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TRAINING THE LITERARY COMPETENCE OF PRIMARY STUDENTS THROUGH THE VALORIZATION OF FAIRYTALES

Specialty: 532.02 School Didactics by Educational Levels and Subjects (Romanian Language and Literature)

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CUPRINS

CONCEPTUAL LANDMARKS OF RESEARCH

The Topicality and Importance of the Problem Addressed. The society in which we live, based on an information-electronic economy, on the massive involvement of modern technologies in the dynamics of human life, impose knowledge as a basic component. The permanent creation of knowledge has been and remains the source of any progress, in all sectors of social life. In this context, the communication system and computer technology, which accelerates the pace of change, require, in addition to knowledge, increasingly higher capacities, skills and, in particular, cultural and interpersonal faculties, which allow the human factor to share certain cultural understandings, to be able to obtain and exchange information. The fundamental capacity to learn, of "permanent intellectual enrichment" [36, p.132], the tendency towards maximum creativity, flexibility in understanding and approaching problems are defining features and abilities of the future citizen of the Earth. Therefore, the school, as a democratic institution, must offer students the opportunity to formulate their own goals, an ideal, it must take them out of the narrow horizon in which they are/were closed for various reasons, remove their fear, doubt, blockages, etc.

A key argument supporting the relevance of the research is the socio-cultural factors and conditions in place. The rise of information technologies has shifted cultural consumption preferences, with students increasingly drawn to visual digital content (films, series, short videos) rather than reading literary works. This reduces interest in classic books, which demand more intellectual effort than passive video consumption. Challenges such as reduced concentration, preference for quick information, impatience for in-depth reading, and lower creativity stem from the digital age. Additionally, the contradictions between students' prior experiences and those provided by the school, shaped by their interests and concerns, further highlight the topic's relevance. This is also supported by C. Șchiopu, who argues that: "the rupture between the new, difficult, academic contents, in which students find themselves too little, difficult to assimilate, and their expectation horizon, the lack of communication, largely, between the contents of the study disciplines, the gap between the problems of the contemporary world, in full tension, and the inertia of the school are some of the aspects that tip the balance of students' motivational pleasure to its detriment" [32, p.130].

Description of the Situation in the field and Identification of the Research Problem

Having the status of a compulsory school subject for all grades and important for the study of other school subjects, Romanian Language and Literature consists of two educational fields: linguistic education and literary-artistic education. Launched in Russia, in the mid-80s of the 20th century, by a group of researchers from the Institute of Artistic Education in Moscow, and

in the Republic of Moldova, within the framework of the 1998 education reform, the concepts of linguistic education and literary-artistic education have been approached from various perspectives by well-known researchers, such as: E. V. Kvyatkovsky [39], N.A. Kushaev [40], V. I. Leibson [41], L. E. Streltsova, [43], V. G. Marantsman [42], Vl. Pâslaru [26], C. Șchiopu [32, 33], V. Goraș-Postică [16], M. Hadîrcă [17], M. Marin [22], T. Callo [4], S. Golubițchi [15], M. Vîlcu [37], V. Popova [29], L. Botezatu [3] etc.

In the work Introduction to the Theory of Literary-Artistic Education [26], the author V. Pâslaru substantiates the concept of literary-artistic education from a teleological, epistemological and technological perspective. Another researcher, C. Șchiopu, focuses his scientific approach [33] on the concept of methodology of literary-artistic education, proposing an original paradigm, based epistemically, theoretically and praxiologically on the concept of re-creation of the literary work by the student reader, of his recognition as the second creative subject of the literary work and located at the center of the educational-didactic act. M. Hadîrcă [17], V. Goraș-Postică [16] propose communicative-functional models for the formation and evaluation of communication competence, as the purpose of linguistic education. We also mention the research of M. Marin[22] in which the author substantiates the methodology for forming students' attitudes towards literary works, the doctoral thesis of M. Vîlcu [37], in which the problem of literary-artistic and linguistic education of students is addressed by capitalizing on non-traditional lessons, the methodology for teaching literary theory notions in the context of literary creation activities, developed by V. Popova [29].

A significant contribution to the capitalization of the concepts of literary-artistic education and linguistic education was also made by other researchers from the Republic of Moldova: S. Cemortan [6], V. Bolocan [2], L. Frunză [12], L. Mocanu [23]. Among the works of researchers from Romania, focused on the concept of literary/reading competence and communication, we mention those signed by C. Parfene [24], V. Goia, I. Drăgătoiu [14], M. Pavilescu [25], A. Hobjilă [19], N. Eftimie [11], I. Derșidan [8], G. Bărbulescu, D. Beșliu [1], F Sâmihăian [31].

Appreciating the contribution of the aforementioned authors to the investigation of several aspects of the literary-artistic education of students, we note:
- the need to recognize the student, especially in primary grades, as a subject of reception/interpretation of literary works;
- the connection of the educational act, implicitly, of the formation of literary competence to who the student is today and how he is desired to be tomorrow;
- the formation of any competence cannot be outside the educational objectives, which diminishes the very designed finalities;

- the modernization of the reader training methodology, as a current trend in the instructional process, must not constrain the becoming of the learner into his own being (the educational act, to a large extent, contradicts the epistemology of art and education, the young student being obliged, most of the time, more to reproduce than to formulate opinions).

Considering the above stipulations, we formulate the research problem: What are the theoretical and practical-methodological benchmarks for training primary school students in literary competence in the context of receiving-valuing fairy tales according to their age?

Research Hypothesis: Primary school students will develop literary competence appropriate to the species characteristics of the fairy tale and their own particularities of literary reception under the conditions in which:

- their literary-reading activity will be based on a system of ELA principles, on the theoretical precepts and the methodology specific to their literary-reading activity

- the student-reader will be recognized as the subject of the reception/interpretation of the literary work, capable of adding value to it;

- the methodology proposed by the teaching staff will be focused on interactive, playful, creative writing activities, organized in a system;

- the potential of literary creation lessons as educational units will be exploited.

Purpose of the Investigation: The theoretical and practical-experimental substantiation of a methodology for developing literary and artistic competence in primary school students through the use of fairy tales, based on their recognition as subjects of the creative process and the concept of "fairy tale morphology".

General Objectives of the Research:

1. Identification of psychological, pedagogical and literary-aesthetic landmarks in the developement of literary competence among primary school students, through the use of fairy tales;

2. Pre-experimental diagnosis of the level of literary development of students; inventory and analysis of methodologies applied by teachers in the process of studying/interpreting fairy tales; analysis of regulatory school documents (curriculum, textbooks) from the perspective of methodologies applied in the case of fairy tales;

3. Theoretical and epistemological argumentation of the methodology for developing literary competence among primary school students through the use of fairy tales;

4. The Conceptualization of the Pedagogical Model for Developing Primary School Students' Literary Competence through the Use of Fairy Tales;

5. Experimental validation of the pedagogical model for the development of literary competence in primary school students through fairy tales;

6. Formulation of relevant conclusions and recommendations for optimizing the methodology for utilizing fairy tale as a training source for student-reader.

Scientific Research Methodology. The research was conducted along epistemic, theoretical and praxiological coordinates based on theories regarding the morphology of the fairy tale [29], the origin (=essence) of M. Heidegger's work of art [18], artistic and aesthetic education - areas of human knowledge [26], communication as an interactive process [33]; the reception of the work of art [20; 21; 10; 38], the horizon of expectation and that of literary and aesthetic experiences: [21]; the theory and methodology of literary-artistic education [26; 33]; the development of literary, linguistic and communication skills [7], the assessment of communication skills [17].

Research Methods: In this research, theoretical methods (scientific documentation, theoretical analysis and synthesis, generalization and systematization, abstraction, and theoretical modeling), praxiological methods (observation, questioning, data analysis, comparison, and pedagogical experiment), hermeneutical methods (interpretation of theoretical sources and experimental data), and statistical and mathematical methods (inventory and analysis of experimental data) were used.

Scientific Novelty and Originality: The scientific novelty and originality lie in the substantiation and development of a methodology for developing students' literary competence by capitalizing on fairy tales. This includes the validation of a Model that incorporates reading, creation, and writing workshops, activities, and methods with a playful and creative-interactive character, thus offering students the role of both creators and interpreters of the act.

The Solved Problem: The problem addressed in this research involves the theoretical substantiation, development, and experimental validation of a methodology for training primary school students in literary competence within the context of reading and literary creation workshops. These workshops were designed according to the specific characteristics of the fairy tale genre and the age of the learners, contributing to the development of students as interpreters of artistic texts.

The Scientific Results of the Research: The research results pertain to the theoretical foundation, definition, development, and experimental validation of the methodology for valorizing/interpreting fairy tales. This methodology was designed according to the morphology of this literary genre, the purpose, objectives, and form of organization of the activity (reading,

creation, and creative writing workshops), which contributed to the development of literary competence among primary school students.

The Theoretical Value of the Research: The theoretical value of the research is supported by the following: the approach and clarification of the concepts of "competence," "literary competence," "fairy tale as a literary genre," and "fairy tale morphology"; the theoretical foundation of a methodology for developing literary competence in primary school students, focused on the concepts of "reading and creation workshop," "creative activity," "interactive activity," and the "student as the subject of their own creative activity"; the synthesis of general trends among teachers regarding the interpretation and utilization of fairy tales to foster literary competence in primary school students; the analysis of data drawn from the disciplinary curriculum and school textbooks regarding the fairy tale as a study text and the methodology proposed by textbook authors.

The Applied Value: The applicative value of the work is validated by: the model for valorizing fairy tales, based on a system of literary-aesthetic, didactic, and literary-artistic education principles, creative-interactive, and playful activities, and the recognition of the student as the subject of the creative act; the establishment of key directions for improving methodological practices in the development of literary competence in primary school students through the creative utilization of fairy tales; the examination of the Romanian Language and Literature curriculum in relation to the principles of literary-artistic education methodology, specifically regarding the study and interpretation of fairy tales, and the formulation of recommendations for their improvement; the diagnosis of primary school students' literary development levels based on their knowledge and interpretation/valorization of fairy tales; the identification of the professional characteristics of Romanian Language and Literature teachers concerning the methodology of teaching and valuing fairy tales as a source of training for readers; the development of practical recommendations for modernizing initial and ongoing professional development practices for teachers in the field of literary and artistic education.

Implementation of Scientific Results: The implementation of the scientific results was carried out through a pedagogical training experiment conducted during the academic years 2018-2023 at the Technological High School "Archimandrit Chiriac Nicolau" in Vânători-Neamț, Technological High School "Ion Creangă" in Pipirig, and Royal Junior High School No. 2 in Târgu-Neamț, Romania. The training experiment involved 240 primary school students and 40 teachers, 8 of whom implemented the developed pedagogical model.

Approval of Research Results: The research results were discussed and approved during meetings of the steering committee, colloquia, and international and national scientific

conferences. They were also capitalized through scientific publications on the research topic, lectures, training sessions, public lessons held during teacher meetings in the Târgu-Neamț area, and continuing education courses at the Teaching Staff House in Neamț.

Publications on the Thesis Topic: The core content of the thesis was reflected in 22 scientific articles, of which 4 were published in scientific journals certified in the "Register of Scientific Journals," and 18 were presented as communications with published theses (9 at international conferences, 4 with international participation, and 5 at national conferences).

Thesis Volume and Structure: The thesis includes annotations in Romanian and English, an introduction, three chapters, general conclusions and recommendations, 206 bibliographical sources, and 26 annexes. In total, it contains 141 pages of main text, 53 figures, and 7 tables.

Keywords: Linguistic education, literary-artistic education, competence, literary competence, communication competence, fairy tale, fairy tale aesthetics, fairy tale morphology, creative workshop, active-participatory methods, teacher, student.

THESIS CONTENT

Introduction: The introduction highlights the relevance and importance of the research topic, describes the current situation in the field, and formulates the problem, purpose, objectives, and hypothesis. It emphasizes the novelty, originality, and scientific results obtained, as well as the theoretical significance and applied value of the work. Additionally, it refers to the implementation and approval of the research results.

Chapter 1: "Psychological, Pedagogical, and Literary-Aesthetic Landmarks of the Formation of Literary Competence in Primary School Students Through Fairy Tales": This chapter updates several theories and offers epistemological clarifications on key concepts such as competence, literary competence, fairy tales as a literary genre, and fairy tale morphology. It also explores theories on the origin and essential characteristics of fairy tales, as well as the age-related and psychological peculiarities of primary school students.

The diverse definitions of competence, developed by researchers over time, reflect two main perspectives: one that defines competence as a combination of knowledge and skills, and another that includes everything contributing to task performance and success. In education, definitions of competence address several fundamental questions: "What goal should be pursued?", "What long-term outcome is desired?", "Where do we want to reach?". These questions highlight the evolution of educational goals, which change in response to society's shifting educational ideals.

Quite profound and rich in meaning, and at the same time indispensable to the goals and objectives pursued in practically all fields of human activity, the concept of competence was

introduced into the global discourse in 1959 by psychologists R. White and D. C. McClelland. It refers to the sum of knowledge, skills, and attitudes that contribute to a person's ability to effectively perform (according to previously agreed standards) the tasks and responsibilities of a job (in short, to be efficient). A few years later, in 1990, psychologists David D. Dubois and William J. Rothwell defined competence as "an employee's ability to meet or exceed the requirements of a job in order to achieve the expected level of quality, given the internal and external limitations of a particular organization" [9, p. 5].

When discussing the components of competence, M. Minder made the following clarifications: the "savoire-dire" component belongs to the domain of discourse and language, answering the question "what to know..."; the "savoire-faire" component refers to solving problems both from a motor and cognitive perspective, answering the question "how to know"; the "savoire-etre" component is linked to will, affectivity, emotions, and motivation, corresponding to the criterion "wanting to know."

In the context of the nature, characteristics, and structure of competence, the opinion of V. Fluieraș is also relevant. He considers that competence "expresses and validates epistemic authority and implicitly performance, always in particular contexts and directly related to the level of achievement of its functions, equivalent to the constants of competence in its projective plan" [13, p. 121]. He further states that "by its genesis and purpose, competence is a specific human product, the result of superior human processes, continuously manifested in various domains of reality, and generally visible in behaviors, actions, effects, acts, products, attitudes, etc." [Idem, p. 121].

Literary competence, as the primary goal of literary-artistic education, is defined by V. Pâslaru as "an integrated set of literary-artistic, aesthetic-literary, and reading knowledge, along with the capacities and attitudes for literary reading, practiced spontaneously, enabling effective reading activity" [26, p. 37]. On the other hand, Paul Cornea views literary competence as more than just knowledge of codes and transtextuality; he defines it through creativity. Cornea argues that literary reading involves not only the use of genre, style, and author conventions but also the ability to invent meanings, establish connections, and create interferences. Every work belongs to a literary space where no conventions are exhaustive [7, p. 88]. Cornea's perspective is particularly important for our research, as literary works require the deciphering of various codes, such as hermeneutic, prohieretic, symbolic, semantic, cultural, and ideological.

The existence of the fairy tale as a distinct epic literary species is admitted by the hypothesis that it presents itself as a fundamental element of culture and as a "mirror of the eternally human soul and feelings". Considering it as a genre, G. Călinescu [5, p. 9], stated that

the fairy tale is at the same time mythology, ethics, science, moral observation, thus emphasizing both its vastness and complexity. This fact is also justified by the interest of researchers, who have issued several theories regarding the origin of the fairy tale, its essential characteristics, namely: mythological, migrationist, anthropological, totemic, oneiric origin, "the morphology of the fairy tale". Defining the fantastic fairy tale as "a narrative built on an ordered succession of functions, some of which may be missing, others may be resumed [30, p. 101], Vl. Propp also mentioned a well-known narrative pattern, with a classical action, as well as other particularities, such as: the way in which the moments of the action are ordered (the initial situation, the event that disrupts the balance, the reparative action, marked by heroic adventures, restoring the balance, rewarding the character), the sphere of action (the sphere of the actions of the villain, the donor, the helper, the hero, the false hero, etc.), the time and place of the action, the characters divided into positive and negative, the protagonist helped by magical objects, supernatural beings, fabulous animals, compositional clichés, the presence of traditional formulas, etc.

One of the eight key competencies pursued in the educational process is communication in Romanian, primarily developed in Communication classes (for preparatory grades, I, II) or Romanian Language and Literature (for grades III - IV). Communication competence includes both linguistic and literary aspects (reading, receiving, and interpreting literary texts). It is crucial for teachers to understand the anatomical, physiological, and especially the psychological characteristics of early school-age children. The volume of knowledge imparted, the difficulty of tasks, and the intensity of the effort in school activities must align with the learners' age-specific traits. For primary school students, literary competencies are still in the early stages of development. According to J. Piaget's psychogenetic theory, students go through several intellectual development stages: sensorimotor intelligence (0 - 2 years), preoperational (2 - 7 years), marked by concrete, intuitive thinking—this is when children learn to express themselves in sentences and phrases, and develop organized discursive language; concrete operations (11-12 years), where concepts still have an empirical character, with the student being more of an observer; and formal operations (12 - 18 years), when thinking becomes more abstract, allowing students to reason, make hypotheses, find solutions, and draw conclusions [28, p.27].

Young students' skills, as a component of literary competence, develop under the influence of social and environmental factors and are only evident when interest is present. Ursula Șchiopu states that correlations between interests and skills begin to appear around the third grade, as children become aware of their abilities and preferences [35]. At this stage, motivation for learning and school activities arises from both external factors (observation, imitation, model

reproduction) and internal factors (the desire to be a model student). Learning also requires will and attention. Among the texts studied in Romanian language classes, fairy tales are particularly loved by children. These tales transport young readers into an imaginative world, where they experience intense emotions alongside beloved characters. Introduced to fairy tales at home and in kindergarten, students expand their knowledge, become receptive to new messages, and enjoy revisiting familiar stories. Therefore, using fairy tales is essential in forming literary competence in young students.

In Chapter 2, "The Methodological Framework for Training Primary School Students in Literary Competence Through the Use of Fairy Tales", the results of the observation experiment are analyzed, the "Pedagogical model for training primary school students in literary competence through the use of fairy tales" is presented.

With the aim of establishing a reference point for the initial performance of the participants, in order to guide the planning and adaptation of teaching strategies so as to meet their specific educational needs, the observation experiment was carried out on a sample of 240 students from preparatory grades, 1st - 4th, from the "Archimandrit Chiriac Nicolau" Technological High School, Vânători-Neamț, Romania, the "Ion Creangă" Technological High School, Pipirig, the Târgu-Neamț Royal School, in the 2019-2020 school year. In the first phase, 53 students from the preparatory classes were tested. The applied tests aimed to evaluate the knowledge acquired during preschool, the level of vocabulary development, the ability to recognize a story and identify the omitted event, to understand by hearing what the teacher read, to identify the images in fairy tales, which are in antithetical relationship and the words with the opposite meaning. The analysis of the students' answers allowed us to find that only 19 subjects (35%) answered all four tests correctly (table 2.1.).

Table no. 2.1. Results obtained in the initial assessment test in preparatory classes

No. of students	Sample											
	P1	%	P2	%	P3	%	P4	%	All	%	None	%
53	30	57%	26	49%	29	54%	25	48 %	19	35 %	25	47 %

Among the defining difficulties we identified, we note the following: lack of knowledge of the content of the fairy tales presented, the inability to concentrate sufficiently on the task, to complete it, to express oneself due to the rather poor vocabulary.

The test proposed to the 52 first-grade students aimed to identify their desire to listen to and/or read fairy tales, their ability to tell stories, to recognize fairy tale characters by line or name, to color images from stories, their preference for certain fairy tales and beloved characters, and their ability to formulate ideas. The results are reflected in table 2.2.:

Tab. 2.2. Answers given by first grade students to the initial assessment questionnaire:

		nothing	sometimes	often
I_1	I like listening to stories	25	16	11
I_2	I watch cartoons inspired by stories	13	15	24
I_3	My father reads me stories	22	21	9
I_4	My mother reads me stories	11	23	18
I_5	My parents buy me books with stories	18	15	19
I_6	I color pictures from stories	10	18	24
I_7	I know how to tell familiar stories	25	17	10
I_8	I recognize the characters in stories by what they say or by what they do	25	12	15
I_9	I have favorite characters	20	17	15
I_{10}	I learn a lot from fairy tales	25	15	12

As shown in the table, out of the 52 students surveyed, only 21% frequently listen to fairy tales. These students were able to recognize the characters, describe them, and retell the story. In contrast, most children who watch cartoons inspired by fairy tales struggle to retell the story and have difficulty formulating ideas about the message. For first-grade children, watching cartoons based on fairy tales is primarily a form of entertainment rather than a means of learning.

The questionnaire administered to 135 students in the second to fourth grades aimed to gather information about their reading preferences, attitudes toward fairy tales, knowledge of characters and actions, and their views on the importance of reading fairy tales. Regarding reading preferences, only 27 students (20%) reported that they love reading, while 22 students (16%) said they like it. Another 40 students (30%) stated that they like it a little, and 46 students (34%) expressed that they do not like reading at all (figure 2.1). A similar pattern was observed for the other items as well (figure 2.2).
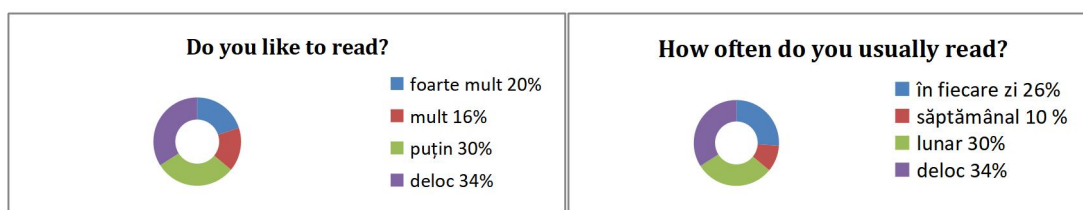

Do you like to read?
- foarte mult 20%
- mult 16%
- puțin 30%
- deloc 34%

How often do you usually read?
- în fiecare zi 26%
- săptămânal 10 %
- lunar 30%
- deloc 34%

Figure 2. 1. Students' reading preferences   **Figure 2. 2. Frequency of reading activity**

Regarding the motivation for reading, 20 students (22%) stated that they read for pleasure, 19 students (14%) read when they feel the need to relax, 40 students (30%) - out of obligation, 46 students (34%) do not read at all. The list of favorite fairy tales by students includes mainly The Old Woman and the Old Man's Daughter (32%), The Goat with Three Kids (27%), Little Red Riding Hood (21%). Other fairy tales named by the rest (20%) are: The Strong Man and the Golden Apples, The Bag with Two Pennies, Snow White and the Seven Dwarfs, Hansel and Gretel, The Match Girl, The Little Pig's Tale. Favorite characters include: Santa's daughter

(23%), Prince Charming (19%), fairies/princesses (17%), the wolf, Little Red Riding Hood, Snow White, kites, witches, dragons (23%).
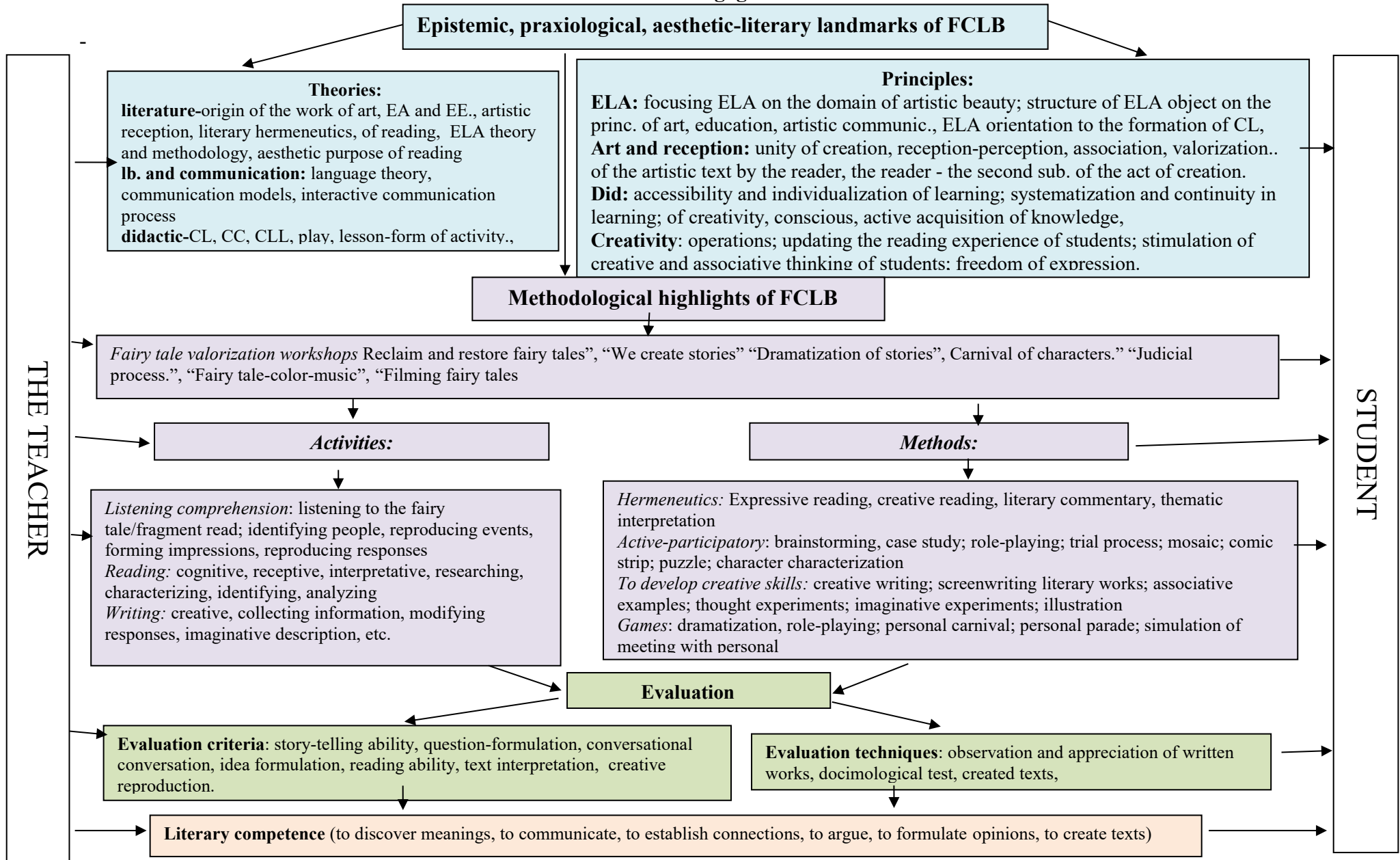
Of the total number, 18% did not give any answer. As for the lessons learned from fairy tales, 24% of the students considered that they learned to be good, 22% - to be brave, 16% - to be honest, 15% wrote other options: "to be obedient", "to be good", "to love animals", "to tell the truth", and 23% did not give any answer.

As part of the observational experiment, we also aimed to collect data on the opinions of teachers (40 people) about the methods they use in the process of studying fairy tales, about the types of extracurricular activities dedicated to reading, including the valorization of fairy tales. Thus, 52.5% of the total number of respondents mentioned explanatory reading, 35% - storytelling, 12.5%   - The Cube, the Clusters, the Quintet, the Venn Diagram, the Quadrants. As activities organized outside of lessons, focused on studying the fairy tale, reference was made to the dramatization of stories (47.5%), to the organization of literary contests with questions from the content of fairy tales (17.5%), to literary medallions (12.5%).

The analysis of several Romanian language and literature textbooks from Romania and the Republic of Moldova for grades 2-4, from the perspective of studying the fairy tale, highlighted the fact that the respective literary genre is found extremely rarely in these teaching aids, that the authors opted for adapted fragments, and the proposed tasks aim to achieve objectives related to the grammar of the Romanian language, to enrich the vocabulary, that these, practically, do not contribute to the formation of students' literary competence. The results and conclusions formulated following the observation experiment determined the construction of a pedagogical model for the formation of literary competence in primary school students through the valorization of the fairy tale.

The epistemic and theoretical coordinate of the model is made up of theories, principles, paradigms, through which students are granted the status of subjects of education, of re-creators of the literary work, namely: the origin (=essence) of the work of art of M. Heidegger [18], the work as text: U. Eco [10], the theory of the reception of the work of art: W. Iser [20], H.R. Jauss [21], the theory of reading: W. Iser [20], P. Cornea [7], the theory of literary-artistic education [26; 33], etc. The praxiological coordinate is represented by the concepts: levels of reception of the work of art: Șchiopu C [32]; levels of literary development of students: Vl. Pâslaru [26]; literary-lectoral activities of students [Vl. Pâslaru 26], C Șchiopu [33]; literary-lectoral competence: C. Parfene [24], M. Pavilescu [25], C. Șchiopu [33], methods, criteria for designing, efficient implementation of literary-artistic education, for evaluating the levels of literary development of students: Vl. Pâslaru, [26] M. Hadârcă [17] (figure no. 2.3).

FCLB's Pedagogical Model

Epistemic, praxiological, aesthetic-literary landmarks of FCLB

THE TEACHER

STUDENT

Theories:
literature-origin of the work of art, EA and EE., artistic reception, literary hermeneutics, of reading, ELA theory and methodology, aesthetic purpose of reading
lb. and communication: language theory, communication models, interactive communication process
didactic-CL, CC, CLL, play, lesson-form of activity.,

Principles:
ELA: focusing ELA on the domain of artistic beauty; structure of ELA object on the princ. of art, education, artistic communic., ELA orientation to the formation of CL,
Art and reception: unity of creation, reception-perception, association, valorization.. of the artistic text by the reader, the reader - the second sub. of the act of creation.
Did: accessibility and individualization of learning; systematization and continuity in learning; of creativity, conscious, active acquisition of knowledge,
Creativity: operations; updating the reading experience of students; stimulation of creative and associative thinking of students: freedom of expression.

Methodological highlights of FCLB

Fairy tale valorization workshops Reclaim and restore fairy tales", "We create stories" "Dramatization of stories", Carnival of characters." "Judicial process.", "Fairy tale-color-music", "Filming fairy tales

Activities:

Methods:

Listening comprehension: listening to the fairy tale/fragment read; identifying people, reproducing events, forming impressions, reproducing responses
Reading: cognitive, receptive, interpretative, researching, characterizing, identifying, analyzing
Writing: creative, collecting information, modifying responses, imaginative description, etc.

Hermeneutics: Expressive reading, creative reading, literary commentary, thematic interpretation
Active-participatory: brainstorming, case study; role-playing; trial process; mosaic; comic strip; puzzle; character characterization
To develop creative skills: creative writing; screenwriting literary works; associative examples; thought experiments; imaginative experiments; illustration
Games: dramatization, role-playing; personal carnival; personal parade; simulation of meeting with personal

Evaluation

Evaluation criteria: story-telling ability, question-formulation, conversational conversation, idea formulation, reading ability, text interpretation, creative reproduction.

Evaluation techniques: observation and appreciation of written works, docimological test, created texts,

Literary competence (to discover meanings, to communicate, to establish connections, to argue, to formulate opinions, to create texts)

In Chapter 3, "Methodology for Training Literary Competence in Young Students Through the Use of Fairy Tales", the design of the training experiment is described, the results obtained from the application of the pedagogical model, as well as the control experiment, are analyzed.

To solve the research problem, we chose creative writing workshops as a form of organizing the activity of primary school students, in order to form their literary and artistic competence through fairy tales. We took into account the following prerogatives:

a) unlike the traditional standardized lesson, the creative workshop, as a form of organizing the activity of students, does not submit to clichés, schemes. Focused on the game, on exercises in imagination, association, creative writing, on fantasy, it aims to develop the productive and lateral thinking of students, contributes, to a large extent, to the formation of the reader;

b) the fairy tale/story is the literary genre most loved by primary school students, also having a special impact in terms of stimulating their interest in knowledge, triggering emotions, activating the desire to read and interpret. Thanks to its characteristics as a literary genre, the fairy tale offers unlimited possibilities for its study/interpretation by applying creative-interactive forms and methods.

c) play, in general, is interpreted by most researchers as a major dimension of existence, as exercises for the child's adaptation to the problems of life, and, according to K. Gross, as "anticipation and preparation in order to overcome the difficulties that life poses" [Ap. 27, p 11].

The methodology applied in the workshops and aimed at developing the literary competence of primary school students through the valorization/interpretation of the fairy tale included: a series of activities carried out according to a certain generic/theme; the objectives pursued in the workshop, determined by the type of activity; the methods used; the way in which the expected activities were carried out. The workshops included creative writing activities, restoration/recreation of the literary text, dramatization, screen adaptation, research, games, etc. They were carried out during Romanian language and literature classes, some of them - during communication classes and in extracurricular activities. The time allocated for each activity in the workshops depended on the complexity of the objectives set, of the literary text studied and varied from 45 minutes to an hour and a half. Both the seven workshops and the activities carried out within them were structured by thematic areas, namely:

Workshop No. 1: We recognize and restore fairy tales (The action of the fairy tale/sequence of events; Fairy tale characters);

Workshop No. 2: We create stories (Stories based on a plan of ideas; "Let's make a story";
Stories based on characters proposed by the teacher);

Workshop No. 3: Dramatization of stories (Dramatization preparation stage; Dramatization/representation stage; Dramatization analysis and evaluation stage;

Workshop No. 4. Carnival of characters (Carnival preparation stage; Carnival actual conduct; Analysis and evaluation stage of the activity);

Workshop No. 5: The trial process (Stage of collecting data necessary for the trial process; Actual conduct of the trial process; Analysis and evaluation of the activity);

Workshop No. 6: Fairy tale, color, music (Fairy tale – color; Fairy tale - music)

Workshop No. 7. Fairy tale film adaptation (Watching some fairy tale film adaptations; Children's film adaptation of some fairy tales).

We note that one activity or another, in turn, depending on the contents designed by the teacher, the objectives set, and the students' interest and knowledge needs, had an open character, in the sense that it could be carried out in one or more sessions.

The standards of literary-artistic education of students, which are nothing more than values designed to be achieved, derive/must derive from the principle of freedom in education, which, in turn, in the case of the arts, implicitly, of literature, being the guarantor of the reception of the artistic work, depending on the status of the receiver as the second subject, re-creator of the work's message and a subject who not only communicates, but who "also communicates". Namely, this status of the receiver often requires, in the case of the arts, to overcome accepted standards and stereotypes. Beyond Tudor Vianu's statement that, in creation-reception, norms can be formulated, which must form "a coherent coordination ensemble, through which we can introduce a certain rational and systematic order in our artistic life" [38, p 45] in the case of receiving literature, the literary competence, literary behaviors, attitudes, skills, reasons for literary activity, the variety of forms of literary communication, the recreational imagination, etc. of the students are, in fact, values of literary-artistic education. If they have become acquisitions of the trainees, these, in turn, can also be evaluation criteria. Therefore, following the implementation of the Pedagogical Model for training literary competence in primary school students by capitalizing on the fairy tale, in order to prove its efficiency, we found that the results obtained are quite relevant. Practically, all the activities designed within the seven workshops not only demonstrated their effectiveness, but also contributed substantially to the formation of students' literary competence. The multitude of data regarding the experiences of reading-receiving-interpreting fairy tales by primary school students outlined certain levels of their literary-artistic development.

The experimental data processing was carried out through statistical, hermeneutic methods (axiological interpretation of numerical and contextual values), through theoretical synthesis,

producing conclusions and recommendations for new research problems.

The four objectives (the workshop We Recognize and Restore Fairy Tales), relating to the concept of fairy tale action (to recognize the events attested in the fairy tale; to identify the missing event from the proposed sequence; to restore the sequence of events in a fairy tale; to argue the importance of each event in the action of the fairy tale/story) were successfully achieved. The interactive and playful methods used at this stage of work (comic strip, mosaic, puzzle, chain reading, oral narration, etc.) contributed, to a large extent, to the achievement of the objectives set. The first two objectives engaged a predominantly semiotic activity, also emphasized by the action verb "to identify"/"to recognize". The values   performed by the students in the experimental group showed that 89% of the total number correctly identified/recognized the events of the fairy tale, the missing event, the intrusive event, 11% - mostly, correctly identified/recognized the events, but had certain difficulties in identifying the missing or intrusive event (figure 3.1):.
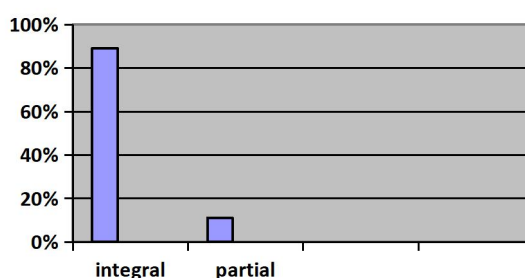
Figure no. 3.1. Students' ability to identify/recognize the events of the fairy tale

The other two objectives highlighted the fact that the students managed not only to restore the order of the action, a very important moment in understanding the "cause-effect" relationship, but also to argue the importance of each episode in the action. Thus, 88% correctly restored the text, and argued the role of each event, the remaining 12% made certain errors. As for arguing the importance of the episode in the narrative, 83% argued very well, and 17%, although they tried to argue, were limited to reproducing one or another fragment. An important task, carried out by the students in the process of interpreting the literary work from the perspective of the action, was the identification of grammatical clues, initial, median, final formulas, which order the sequence of events of the fairy tale. In the case of solving this objective (based on the fairy tale "Salt in the Dishes"), 83% managed to identify at least 5 clues, formulas, denoting the sequence of events, 9% - identified 3 formulas, and 8% - 1 - 2 formulas.

Another important objective, pursued in the process of studying/interpreting the fairy tale, implicitly, in the formation of the students' literary competence, targeted the characters, in this order of ideas, the students being to name the characters of the story/fairy tale, to classify them

into positive and negative, to argue their role in the action, to express argued opinions regarding the behavior, deeds of the characters; to characterize the characters according to the role/function assigned to them in the action. As for recognizing the intrusive characters in fairy tales, the students demonstrated literary knowledge: 85% identified all the intrusive characters (in total, 6), 11% identified 4 characters, and 4% - 2 - 3 intrusive characters.

The results obtained from the classification of the characters in "The Goat with Three Kids" by I. Creangă into positive and negative are the following: 86% of the students considered that the wolf, the big kid, the middle kid are negative characters, and the goat and the little kid - positive characters, 14% considered that only the wolf is a negative character. Their arguments were the following: "The wolf and the two older kids are negative characters. The wolf ate the kids, causing pain to the mother-goat, and the two kids did not listen to the mother's advice" (M. U); "The wolf is a negative character, because he ate the kids" (N.L).

Asked to represent in their drawing the positive character(s) from the fairy tale "Snow White and the Seven Dwarfs" by the Brothers Grimm, the students gave preference, in particular, to Snow White and the Seven Dwarfs. In the process of analyzing and discussing the drawings, the students claimed that "they drew Snow White the beautiful, because she is good", that "the seven dwarfs help the girl and, in the drawing, they will always be by her side", "that the stepmother has very angry and malicious eyes", etc. The ability to perceive the literary character as a synthetic literary phenomenon, as an exponent of a human typology, to formulate an attitude towards the character, to relate his/her behavior to a certain type (exemplary, reprehensible, etc.) demonstrated by the students, are indisputable acquisitions/values   obtained within the training experiment. Here are some of their opinions, which demonstrate their status as informed readers of the story "Little Red Riding Hood": "Little Red Riding Hood is a well-behaved little girl, kind to those around her. She loves her grandmother and wants to bring her flowers"; "Little Red Riding Hood reproaches herself for not listening to her mother's advice. She is the child who understands that she was wrong and that she will not repeat the mistake again."

The activity of students creating stories (Workshop no. 2: We create/invent stories), according to the results of the training experiment, encouraged students to write texts that correspond to the narrative pattern of the fairy tale and demonstrate that they have mastered the dominant theme of the stories (the struggle between good and evil), the message (good defeats evil), the types of characters (positive, negative), the narrative pattern, the characteristic formulas, etc. We emphasize that 72% of the experimental group created stories taking into account all the background characteristics of the fairy tale, 17% created stories, failing to take into account certain indicators characteristic of the unfolding of the action of a fairy tale, 11% failed to
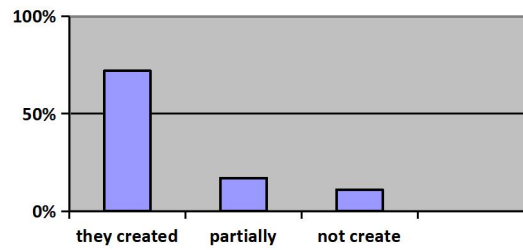
develop a situation, a character, etc. (figure 3.2):

Figure no. 3.2. Students' ability to create stories

Since the character is the key structure of epic and dramatic literary texts, in workshop no. 3, Dramatization of stories, special importance was given to the behavior, the problems he faces, as well as his psychology (experienced states, attitudes). The results demonstrated the students' ability to identify the episode for dramatization, the circumstances of the action, the participants in the action and their role (helpers, the force of good, the force of evil, etc.), the lines. At the same time, the students were able to decide on intonations, gestures, mimicry, stage movement, based on the details identified in the text, to propose and justify props, to argue, based on the lines, the character traits, the states of the characters, to express their opinions on the way of saying the lines, taking into account the types of sentences (interrogative, exclamatory, etc.). The observations, examples, arguments, opinions of the students validated the activities carried out, as well as the creative, interactive and problem-based tasks proposed according to the theoretical model. Thus, 79% of the total number of students managed to solve the tasks with the rating "very well", 14% - with the rating "good", 7% - "sufficient" (figure 3.3).
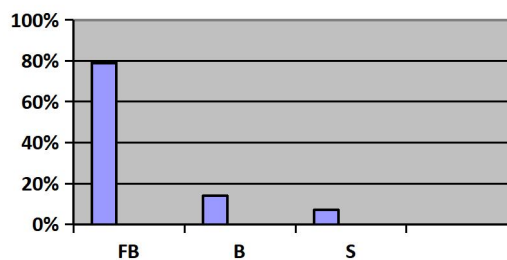
Figure no. 3.3. Students' ability to solve the proposed tasks according to the qualifications

Through the activities carried out in workshop no. 5, The Trial Process, students were given the opportunity to carry out several types of reading (selective, role-playing, commented, directed), to collect from the fairy tale/story studied information regarding a specific case, circumstances (place, time of the action), behavior, lines, human characters, reasons that trigger the chain of events, relationships of the character with the world of the work, etc.

This activity of identifying/collecting the necessary information helped students, later, during the trial process itself, to argue the seriousness of the incident, its consequences, to

characterize the characters based on the behaviors manifested, to relate one behavior to another and to formulate conclusions regarding the type of behavior, to express their attitudes towards the subjects of the case discussed. We also emphasize the affective involvement (joy, compassion, empathy, condemnation, etc.) of the students in the activity, especially at the game stage, as well as the emotional impact that the activities within the workshop had on them. What must be emphasized, in the case of assuming one or another role, is the fact that the students identified, analyzed, interpreted the information in the text regarding the behavior/deed of the character, formulated pertinent, valuable opinions about the characters, facts. Thus, 81% were able to express opinions, attitudes corresponding to a reader who produced ideas, 15% produced ideas, but encountered difficulties in finding counterarguments, 4% only formulated ideas without being able to argue them based on the text (figure 3.4.):
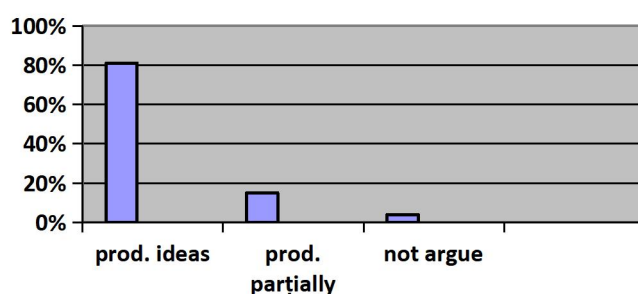
Figure no. 3.4. Students' ability to express opinions, to formulate ideas.

The notions of interdisciplinarity, pluridisciplinarity and transdisciplinarity are intrinsic to the interpretation of artistic texts. As Constantin Șchiopu states, "in most cases, the teacher/students are forced, by the very nature of the work, to make certain connections between different disciplines, to transfer methods from various fields of knowledge to that of literature and to apply them in order to interpret the artistic text" [34, p. 138].

Responding to these demands, the activities within the "Fairytale, Color, Music" workshop were carried out precisely from the perspective of pluri-/interdisciplinarity, with students being asked to relate the means of expression, of building a character, characteristic of different arts. In the case of the "literature - plastic art" relationship, they were engaged in activities of: identifying the artistic means of expression used by the writer and the painter; associating certain events, facts, characters with certain colors; comparing several illustrations of the same work/fragment, etc. As for the "literature - music" relationship, the students were put in situations of finding a musical background for the expressive reading of a fragment of the fairy tale, of selecting musical fragments for the dramatization of a fragment of the literary work, depending on the atmosphere of the text, of associating a character's line with a musical instrument, taking into account the attitude expressed by the speaker, his/her communication

intentions, the intensity of the utterance, the information communicated. At the same time, they were asked, in all cases, to express their opinions regarding the musical background, the associations made, the importance of the soundtrack in emphasizing the message of the story/fairy tale, and in characterizing the characters.

The results obtained from the activities in this workshop demonstrate the active involvement of the students, their ability to compare, associate, and argue. Obviously, in the first sessions of the workshop, some difficulties were also recorded by the students in identifying the appropriate musical piece as an atmosphere, as a means of intensifying/stimulating the students' ability to formulate an idea, to characterize a character, etc. During the activities, this cognitive and emotional barrier of the students was overcome. Thus, 69% of the total number of students, at the end of the activities in the workshop, managed to identify, compare, associate, formulate ideas/opinions regarding the relationship "literature - plastic art - music", 21% identified, compared, associated, but failed to convincingly argue their options, insisting more on the argument "... because I like this drawing/melody". The remaining 10% managed to associate, not compare, identify, formulate opinions/conclusions (figure 3.5):
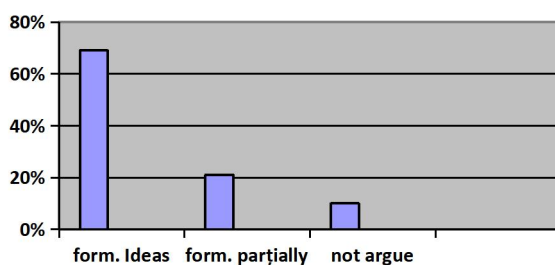

Figure no. 3.5. Students' ability to identify, compare, associate, and formulate ideas regarding the relationship "literature - fine arts - music"

The task of illustrating a fairy tale scene, a character through drawing offered students the opportunity to choose their favorite fairy tale, scene, character and to express, through drawing, their attitude towards the chosen subject. The gallery tour allowed us to find that 78% of the total number of students were able to motivate the interrelationship "literature/fairy tale - fine art/drawing", 19% - motivated this connection between the arts with the help of the teacher or colleagues, 3% gave insignificant answers (figure 3.6).

Asked, in the process of collective discussion, as the final stage of the Gallery Tour, to argue their option for certain characters, events, situations, the students managed to argue the role of the character in the action, the importance of the episode, the event in the character's destiny, etc. Below we propose some of the students' statements
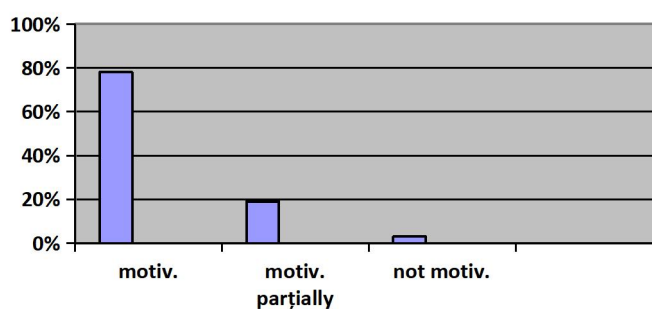
Figure no. 3.6. Students' ability to motivate the interrelationship "literature/fairy tale - fine art/drawing"

"I drew the episode of the old man's daughter's encounter with the puppy. In this episode, the girl takes care of the puppy in the best way she knows. The girl is kind-hearted and helpful in times of need. She treated others the same way, those she met along her path." (A.C.)

"I drew the episode of the old man's daughter meeting the puppy, where she takes care of it as best as she can, being kind-hearted and helpful to others she meets along the way." (A.C.)

"I drew the episode where the old woman and her daughter are eaten by snakes, punished for their wickedness. If someone is bad, they must be punished." (M.N.)

92% of the students produced relevant ideas, while 8% offered irrelevant ones. The activities in the 'Fairy Tale Adaptation' workshop began with watching films, followed by a discussion about impressions and differences between the film and the fairy tale. Questions included: "What did you like/dislike?", "What episodes are in the film and which are missing?", "Which was more enjoyable: the film or reading the fairy tale?", "How do the characters in the film compare to those in the fairy tale?".

Another type of activity carried out with the students in the respective workshop was the imaginary screen adaptation of fairy tales/stories. As a form of activity, we opted for a frontal approach. Conceived as a didactic method, the screen adaptation contributed to the interactive, creative solution of the set objectives. The screen adaptation of several stories ('The Old Woman and the Old Man's Daughter', 'Cinderella') aimed at formulating the message, characterizing the characters, analyzing the lines as a way of defining the character, and examining clothing details, gestures, and facial expressions. Regarding the formulation of the stories' message, thanks to the screen adaptation, 91% of students noted the struggle between good and evil, with good always defeating evil, while 9% expressed their ideas incompletely or with difficulty. The choice of episodes for the film, as well as actors for various roles, piqued the students' interest and sparked many debates. We propose some of these:"

"The girl's expulsion from home should be included in the film, to emphasize that the old woman does not love her and is bad" (A.V.); b) "I propose to include in the film the scene in

which the old man's daughter takes care of the puppy, to show that she is hardworking, merciful and not afraid of hardships" (M.L.); c) "I want to play the role of the old man's daughter, because she is good and hardworking and I am the same" (O.N).

In order to test the results of the training experiment, a control experiment was conducted, which involved students from grades 2, 3 and 4 (training group) from the "Archimandrit Chiriac Nicolau" Technological High School, Vânători-Neamț, as well as those from the "Ion Creangă" Technological High School, Pipirig and the Școala Domnească, Târgu Neamț (control group). The objectives pursued were aimed at assessing the knowledge, abilities and attitudes of students as readers and interpreters of fairy tales. Thus, in both groups, depending on the class, several evaluation tests were proposed, which included tasks of identification, recognition, text development, argumentation, formulation of ideas, and interpretation.

The results of testing second-grade students highlighted a significantly higher percentage of the level of knowledge and abilities of students in experimental classes compared to that of students in control classes (figure 3.7):
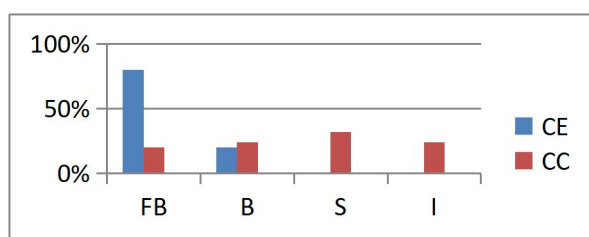

Figure no. 3.7. Comparison of the results (grades) demonstrated by students in the experimental classes (CC) and those in the control classes (CC) in the evaluation test

According to the results obtained from the application of the final evaluation test in grades III - IV (training group), 66 students (88%) of the total number solved all the tasks with the grade "very well", and 9 students (12%) - with the tasks "good". No student received the grades "sufficient", "insufficient". In the control classes, 14 students (19%) received the grade "very well", 23 students (31%) - "good", 22 students (29%) - "sufficient", 16 students (21%) – "insufficient" (figure no. 3.8).
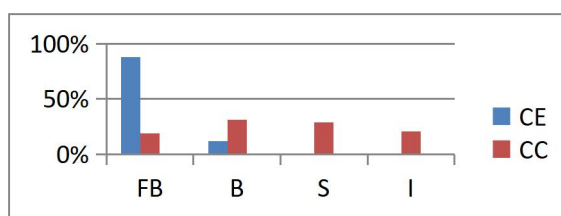

Figure no. 3.8. Comparative results obtained by students from grades III-IV (experimental and control group) in the final evaluation test

The results of the control experiment demonstrated that the developed model is a viable construct, which can be successfully applied in school practice in order to develop students'

literary competence.

The main theoretical and methodological results of the research are presented in **Conclusions and Recommendations**. The methodological recommendations are addressed to curriculum designers, school textbooks, researchers and trainers in the field of literary and artistic education, and teacher-practitioners.

The respective research solved a very important scientific problem for literary and artistic education: establishing epistemological and methodological benchmarks for the formation of literary competence in primary school students by capitalizing on the fairy tale as an age-appropriate literary genre.

The main values of the research are systematized by the following conclusions:

1. Originating in disciplinarity and situated within interdisciplinarity, literary competence involves the individual's metacognitive experience. Its complex nature is reflected in six components: cognitive (identifying processes leading to language production and understanding), encyclopedic (knowledge of language aspects in fields like science and technology), ideological (ability to engage with ideas, values, and principles), literary (valorization of creativity in communication), and socio-affective (development of feelings and attitudes influencing language behavior).

2. A key cultural element, the fairy tale operates on both the conscious and subconscious levels, especially for young readers/listeners. It creates a world where anything is possible, follows a similar narrative structure, and typically ends with the victory of good over evil, with characters representing opposing typologies. The fairy tale remains a favorite genre, particularly for preschool and primary school children. It deeply impacts them, evoking a range of emotions and shaping their sympathies or antipathies toward characters. For young students, it fulfills its hedonistic, formative, and cognitive functions, making it an effective tool for developing literary and reading competence.

3. Praxiologically, the research has identified methodological errors regarding the study of fairy tales in school, such as:

- limiting students to studying fragments of fairy tales or adapted ones, the paradigm of valorization/interpretation being inconsistent with the concept of fairy tale morphology;

- not recognizing the student, especially in primary grades, as the subject of the reception/interpretation of the literary work (the literary work is conceived, largely, as a reference text for studying grammatical aspects/problems: lexicon, phonetics, morphology, syntax), a fact that cannot satisfy the expectations of students;

- studying the fairy tale/fragments is carried out predominantly within the lessons, according to a

rigid algorithm, determined by the objectives formulated according to the topic taught;

- the literary text/fairy tale is not viewed as a challenge, as a commitment, as the achievement, through interpretation, of an act of creation. The activities carried out by the teacher in the case of studying the fairy tale are, predominantly, of a reproductive nature (tasks of identification, reproduction, localization, exemplification, also attested in the textbooks for grades 3-4);

- the formation of literary competence, according to the curricular stipulations and those in the school textbooks, is pursued outside of specific objectives, which diminishes the very intended purposes;

4. The theoretical study, the results of the observation experiment demonstrated that the selection-structuring of constitutive and regulatory principles for the training of primary school students of literary competence is not sufficient and efficient outside of a methodology for valorizing the fairy tale, based on the concepts of creation, creativity, playfulness, on interactive forms of organizing students' activity, carried out both within the lessons and outside them.

5. The conceptualization of the Pedagogical Model for training primary school students in literary competence through the valorization of the fairy tale is necessary and opportune, if it is made up of:

- theories regarding the origin and essence of the work of art, in general, and of the fairy tale as an epic literary species, in particular, the essence of aesthetic emotion, literary-artistic education, freedom of image as a fundamental feature of the creative process;

- a series of principles of art, reception, literary-artistic and didactic education;

- a methodological construct developed according to the complexity of literary competence, the morphology of the fairy tale, the psychological peculiarities of young students, the levels of reception and the types of receptors, as well as play, as an activity characteristic of the age, and which offers, by connecting the educational act to who the student is today and how he wants to be tomorrow, the possibility of becoming in the learner's own being;

- the modernization of the reader training methodology, as a current trend in the instructional process, must not constrain (the educational act, to a large extent, contradicts the epistemology of art and education, the young student being forced most of the time to reproduce rather than formulate opinions.

6. Workshops, as a form of organization, the creative and actively participatory activities carried out within them, the methods of stimulating students' thinking, with a playful character, offer major opportunities to capitalize on the formative potential of the fairy tale, implicitly, to develop students' literary competence.

7. The pedagogical model developed and applied in practice by the teachers led them to

significant professional performances, validated by the values   that the students produced during the training experiment, such as:

- their self-identification as creative subjects of the literary work, through the actual values of the message, produced, due to their own experiences, within the fairy tale valorization workshops;

- creating/elaborating their own stories, restoring/substituting facts, incidents, characters of the work, dramatizing, filming fragments/stories, making and formulating decisions following the examination of several facts of the characters in court trials, recognizing characters from fairy tales during the carnival, etc.;

- the ability of students to identify, interpret, and formulate ideas about the texts studied, to develop advanced literary competence, in accordance with the fairy tale (language, narrative pattern, defining characteristics of language, genre, and species of literary works).

8. The research results demonstrated that the developed Model is a viable construct, which can be successfully applied in school practice in order to form literary competence in primary school students by capitalizing on the fairy tale. By ensuring reactions, actions, behaviors, necessary to overcome a situation, to fulfill a role, the respective model contributes to the development of the learners' own being.

Practical recommendations:

1.To the authors of textbooks and other teaching aids:

- to choose as support texts for teaching-learning notions of the Romanian language and literature, several fragments of fairy tales and not just their adaptations, in this sense, at least 50% of the proposed fairy tales should be taken into account;

- the tasks proposed in the learning activities should also target the formative valences of the literary text, the creative capacity of the students and the development of critical thinking.

2. To the teaching staff:

- to follow the formation of the literary competence of the students by applying active-participatory methods and carrying out engaging activities in the valorization of the content of the fairy tale, as a studied literary text;

- to encourage the students to read more fairy tales and to verify the way in which they have formed their lecturing skills by organizing workshops specified in the Pedagogical Model for forming literary competence through the valorization of the fairy tale.

3. Centers that organize continuing education courses for teachers:

- to capitalize, within the activities, the concepts of literary-artistic and linguistic education and the application of the methodology for the development of literary-artistic education.

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SELECTIVE LIST OF THE AUTHOR'S PUBLICATIONS ON THE THESIS TOPIC

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1.1. In journals from the national register of specialized journals:

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ANNOTATION

Paga Teodora-Doina

Formation of the literarycompetence of primary school students by capitalizing on the fairy tale

Doctoral thesis in educational sciences, Specialty: 532.02, Chisinau, 2024

Structure of the thesis: introduction, 3 chapters, general conclusions and recommendations, bibliography from 206 sources, 25 annexes, annotation, 53 figures, 7 tables, 141 pages of text.

Publications on the topic of the thesis: 22 scientific articles, 4 of which in accredited scientific journals

Key terms: competence, literary competence, communication competence, literary-artistic education, fairy tale, fairy tale aesthetics, fairy tale morphology.

The purpose of the investigation: the theoretical and practical-experimental substantiation of the CLA training methodology of primary school students by capitalizing on the fairy tale.

The objectives of the research: identifying the psychological, pedagogical and literary-aesthetic milestones of the students' CL training, by capitalizing on the fairy tale; pre-experimental diagnosis of the CL development level of students; inventory and analysis of methodologies applied by teachers; analysis of regulatory school documents from the perspective of applied methodologies; conceptualization of the FCLB model; experimental validation of FCLB.

Scientific novelty and originality: the foundation and elaboration of a methodology for training students' CL by capitalizing on the fairy tale.

Research results: theoretical substantiation, definition, elaboration and experimental validation of the methodology of interpretation of the fairy tale.

The theoretical value of the research: synthesizing the general tendencies of the teachers regarding the interpretation/utilization of the fairy tale in order to form the CL of the students; analysis of the data derived from the disciplinary curriculum regarding the fairy tale, according to the methodology proposed by the authors of the textbooks.

The Applied value: validated by the interpretation model of the fairy tale; examination of the Romanian language curriculum pieces in relation to the principles of the ELA methodology of studying the fairy tale, formulating recommendations for their improvement; diagnosing the levels of literary development of primary school students, depending on the knowledge of fairy tales.

Implementation of the scientific results: within the pedagogical training experiment, from the "ArchimandritChiriacNicolau" Technological High School, Vânători-Neamț, the "Ion Creangă" Technological High School, Pipirig, Secondary School no. 2, Târgu-Neamt, Romania.

ADNOTARE

Paga Teodora-Doina

Formarea competenței literare a elevilor claselor primare prin valorificarea basmului

Teză de doctor în științe ale educației, Specialitatea: 532.02, Chișinău, 2024

Structura tezei: introducere, trei capitole, concluzii generale și recomandări, bibliografia din 206 surse, 26 de anexe, adnotare (română, engleză), 53 de figuri, 7 tabele, 141 pagini text.

Publicații la tema tezei: 22 articole științifice dintre care 4, în reviste științifice acreditate.

Termeni-cheie: competență, competență literară, competență de comunicare, educație literar-artistică, basm, estetica basmului, morfologia basmului.

Scopul investigației: fundamentarea teoretică și practic-experimentală a metodologiei de formare a CL a elevilor din clasele primare prin valorificarea basmului.

Obiectivele cercetării: identificarea reperelor psihologice, pedagogice și literar-estetice ale formării competenței literare a elevilor, prin valorificarea basmului; diagnosticarea preexperimentală a nivelului de dezvoltare a competenței literare a elevilor; inventarierea și analiza metodologiilor aplicate de cadrele didactice; analiza documentelor școlare reglatorii din perspectiva metodologiilor aplicate; conceptualizarea și validarea experimentală a modelului FCLB.

Noutatea și originalitatea științifică: fundamentarea și elaborarea unei metodologii de formare a competenței literare a elevilor prin valorificarea basmului.

Rezultatele cercetării: fundamentarea teoretică, definirea, elaborarea și validarea experimentală a metodologiei de valorificare/interpretare a basmului.

Valoarea teoretică a cercetării: sintetizarea tendințelor generale ale profesorilor privind interpretarea/valorificarea basmului în vederea formării CL a elevilor; analiza datelor desprinse din curriculumul disciplinar cu privire la basm, la metodologia propusă de autorii de manuale.

Valoarea aplicativă validarea modelului de valorificare/interpretare a basmului; examinarea pieselor curriculare de Limba română în raport cu principiile metodologiei ELA ale studierii basmului, formularea de recomandări pentru îmbunătățirea lor; diagnosticarea nivelurilor de dezvoltare literară a elevilor din clasele primare, în funcție de cunoașterea basmelor.

Implementarea rezultatelor științifice: în cadrul experimentului pedagogic de formare, de la Liceul Tehnologic „Arhimandrit Chiriac Nicolau", Vânători-Neamț, Liceul Tehnologic „Ion Creangă", Pipirig, Școala Gimnazială nr. 2, Târgu-Neamț, România.

TRAINING THE LITERARY COMPETENCE OF PRIMARY STUDENTS THROUGH THE VALORIZATION OF FAIRYTALES

Specialty: 532.02 - School Didactics by Educational Levels and Subjects (Romanian Language and Literature)

Doctoral thesis summary