

FORMATION OF LITERARY THEORY NOTIONS

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Abstract

Literature is not a foreign domain to the pupil, being already familiar with certain types of texts, narratives, poems, scenes, therefore with a particular way of expressing the surrounding reality, of nature and the thoughts of man. However, this process is unconscious, and it can be said the fact that this contact with the ineffable of literary phenomenon precedes to pupils acquirements conscious of the notions in the sphere of literature. When literature becomes an independent object, are introduced, gradually, some notions of the theory of literature, notions which are always enriched, the organizational system being predominantly linear, sometimes merged with the concentric system. In other words, a concept is defined once, but it resumes, deepening by other concretizations, depending on the text under study. Therefore, students go through a whole system of knowledge about the structure of the literary work, its specificity, the means of reflecting reality, which are related to symbolism and poetic language. Learning these notions is not a goal in itself, but they are viable only if they have operational value. Their application in the analysis of the literary text, a safe measure of assessment, is the main argument that they have become instruments of understanding and diagnosing of the artistic phenomenon.

Key words: student, literature, notion, process, training, study.

INTRODUCTION

The study of literature is a complex process that begins with the acquisition of the technical instrument of literature and continues, pointing at the formation of the ability to perceive complex literary work, to comment and to interpret it, aiming the formation of aesthetic taste. The final objective of the study of literature in the school is to form from students readers of literature, able to receive the messages transmitted by the works read, and to adopt a personal attitude towards their readings. The study of the notions of literary theory doesn't constitute a distinct stage, the notions of literature and literary theory are studied in the gymnasium classes, in close connection with the study of the literary text, these notions being completed and deepened in high school, parallel to the study of some representative works of Romanian literature. An

example in this sense is the notion of *novel* that is complemented with the notion of *romantic, realistic, psychological, naturalistic, fantastic novel*.

MATERIAL AND METHOD

The literature methodology provides a theoretical foundation and a system of precepts practical for the teaching and acquiring of its subject, based on the information provided by the science of literature and on the basis of the generalization of the positive results from the school practice. Generally, it is accepted that methodology is a pedagogical discipline that deals with the tasks, content, methods and forms of organizing and assimilating a particular subject of education. Starting from the specificity of the object, the methodic builds a system of work meant to lead the activity of the specialized teacher to the achievement of the general objective of our school education, the education of the young generation.

Seen like this, the methodology of Romanian literature can no longer have a simple methodical status, a simple branch of didactics, its content and its coverage area being enriched enormously, including the whole process of teaching-learning, a process seen as an organizational activity in which the student under the leadership of the teacher, acquires knowledge of literature and, at the same time, forms intellectual capacities and moral traits.

In the study of literature, often make connections between content and form of literary work, between work and age mirrored, between the writer concept and the literary work message. We can say that the methodology is an object whose status is of interface, being a frontier subject, of border, between specialty science and the psycho-pedagogical.

The acquisition of concepts is not limited to their ready-taking by students from adults, who master these concepts, but it is a complex and lengthy process, being engaged both the intellect and affective register of the children. In this sense, aesthetic and pedagogical psychology studies suggest under the name of *aesthetic emotion*, some clues about the process of perceiving the literary work according to the age and the experience of the one who comes into contact with the literary work.

Like any process, it also develops over time, comprising two stages: the first would be the intense admiration for the read opera, when, at a first approach to the literary work, in the *surface structure* of the text, the pupil, *the perceptual subject*, attempts a sensation of stunning, adhering to the message and atmosphere of the work. In this stage, the emotional factors, in relation to the intellectuals, are at the forefront; a second stage could consist in an admiring meditation or quiet enjoyment when, by resuming the reading of the work, in the *depth structure* are revealed its details, symbols and style figures, when the emotional factors are sustained and merge with the intellectuals.

In this sense, contrary to the aesthetic psychology, which conceives an aesthetic state free from any intellectual interference, Tudor Vianu affirmed that the beautiful artistic doesn't produce a single aesthetic emotion, but a series of aesthetic emotions coextensive with the duration of its perception. Aesthetic emotion isn't produced alone, but always in connection with other emotions, Vianu says, not only of art but also of certain circumstances of life.

In the formation of notions in the sphere of literary species - lyrical, epic and dramatic - we need to go through the same process of knowledge, raising the students from the concrete example to the notion, selecting its constituent elements.

The full acquisition of a literary notion requires, in advance, the existence of a rich and nuanced fund of reading and differentiated knowledge of the works. For example, the concept of evolution in literary history will be understood at the school age only after the successive study of a genre, of a literary species, from one period to the next, on the whole development of a literature. In this way, notions are conceptualized, enriched and deepened, adding new territories within the perimeter of literature.

Also, the concepts of *classicism*, *romanticism*, *realism*, *symbolism*, *modernism*, etc. can't be clarified to the students without having read an appreciable literature belonging to a literary stream or another. Thus, it can be stated that in their conceptualization, notions become tools of understanding and appreciation of literature.

From the beginning, must be clarified to the students some terminology issues, such as the concept of *literary current* that can't be confused with a cultural one.

One of the main objectives of the literature study is to raise pupils' awareness of the beautiful literary, their formation as readers of literature, the development of motivations and inclinations for reading, the cultivation of aesthetic taste, critical discernment, and value judgment. The emotional-reflexive living of the work universe by students is the only way of moral education. Involving and engaging in debates, stimulating controversial discussions among students, case studies, removing any inhibitions, are factors that put in the center of the literary work reception the personality of the student, determining his development, his fulfillment. A wide range of teaching methods and techniques that allows it through teaching

In the study of literature in the school, the teacher has at his disposal a wide range of didactic methods and techniques, which allow him, by teaching his object, to achieve a formative education, having as result the spiritual enrichment of pupils and especially the development of their intellectual capacities. The presence of teaching-learning heuristics methods, in the literature lesson, justifies the involvement of students in the learning process, seen as a research, investigative process, demanding divergent thinking and the imagination, intuition and creativity of students. We, the Romanians, are endowed from nature, by heredity. It is said that *the Romanian was born poet*, which means that it can be said that he was born with creative potential.

CONCLUSIONS

The modernization of teaching technology in general, and implicitly, the literature lesson is a stringent necessity of our days, increasing the volume of knowledge in each field, causing that this couldn't be fully assimilated in school through the subject matter and by traditional methods for studying. Therefore, has emerged the necessity of restructuring the scientific content in order to eliminate the abuse of knowledge given to pupils to memorize, and to retain the essential aspects by which can be achieved the requirements of a formative education.

In other order of ideas, modernization is also claimed by a more general objective of our Romanian school, that of the formation of a new man, able to easily integrate, receptive to all the techniques of literary art. As such, the lesson of literature communicates a processed scientific content that demands students' thinking and imagination. Within it, pupils don't reproduce knowledge, but discovers them, doesn't copy, but creates them; acquiring practical skills by teacher's using of learning methods such as problem solving, discovery, work groups, using means of modern teaching technology etc.

In the education of the younger generation, teachers, and first of all Romanian language teachers, have played an important role, the history of our culture keeping at state the luminous figure of many teachers and teachers who have often developed a pioneering experience, being animated by the era in which they lived by a high consciousness of the profession they have chosen.

Therefore, the Romanian literary teacher is a linguist because he is obliged to teach his pupils the norms of the Romanian literary language; a literary historian who easily orientates himself in Romanian and universal literature, guiding young people to perceive and feel the beauty of the most valuable literary works; a pedagogue and psychologist with a lot of tact, who intuitively the intellectual ability of his students and, finally, a good methodologist of the subject that teaches, permanently concerned with the renewal of his arsenal of means and ways of acquiring knowledge, the formation of competence and skills of oral and written expression.

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