

TEACHING LITERATURE THROUGH BICENTENNIAL BOOKS

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Literature is one of the main types of Art (alongside with cinema, theatre, painting etc.). It's role is immense in getting to know the life and in bringing up people. In other words literature is "the text - book of life". But, of course, this does not mean that after reading some books of fiction you are in know of life. In order to become a "literary educated person" one has to study not only the book itself but also one has to get acquainted with the history of literature, which reflects the history of people.

The cost of producing children's books climbed 16 percent this year, making publishers nervous about the prospect of pricing themselves out of the market. Some houses let marginally selling backlist titles go out of print. Others cut back on the reprinting of classics, a once dependable backlist staple that suddenly faltered in sales. But many publishers seemed to think that the sales slump was ending. Although booksellers reported that in the traditionally slow month of June there was a 16.7 percent drop in net sales of hardcover children's books, compared with June 1975, net sales of children's paperbacks rose this June by a whopping 60 percent over what they had been a year earlier. Many booksellers agreed that juvenile paperbacks 'carried' their children's departments, and three publishers introduced new paperback lines: Dial, with its Pied Piper picture book series; Bantam, with Skylark books of award-winning reprints; and Grosset & Dunlap, with its Elephant Books.

Although frankness in teenage literature is old hat, the sheer number of alcoholic — and/or absent, working, distracted—mothers in teenage books this year was nevertheless unusual. (Perhaps this is a new wrinkle on the Victorian device of making orphans of children, so they are free for adventure.) Such au

courant phenomena as psychotherapy and group-therapy sessions and love affairs with older men also appeared in books for adolescents. Despite the trendiness, the best novels seemed to be those centering on an old theme: the individual's inner search for self-discovery. Included in this category was Barbara Wersba's slyly humorous portrayal of a rebellious girl, *Tunes for a Small Harmonica*; Patricia Windsor's *Diving for Roses*, in which a 17-year-old recluse turns into a strong-willed woman; and Jill Paton Walsh's *Unleaving*, a masterful character study of an unusually perceptive woman. Glimpses of possible future events—with the impact of an ancient Greek tragedy—were produced by two skilled authors. John Rowe Townsend, in *Noah's Castle*, envisioned a family struggling in a crumbling society as a confrontation grew between the hoarders and the hungry hordes. John Donovan displayed stunning storytelling skill in *Family*, as he followed an ape family that escaped from a laboratory and went back to nature, where it failed to find either safety or succor.

Bicentennial books: The last two years have brought forth a multitude of bicentennial children's books. Many of these, including Jean Fritz's pair of sprightly biographies for ages 8 to 11, *Will You Sign Here, John Hancock?* and *What's the Big Idea, Ben Franklin?*, recreated the Revolutionary heroes as human beings solidly in their milieu. Some of the other books were just for fun, such as the two picture book variations on the familiar tune *Yankee Doodle*, one done by Robert Quackenbush (*Pop! Goes the Weasel and Yankee Doodle*), the other by Steven Kellogg, who revised the last line of the verse after calling the original. A provocative lesson for teenagers came from Robert Goldston's revisionist history, *The American War of National Liberation 1763-1783*, which called the Sons of Liberty a rabble-rousing crowd and traced parallels between their actions, the American Weathermen of the 1960's, and the Provisional Wing of the Irish Republican Army. A thoughtful, provocative novel, *The Bloody Country*, was produced by James Lincoln Collier and Christopher Collier. Based on fact, it told about a Pennsylvania miller and his family and their slave who find themselves caught up in a conflict between long-time settlers and newcomers at the end of the

Revolutionary War. World War II books continued to be published in large numbers. The notable volumes, such as Mina C. Klein and H. Arthur Klein's *Hitler's Hang-Ups: An Adventure in Insight*, attempted to approach the era from more frank and telling perspectives. A number of books to explain death also appeared. One of the best was Constance C. Greene's *Beat the Turtle Drum*, a memorable story for ages 8 to 12 that tried to present the meaning of a girl's accidental death and its effect on her family.

Fantasy: This was a vigorous year for fantasy books. Among 'original' creations reworked from traditional themes, John Gardner opted for humor and magic in his second collection of original fairy tales, *Gudgekin the Thistle Girl and Other Tales*; Jane Yolen, in *The Moon Ribbon and Other Tales*, chose love as the heart of her six parables of wondrous bygone worlds; and William Mayne evoked the supernatural in his haunting tale of an elf child, *A Year and a Day*. Less a fantasy and more a heroic tale for ages 8 and up, William Steig's rousing Crusoe-esque *Abel's Island* starred a pampered city mouse who is literally stranded by a hurricane. Forced to use his brains and brawn, he finds an inner strength he did not know he possessed. Alan Arkin's compelling allegory, *The Lemming Condition*, was another moral tale that can also be appreciated as entertainment. Its hero is a young lemming who has the emotional courage to avoid committing suicide with the rest of his community.

Picture books: For the most part, many of the best picture books played up to innocence, not worldliness. The great-great-grandmother of the nursery, Mother Goose, appeared dressed in new garb from at least four publishers; Random House produced the most ambitious volume, a big, bountiful collection entitled *The Mother Goose Book*, compiled and generously illustrated by Alice and Martin Provensen.

Up above mentioned of theoretical thoughts about children's literature pointed us to teach literature is always important and to create useful methods and technologies in teaching literature for pupils. I'd want to recommend some methods which I used to do in my lessons for teenager. These followed after

reading fiction and learning all sides of book such as I meant that after intensively reading the book and analyze the content of the book.

1st task: Here students should write book report about work which they read and learn. Sample of the report:

№	Writing Criteria	Student's opinion
1	About the author	
2	About Publishing of the book (date, location, number and etc.)	
3	About characters (main hero and the others)	
4	Content of the work (plot summary, denouement, culmination of the book and etc)	
5	Students' own opinion about book and character; and about their chance to change the content or character of the book	
6	Influence on reading (giving emotional feeling on reading)	

2nd task:

This activity called 6WH = questions. Here students' should write answers for creating questions:

№	Wh =questions	Creating questions, understanding the reading, Writing opinions
1	Who?	
2	What?	
3	When?	
4	Where?	
5	Why?	

6	Which?	
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We know that, Collier's Year Book were very useful for children, because they were published shortly after events occurred, they reflect the information available at that time. Most taboos in children's books were broken for teenagers a few years ago; this year the age barrier was lowered. Many more 'realistic' books for 8- to 14-year-olds appeared, and at least one writer of realistic stories, Judy Blume, became a 'big name' author. The continuing decline in the U.S. birthrate led the National Center for Educational Statistics to predict that by 1984 the total enrollment of schoolchildren will drop 11 percent in elementary and junior high schools and 15 percent in high schools. Facing this imminent contraction of a major book market, publishers were studying the political climate of government funding for libraries much more closely than they had a decade ago.

References

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2. McConaghy, J. 1990. Children learning through literature. Portsmouth: Heinemann.

TEACHING ENGLISH THROUGH LITERATURE: CREATIVE TRENDS Ahmed Taher Abdu Dr. M.B. Karajgi Nagi Head of English PH.D. Research Department. Sushiladevi Deshmukh Mahavidyalaya Scholar Latur " Maharashtra - India Abstract: Teaching English through literature is a recent method in ELT. The present paper is investigating how to get benefits of literature to teach English. Some ELT experts might think that this method is useless to teach English. The present paper sheds the lights on new trends of teaching English through literature; Role playing, Singing songs, the library materials and the use of Audi Having formed part of traditional language teaching approaches, literature became less popular when language teaching and learning started to focus on the functional use of language. However, the role of literature in the ELT classroom has been re-assessed and many now view literary texts as providing rich linguistic input, effective stimuli for students to express themselves in other languages and a potential source of learner motivation. Literature lessons can lead to public displays of student output through posters of student creations e.g. poems, stories or through performances of plays. References Duff, A & Maley, A (2007) Literature (Resource Books for Teachers), Oxford University Press.