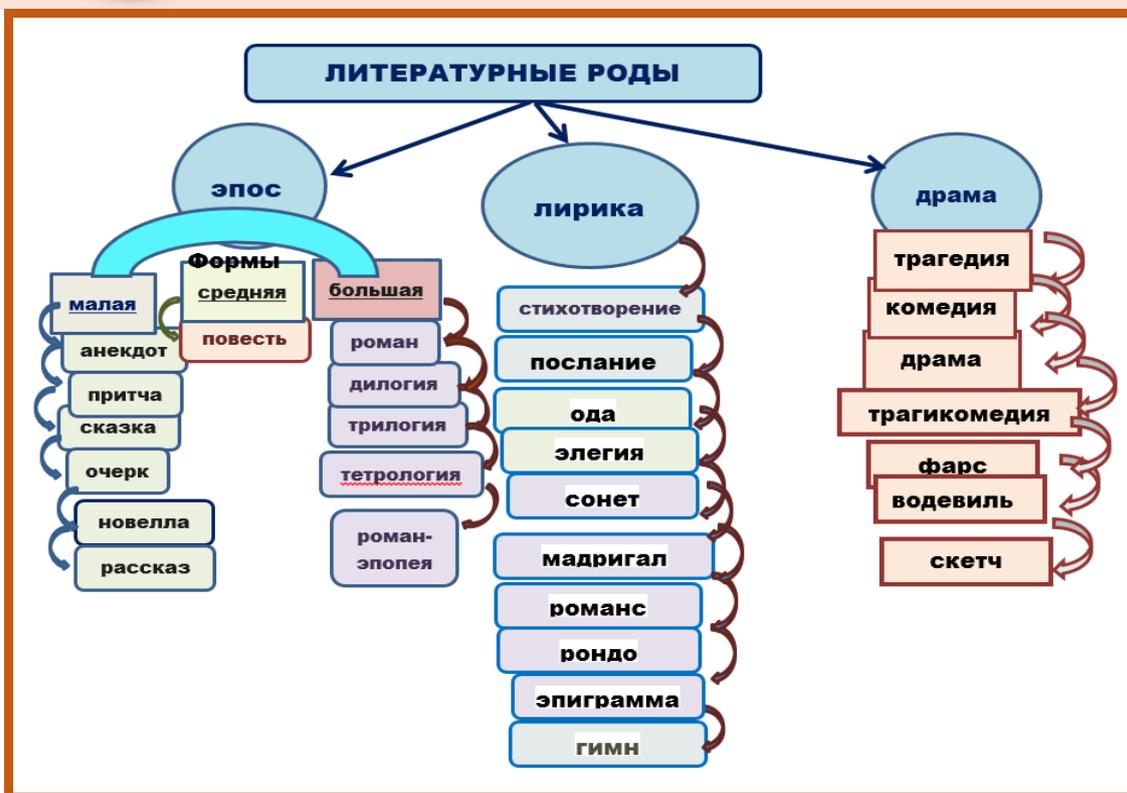
Aristotle

Hegel

Schelling



Application of innovative technologies in the study of the topic "Literary families, types and genres" Samples.



As you can see, the multilevel learning material purposefully organizes the students' independent work.

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