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NGUYEN THI THU HANG

Developing aesthetic emotions and generalized thinking in teaching lyric poetry to high school students

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Scientific instructor: Professor. Phan Trong Luan

Associate Professor - Doctor. Hoang Thi Mai

Questioner 1: Associate Professor- Doctor. Nho Vũ-

Viet Nam Institute of Educational Sciences

Questioner 2: Associate Professor- Doctor . Minh Đưc Bui-

Ha Noi National University of Education

Questioner 3: Associate Professor- Doctor. Dieu Thuy Hoa-

Hong Đuc University

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PREAMBLE

1. URGENCY OF THEMES

1.1. Learners capacity development is the basic ideology of advanced education, the focus of education reform in Vietnam today

For international integration, Vietnam's education is strongly reformed starting with the shift from the focus of knowledge education to the focus of developing learners' competence. This innovation step is the concretization of the Party's and the State's guidelines for education reform in general, high school education in particular has been presented in the Education Law 2008, Political report at the National Party Congress XII, Central Committee Resolution VIII on fundamental renewal, comprehensive education and training: "To promote the proactive creation and use knowledge, skills of learners, overcoming conveying knowledge in a one-way communication of acceptance and mechanical memorizing. Focus on teaching how to learn, how to think, to encourage self-learning, provide the basis for the self-updating and renewal of knowledge, skills, capacity development (...) promote the application of information and communication technology in teaching and learning"]. Literature - an important subject in high school must be also synchronously innovated according to the above point of view.

1.2. Aesthetic feelings and objective thinking are two important capabilities of human beings that high school students should form

Aesthetic emotion and objective thinking are two important capabilities of human beings. If aesthetic emotion is the source, the motivation for people to be able to perceive, explore and transform the world according to the laws of beauty, the generalized thinking is as a means to expand the limits of perception help people grasp the nature of theoritical knowledge systems , from which scientists can solve the problems in life, contribute to improvement of life and the world. Literary works are the result of abundant aesthetic emotion resources of the writer and the ability to generalize subtle reality of life of the author. So to dominate the aesthetic value and the value of the deep ideological work, students should be formed and developed in both aesthetic feelings capacity and objective thinking.

1.3. Lyric poetry is potential ground to develop aesthetic feelings and objective thinking for students

Lyric poetry account for a large volume in the program of Literature textbooks taught from grade 1 to 12. In particular, lyric poems of Literature textbooks are selected works with high aesthetic value, with vast ideological stature expressed through the voice of the artistic genius poet, topics associated with issues of odinary life, meeting the needs of the aesthetic awareness of students . Reading lyric poems is an environment, good conditions for students to develop aesthetic emotion capacity and improving objective thinking ability.

1.4. Ability to express aesthetic feelings and objective thoughts of tertiary students in the process of learning literature is limited

What is presented in their essays mostly "borrowed" from the teacher's lectures, reference books and textbooks. Standing in front of a new poem outside the program, students can be very emotional, but they do not know how to express, interpret emotion there. Therefore, aesthetic feelings and objective thinking are very familiar categories, the essential capacity to understand works of literature in general, but they are in particular still the student's weaknesses at high shool.

From the above reasons, choosing the theme 'Development of aesthetic feelings and objective thinking in teaching lyric poetry for students ,the writer wishes to create a perspective system on possibilities and methods to develop two important reading capacities: Aesthetic feelings and Objective thinking in teaching lyric poetry in secondary school. If issues are solved, it will make sense not oly in the scope of a specialized methodology but also in social significance, profound educational meaning, a measure of human development which contributes to balance and harmony of the whole soul and intellecture of students.

2. AIMS OF THE STUDY

Based on studying characteristics of aesthetic feelings and objective thinking in general, aesthetic emotion characteristics and objective thinking in lyric poetry in particular, lyric poetry teaching status survey in the current high school , thesis has focused on research and proposed measures to develop the aesthetic feelings capacity and objective thinking through teaching lyric poetry to develop balance and harmony of students' intellectual faculties and soul .

3. TASKS OF RESEARCH TOPICS

- Overview of research projects related to the development of aesthetic feelings and objective thinking in teaching students lyric poetry.
- Establishing the basis of theoretical and practical development of aesthetic feelings and generalized thinking to students during lyric poetry periods at high school.
- Building measures aimed at developing the capacity of aesthetic feelings and objective thinking to students during lyric poetry periods at high school.
- Pedagogic practice.

4. SUBJECT AND SCOPE OF THE STUDY

4.1 Research Subject

Developing aesthetic feelings and objective thinking for high school students through teaching literature is a vast problem. Within the scope of the subject, this dissertation research focuses on capacity developments of aesthetic feelings and objective thinking for students during lyric poetry- teaching hours at high schools . The concept of "lyric poetry- teaching class" used in this thesis does not mean "a lesson in class," but connotation of the process of teaching reading - comprehending lyric texts in comparison with the process of teaching reading – comprehending narrative and drama texts .

4.2. Research scope

To learn about study object above, the scope of the thesis is research works related to aesthetic feelings and objective thinking; characteristics of lyric poetry; lyrical works of literature curriculum at high schools and teaching lyric poetry at some high schools in Vinh Phuc, Phu Tho provinces and the suburb of Hanoi.

5. METHODOLOGY

5.1. Theoretical research methods

- Collecting, analyzing and systemizing theoretical issues about aesthetic feelings and objective thinking , lyric poetry and teaching lyric poetry at high schools.
- Comparing and contrasting between theory and teaching lyric poems at high schools , between the experimental classes and classes in comparison with the experimental classes in lyric poetry teaching towards developing capacity of aesthetic feelings and objective thinking for students at high schools.

5.2. Practical research methods

- Investigating, surveying, interviewing and observing lyric poetry- teaching lessons at high schools.
- Counting, classifying and evaluating results of surveying and experimenting.
- Designing and teaching experimentally 3 lyric poems: Summer landscape written by Nguyen Trai (Literature of grade 10); Rush by Xuan Dieu (Literature of grade 11); Wave by Xuan Quynh (Literature of grade 12) in the direction of developing aesthetic feelings and objective thinking for high school students.

6. SCIENTIFIC ASSUMPTION

If proposing and applying specific measures to develop the aesthetic feelings and objective thinking for high school students in the teaching process, students nourish aesthetic feelings and train objective thinking,at the same time they have abilities to use aesthetic feelings and objective thinking to enjoy, evaluate the interesting, the beauty and the beauty of the lyric works, which enables lyrical compositions have effective, efficient effects on ideological education, aesthetic feelings and scientific thinking ability for students and helps students to overcome other people's emotional borrowing and thinking about literature works.

7. CONTRIBUTIONS OF THE THESIS

7.1. In theory

Adding some theoretical premises of the promoting measures triencam aesthetic development and objective thinking to students through lyric poetry lectures to complete theoretical system of teaching reading skill of lyric texts at high schools.

7.2. In practice

- As a reference material for Literature teachers and students in teaching lyric poetry at high school.
- As a reference material in the training Literature teachers at Pedogogic Universities .

8. STRUCTURE OF THE THESIS

Besides the introduction, conclusion and list of published works of the writer and references, the content of the thesis consists of 4 chapters:

Chapter 1: Overview of research projects on the development of aesthetic feelings and objective thinking in teaching lyric poetry at high school.

Chapter 2: The scientific basis of the development of aesthetic feelings and thinking generalized for students in lyric poetry classes at high school.

Chapter 3: The measures of developing aesthetic feelings and thinking Essential for high school students when teaching lyric poems.

Chapter 4: Pedagogic experimens.

CHAPTER 1

Overview of research projects on the development of aesthetic feelings and objective thinking in teaching lyric poetry at high school.

1.1. Research situation on developing aesthetic emotions and generalized thinking in teaching literature.

1.1.1. the issues of development of aesthetic emotions in teaching literature.

Aesthetic emotion is a research content of many branches of science, such as: Philosophy, Psychology, Literature, Arts, especially Aesthetics. In the studies of Aesthetics researchers in Vietnam and abroad, such as: aesthetics of Hegel, Aesthetics of Denis Huisman, aesthetic principles Marxist - Leninist of I.V. Lukin,

Modern aesthetics of Do Van Khang, General aesthetics of Le Ngoc Tra, while studying the common problems Aesthetics, the researchers has mentioned aesthetic emotions and generalization of some basic ideological issues of aesthetic emotions such as what the aesthetic emotion are, characteristics of aesthetic emotion, their roles in human social life.

The importance of aesthetic feelings for writers and writings

M.Arnamdop, Chu Quang Tiem, K.Pautovxki, Russian writers in the Golden Rose (1982) acknowledged the aesthetic emotions are not only motivation but also the content and purpose of the writings of true writers and poets .

Aesthetic education and aesthetic feelings for teaching students through literature lectures, Although there are no in-depth systematic works, in many works, articles, the researchers also have mentioned these more or less these. Agreeable points among the authors of the works is that this article is confirming the importance of aesthetic emotion and aesthetic education through teaching literature. In other words, aesthetic education is strength, objective, content, requirements, specific tasks of Literature in secondary school. Typically, it can be mentioned: the researchers: V.A. Nhikonxki, Pham Van Dong, Tran Thanh Dam, Nguyen Duc Nam, Tra Le Anh, Nguyen Duy Binh, Do Xuan Ha, Pham Quang Trung Nho Vu, Nguyen Thanh Hung, Nguyen Viet Chu Hoang Thi Mai Nguyen Thi Hong Van ,. ..

Similarly, in most studies on literature teaching, especially works such as: *Analysis of literary works in the school (1978), Perceiving literature teaching literature (1983), Literature angcreativity (2011), Literature of school and point of view (2011), methods of teaching literature (2008), Literature of school identification of innovative approach (2012),* Professor Phan Trong Luan appreciated thinking, "liberating the creative potential" of readers – students as well as he made emphasis on capacity ofdevelopment of aesthetic emotion to the readers.

In addition to the above works, there are on lots of articles, essays, thesis mentioning roles of emotions in teaching literature as: *Writers as functions of forming and developing aesthetic personality for students (1989)* by Do Quang Luu*; Aesthetic education in schools today (1992)* by Vu Minh Tam; *Together the students discover through each literature lecture (2005)* of Dang Thiem; *Coming to literary works (2009)* by Nguyen Xuan Nam; *Teaching poetry in high school (2014)* by Vu Nho; *Developing aesthetic emotions of students through teaching literature (2014)* by Nguyen Thi Hong Van. It can be said those are the studies having a lot of contributions to the development of aesthetic feelings for teaching students through literary works,which provides the thesis author with additional basis for measures of developing aesthetic emotion in teaching lyric poetry.

1.1.2. Development of generalized thinking for student thinking through teaching Literature.

Like emotions, thinking is the subject studied of many scientific fields, especially Philosophy, Psychology and Education. Based on bases and different research objectives; coming from different approaches, thinking is divided into various types among which the generalized thinking is a complex thinking.

Development of generalized thinking for students through teaching Literature

Since the last decade of the twentieth century, development of students' thinking through teaching Literature has been studied by a lot of researchers around the world . In particular, the researches have not only studied the development of generalized thinking but also gone into the types, the specific types of

thinkings for students through teaching Literature such as analysic thinking, critical thinking and creative thinking . Of the three types of thinking, the article discussing roles and characteristics, how to develop critical thinking through Literature- reading activities for students have been concerned more by many researchers.There are several works, articles mentioned in th thesis cover such as: Developing Creativity Through Reading 1979 by Sharon Dunn; Critical Thinking: Promoting it the classroom 1989 by Tama, M. Carrol; Teaching Critical Thinking through Literature 2004 by S. Jaffar; Literary Texts and Critical Thinking 2012 by Mohammad Khatib, Mohammad Javad Janpour; Developing critical thinking through reading literature 2009 by Tung Chi-An, Shu-Jing Chang; Developing critical thinking skills in English language teaching classes through novels 2015 by KULEKCInad Esin KUMLU .... However, there are no works as well as articles discussing Generalized Thinking and Developing Generalized Thinking for students through teaching Literature.

In Vietnam, the issue of development of thinking through teaching Literature has been concerned since the 60s of the twentieth century. The first person to study deeply the development of students' thinking through teaching Lliterature in Vietnam is Profesor Phan Trong Luan with typical works such as: Train thinking through teaching literature (1969); Analyzing works of Literature in schools (1978); Perceiving Literature, teaching Literature (1983); Renewal in Literature- teaching periods in schools (1999) ... In the works above, author Phan Trong Luan have raised the issues which improve independence and creativity of readers- students in the process of perceiving, receiving literature students ; analysing, pointing out the relationship between intuition and scientific analysis of literary reception. At the same time, the author states the characteristics and the road of shaping and developing objective thinking for student through teaching Literature; its role in human cognition; teachers' tasks in the process of developing students' thinking. In addition, the author also gives some measures to develop thinking of students such as innovating ways of writing lesson plans, creating good conditions for developing the students' thinking ability, rousing students' excitement in learning and their perception during class as well as at home. Besides, in some works, articles about Literature- teaching methedology, some researchers have mentioned more or less manipulations of Objective Thinking as a tool and means to help readers reach the depth of the literacy works of researchers such as Prof. Nguyen Thanh Hung, Nguyen Thi Thanh Huong, Nguyen Trong Hoan Vu Grapes, Hoang Thi Mai, .

1.2. Situation of research on methods of teaching lyric poetry and issues of the developmen of aesthetic emotion, generalization thinking in teaching literature

1.2.1. Issues of teaching the lyric poetry in high school

Lyric poetry occupies a large amount,it is the genre playing an important role in curriculum structure of school and Literature textbooks. The studies of poetry in Vietnam and abroad is extremely rich, but the achievement of the development of theory of poetry teaching in secondary schools, in general remains limited, especially researches in Vietnam. Some authors have a part in their works work discussing the characteristics of poetry and suggest uses of features in the process of teaching poetry in secondary schools. Tran Thanh Dam, Hoang Ngoc Hien, Ma Jiang Lan, Nguyen Viet Chu, Phan Trong Luan Nguyen Thanh Hung, Do Huy Quang are typical for this approach.

1.2.2. Issues of the development of aesthetic feeling, thinking generalization in teaching lyric poetry in high school

According to the survey data in both Vietnamese and English, there are no research projects that mention the development of aesthetic emotions and generalizedthought in teaching lyric poetry. However, some studies the authors also partly refer to the roleof aesthetic feelings and poit out important methods of generalized thinking when approaching lyric poetry. The authors do not stop to clarify characteristics, the structure of emotional competence in teaching aesthetic lyricic poetry, they have confirmed the aesthetic feelings of the reader as an important premise of the process of enjoying and justifying poems; and expressive reading is an indispensable measure of teaching poetry to evoke and create emotions for the reception. The authors have highlighted the need of thinking manipulation formed for the students through the process of receiving poetry: analysis, interpretation, comment…..

Thus, the overall situation through studies shows, aesthetic feelings and human thinking is the object of study of many sciences. The theoretical studies of Philosophy, Aesthetics , Psychology, Pedagogy of the characteristics, structure, nature of aesthetic feelings and thinking is the premise methodology for determining the author's thesis concerned point of view, stance, approach angle to research, develop and solve aesthetic emotions and generalized thought in teaching lyric poetry.

CHAPTER 2

SCIENTIFIC BASIS OF THE DEVELOPMENT OF AESTHETIC EMOTIONS AND GENERALIZED IN TEACHING LYRIC POETRY IN HIGH SCHOOL .

2.1. Aesthetic feelings and generalized thoughts are advanced capabilities of humans in the process of assimilating reality

2.1.1. Aesthetic emotions.

2.1.1.1. The concept of aesthetic emotion

There are many different statements about the concept of Aesthetic emotions. However, according to the author's thesis, Aesthetic emotions are the emotional state of the subject arising when an aesthetic object is perceived in nature, in life, in art with levels of specific emotions. That is the feeling state escaping being fond Appetite and narrow, personal and selfish purposes. It evokes our demands, creative aspirations. It is a unique and the most common form of "human feelings".

2.1.1.2. Expressions of aesthetic emotions and emotional aesthetic capacity

a / Expressions of aesthetic feelings

According to Pieter Desmet M. A. (2012), scientists typically divided emotion into two large groups: positive and negative. For example, positive groups often have emotional states such as joy, happiness, love, excitement, acceptance, status precaution, happy surprise ... negative type includes emotions such as fear, anger, sorrow, disgusingt status, contempt, shame, guilt, regret, remorse , embarrassment, ... In the pleasure including emotions: pride, satisfaction, relief, rich inspiration status; in love including: empathy, appreciation, kindness, desire, respect.

b / Expressions of emotional aesthetic capacity

Applying the concept of Daniel Goleman's emotional capacity ,it can be identified emotional aesthetic capacities, especially in the lyrical perception of lyric poetry including the following factors:

1) Recognizing and naming the emotional states in poetry and emotional states arising in the reader in the poetry reading process.

2) Expressing emotions in writing poetry and emotional states arising in the reader.

3) Assessing the intensity of emotion in writing poetry and emotional states arising in the reader.

4) Controlling and evaluating prejudiced emotions in reading poetry.

5) Recognizing the differences between the emotions, between emotion and action.

6) Using thoset emotions in the creation of values, meanings of life for yourself.

2.1.1.3. Characteristics and roles of aesthetic emotions

a /. Aesthetic emotion is self-satisfied itself

In nature, the aesthetic emotions with impartiality, " it isnot infected by pragmatic use". It is free from vibrations of personal desire and trivial purposes.

b/. Aesthetic emotion is a special advantage in the process of reality perception of human

The emergence of aesthetic emotions is the result of uniting between two sides : objective and subjective. Without the stimulating effect of the aesthetic impression of the object, there is no aesthetic feelings arising in the subject. However if the subject is not capable of perceving, , it is not possible that there are aesthetic emotions. Thus, aesthetic emotion is a necessary condition, is a special advantage in the process of human perception, perceiving reality in completeness, richness and its inherent dynamic.

c /. Aesthetic emotion is the basis for building special relationships between people and reality.

Aesthetic emotions are vibrations of human emotions that arise when people are perceiving the object's aesthetic reality. This also means that aesthetic emotion is the connection, the connection between people and the real world. Aesthetic emotion is the source, the motivation for people to be able to perceive, explore and transform the world according to the laws of beauty.

d /. Aesthetic emotions are high-end products of the particular relationship between man and reality

Not only creating the special relationship, the aesthetic emotion is the main result of that relationship. Aesthetic Emotions are not merely natural physiological sense, reflecting purely instinc or emotion about individual external factors on the aesthetic object but also they that cover his entire intellectual factors. Feelings of beauty become only aesthetic emotion when it is the feeling of awareness, helping us understand the true nature of things, phenomena, through the evaluating reality, emotional phenomenon. Aesthetic emotions help people have an true attitude to beauty, to help people improve themselves to reach the beauty and create beauty and a better life. In other words, the aesthetic emotions are products of special relationships between people and reality....

2.1.2. Generalized thinking

2.1.2.1. Definition of generalized thinking

Generalized thinking is the incorporation of the idea of things, the phenomenon of objective reality based on certain common attributes or Generalized thinking is considered to be a manipulation of complex thinking, a generalization of thinking - the process of covering many different objects into one type or one group based on the same signs or attributes.

Thus, it is understandable that generalized thinking is a higher thinking competence of human being, is the process of unification in the thought of things, the phenomenon of objective reality based on certain

common attributes; is the ability to cover many different objects into one type or one group based on the same signs or attributes.

2.1.2.2. Characteristics, process of generalized thinking

Based on phenomena and objects of the realistic world, generalized thinking is formed and developed in the form of generalizing the nature of things and phenomena. The generalized thinking process is initiated by separating the intrinsic properties of a series of individual, and specific phenomena to integrate and link them into the same category, and the generalized thinking process ends by locating them into a certain group name. The generalized thinking is closely related to language. It must use language to express concepts, rules, and conclusions. In order to obtain the generalized thinking, the cognitive subject must perform a process of manipulation such as analysis, association, comparison, synthesis. It means that generalization must be through analysis and abstraction to determine the intrinsic necessity of nature, the rules of phenomena.

2.1.2.3. The manipulation of Generalized thought

Generalized thinking is formed by the basic cognitive operations as following:

Analysis manipulation, synthesis manipulation comperation, abstraction and generalization manipulations.

2.1.2.4. Roles of generalized thinking

For the awareness of people in life: Generalized thinking helps people grasp the nature of scientific-theoretical knowledge systems to solve the problems in life, contribute to improvement of life and the world.

For science and education: Generalized thinking helps scientists, teachers, students quickly synthesize and systematize knowledge. It helps create a compact model of the object to catch and research applications.

2.2. Aesthetic emotion and generalized thought are two essential qualities of the writers in the creative process.

2.2.1. Aesthetic emotion the creative force, content, vitality of writers in literary works

2.2.1.1. Aesthetic emotion is motivation of creative writers

In artistic creativity, aesthetic emotions serve as "An emotional urge, a force directly initiate a creative intention."

2.2.1.2. Aesthetic emotion is part of the content, the vitality of literature, especially of lyrical works.

Literary works contain a lot aesthetic contents in the form of verbal art with expressive values. In lyrical works, the feelings and thoughts of the poet or lyrical characters are shown directly.

Not only is the content, aesthetic emotions are also factors that make up the vitality of literary works. Aesthetic emotion involved in the structure of the artistic image gives the work an individual tone. Aesthetic feelings help artists void the artists copying, reproduce and give art distinctive , unique features, a great power capable of causing "shocks"of the whole spirit, emotion of readers.

2.2.2. Generalized thinking is the to help writers to be aware of the nature of reality and the world and create a work of art.

2.2.2.1. Literature reflects and generalizes the life through image

Literature explore life through images. Artistic images have a very high sense of generalizations. Iconic images is the product of figurative thinking - feeling. It is a special kind of thinking of man.

2.2.2.2. Literature reflects and generalizes the life through material language

Literature is the brainchild of the artist. *"It is not an aesthetic object, it is a non-material existence through aesthetic image materialized by a system of artistic language signals"*. Literature, an art form which

is distinct from other art is its verbal material. By the material language, literature can explore and generalize the truth of life, portray human thought, it not only expresses thoughts but also ideas described.

2.2.2.3. Literary work of art is an artistic unified body - the result of generalized thinking.

Literary works always have unity and combination between specific content and generalized content. Specific content expresses vividly and objectively a specific scope of reality of life with happening events, an expression of the photos, images, thought and emotion of the human soul. Essential content or ideological content is a generalization of what content presented in detail. And it is important that through the specific content, the writer wants to generalize the problems of life and resolve these issues in a certain ideological tendencies.

2.3. Aesthetic emotion and thought generalizations are two essential capabilities of readers in the process of receiving literature

2.3.1. Text reading, text comprehension and literary reception

There are several ways to define the concepts 'text reading' 'text comprehension'; 1) Used to refer to only one part of the Philological subjects; 2) Used to refer to the entire process of reading and receiving documents; 3) Used to refer to a teaching method.

Taken together, reading the literature works is a communication skills, a cognitive skills, is the positive interaction between the reader and the text to create their own understanding of the text. Here the reader is a entity who is dynamic, active, independent and creative in the process of creating meaning. The concept 'reading – comprehending the text' is also understood and used at so many levels of meaning.

In this thesis, the author used the concept of reading literature, and sometimes 'the text comprehension' with the connotation that is the entire process of reading - receiving literature including such stages as: reading, thinking, explicating, explaining, analyzing, evaluating, generalizing, creating new things….

2.3.2 Aesthetic emotion as the premise, content and efficiency of perceiving literature

2.3.2.1. Aesthetic feelings as the premise, signs of activity of literary reception of readers

L.Tolstoi- Russian writer once said that his desire is that readers can tears over the fate of his character. His readers are highly appreciated (creative readers). The highest desire of the composer is to transmit the readers intensive emotions of the artist. In turn, the reader who must also have aesthetic emotions can "meet" poet's heart. Aesthetic emotion is as a premise, a link between readers and the works. Therefore, peception of literary works is essentially a dialogue between readers and authors through the work, which requires readers with all their heart, mind, excitement, personality, knowledge and creativity....

2.3.2.2. Aesthetic feelings of the readers are a piece of content, the effectiveness of the process of peceiving literature

Not only is the premise, signs, aesthetic emotion is also a part of the content, efficiency of the process of literary peception. In other words, the results of perceiving literature are not only literary analysis and objective evaluation about the work but also they are the joy of love and hate, passion, empathy, sympathy of readers for the characters, life in the work and of the writer.

2.3.3. Generalized thinking is a means for the readers to reach the deep values and significance of literary works

Literary work of art is a generalized pattern of life, a unified artistic body. To reach the art with generalized sense, the reader can not help applying the manipulation of generalized thinking such as analysis, synthesis, comparison, generalization.

2.4. The relationship between the aesthetic emotions and generalized thinking in the process of peceiving literature

Aesthetic feelings and generalized thinking are two-stage process of aesthetic perception. The relationship between them is a dialectical, interactive and adaptable relationship and mutual penetration. In aesthetic emotion there are elements of generalized thinking and vice versa, in generalized thinking there is also a impulse of aesthetic emotions. Aesthetic emotions can bring all receptors ‘abilities to feel directly, standards to measure the true value of the phenomenon. Whereby percepters discover the beauty, the beauty of the work ".

2.5. Lyric poetry is "fertile ground" to help students develop aesthetic feelings and generalized thoughts

2.5.1. Concept of poetry and lyric poetry

There are many different definitions of poetry.However, in general, poetry is understood to be a direct expression of the subjective world of human beings with feelings, moods and thoughts through using language system rich in images, rhythm, implicity, succinctness.

The term "lyric poetry" is used with many different levels of meaning. At the general level, lyric poetry is used to distinguish narrative poetry and drama. In particular level, lyric poetry is used to distinguish the narrative poetry in terms of expresion means. Major content of lyric poetry is the subjective world of human with emotions, moods shown directly.The objective world portrayed indirectly through the subject's emotions is the basis on which the lyrical subject expresses his feelings. Lyric poetry directly expresses thoughts, feelings of lyrical characters. However, narrative poetry is a type whose plot is complete or relatively complete with characters, events, happenings in space and time. In this thesis, we use the concept of poetry and lyric poetry in wide connotations - in comparison with the narrative and drama.

2.5.2. Aesthetic feelings in lyric poetry and capabilities of fortering aesthetic emotions for students

Any literary works express thoughts and feelings. But in lyric poetry, emotional factors ar the first. Emotion in poetry arises directly from the vibrations of the poet for reality and diversity of life. More than any other literary genres, lyric poetry has capabilities of developing aesthetic emotions for students, is "fertile ground" for readers - students get to experience the world with emotions and intense.

2.5.3. Generalized thinking in lyric poetry and abitity of developing generalized thinking ability for students

Not only abundance of aesthetic emotion, lyric poetry is also a means to foster and develop generalized thinking for students. Reading lyric poetry, the students not only know how to perceive beauty of nature, man and life but also have a sense and aspirations to beauty, noble, protecting the beauty and creating beauty. Aesthetic feelings and thinking outlined in lyric poetry is "moral premise for positive activities, cognitive capacity building, scientific thinking, an interesting poem or an interesting sentence arouse aesthetic feelings and aspirations to beautiful and meaningful life"

2.6. Situations of developing aesthetic emotions and thought generalizations in teaching literature at high school

2.6.1. Lyric poetry in the curriculum and current textbooks

Statistics of the curriculum show that, besides the medieval lyrical compositions modern lyric poetry occupies a relatively large number, which indicates that lyric poetry has played an important position in the current curriculum and textbooks.

2.6.2. Purpose, content, object and methods of the survey

2.6.2.1. Survey purposes

The survey conducted to assess the current status of the advantages and limitations in the development of aesthetic emotion and generalized thinking in teaching lyric poetry at high school.

2.6.2.2. Survey content

To assess the situation in a comprehensive manner, the author focused on surveying some teaching materials, lyric poetry teaching situations and using measures to develop aesthetic emotions and generalized thinking in teaching lyric poetry.

2.6.2.3. Participants, scope of the survey

Examine the references for lyrics teaching and development of aesthetic emotions and the generalized thinking in the process of lyrics teaching such as standard of skills, Literature 10, 11, and 12 textbooks, teacher's books and workbooks – basic and advanced sets, the books: Design of literature teaching, Literature 10, 11, 12 good learning guidebooks, lectures and analysis of literary works

Do the surveys and interview the teachers of Literature and high school students in Vinh Phuc, Phu Tho and Ha Noi provinces.

2.6.2.4. Survey Methodology

Analyzing the content of textbooks and references serving teaching; using the opinion poll of teachers and students; evaluating the teacher's lesson; discussion of professional groups to draw the necessary conclusions.

2.6.3. Describing and assessing the situation

2.6.3.1. The types of materials essential for teaching

Most of the documents for the teaching and learning also initially mentioned system of exercises to strengthen the knowledge and practical training. However, this exercise system focused comprehensive and analysis exercises, some questions also mentioned the applicable- analysis form but the number of synthetic evaluation questions have not almost paid attention to the development of aesthetic emotion and generalized thinking for students.

2.6.3.2. Situations of developing aesthetic emotions and generalized thought in teaching lyric poetry at high school nowaday

To assess the status of development of aesthetic emotions and generalized thinking in teaching poems, the author used the opinion poll of 30 literature teachers and 258 students at high schools by the questionnaire with 12 questions about perception, characteristics, role of aesthetic emotion and generalized thinking.

a. Perception of aesthetic emotion and generalized thinking

For the teachers, the majority of teachers have correct understanding of the nature, characteristics and the role of aesthetic emotion and thought generalization. However, there are still a few teachers do not comprehend the aesthetic emotion and generalized thought. Some teachers also confuse ordinary emotions and aesthetic feelings, or they think aesthetic emotions are only emotions for beauty.

- For the students, when asked about the nature, characteristics and the role of aesthetic emotion, generalized thought, most of the students were aware of the nature of aesthetic emotions and thinking generalization.It is the basis of t theory to help them understand lyric poetry better t. However, there are still some students perceiving inaccurately or incompletely about the nature, characteristics and the role of

aesthetic emotion, generalized thought. This is one of the reasons why students feel difficult to perceive and understand a poem.

b. Measures, manipulations of developing aesthetic emotions and generalized thinking

To the teachers, the majority of teachers were aware of measures, manipulations of developing aesthetic emotion and generalized. But still there are many ideas in selection of different options according to cognitive abilities and his experience. Thus the number of teachers are still confused with the use of measures and manipulations to develop aesthetic feelings and generalized thoughts for students.

To the student, survey results showed that the use of these measures and manipulation to develop aesthetic feelings and thinking in their generalization is very different. Each student selected a few methods, manipulations under his cognitive capacity. So when working out a poem, or a piece of poetry is very different .

c / Assessment of capacity of aesthetic feelings and objective thinking of high school students

To have additional base for measures proposed to develop aesthetic feelings and objective thinking of high school students through reading lyric poetry, which is close to reality, we have tested and assessed of capacity of aesthetic feelings and objective thinking of students through reference of teachers a specific test. Results of teachers' reference as following:

This statistic is a information channel which has shown that capacity aesthetic feelings and objective thinking of high school students is limited. Good and fairly capacity is only 20% , the rest are mainly medium to low (80%). To test the real capacityaesthetic feelings and objective thinking of high school students, the author has given students a test.

Result: there is no good level; fairly result is for students who can express their own thoughts and emotions about the mother's image in the poem and use flexibly analysis manipulation, associations, generalized sense, main content of extract passage, relatively coherent expression . For moderate level, majority of students felt that they understood the gist of the stanza, but they did not express their own feelings and thoughts about the mother's image; they just used the analysis manipulation but they did not use associations, generalized sense and they did not understang main content of extract passage. Besides, thre were a lot mistakes in expression. For poor level, the students not understand and percieve the verse, means of expression is narrative, lack of analysis and generalization of the subject matter of the stanza. In other words, their feelings and thoughts are very superficial, shallow, not persuasive.

CHAPTER 3

Measures of developing aesthetic emotions and thought generalizations in teaching literature at high school

3.1. Instructing students to identify and assess the emotional states in poetic texts sets premise for expressing aesthetic emotions.

3.1.1. Scientific basis

Identifying and naming the correct emotional state are the first signs of a readers' abilities of aesthetic emotions. At the same time, to improve it, the reader must also go one step further, it is to explain, assess the content and significance of emotions in the ideological theme of the works.

3.1.2. Metheods

3.1.2.1. Guiding students to read and recognize the words, images, rhythms expressed emotions in poetic texts

Teachers should show students how to identify and emphasise on words rich in image, sound, melody, evocation. Students must be practiced to read expressively in conjunction with the identification, underlining, listing the sounds, words tha indicate mood, emotion, attitude and lyrical subject and lyrical character.

3.1.2.2. Guiding students to name the emotional state in poetic texts and express those emotions.

Recognizing the emotional states in poetic texts is the first requirement of aesthetic emotions, but more importantly, the teachers guide students how to name the state and describe emotions, imagine it. Currently, the main weaknesses of the student are ability to interpret and present spoken texts. Facilitate and encouraging the students to describe the feelings of the characters in the lyrical work are also a just solution to help students develop the ability to perceive enhance communication skills in verbal language .

3.1.2.3. Guiding students to explain and evaluate the significance of the emotional state in poetry

Defining emotional state of the character is an important requirement, but to understand the complex, vague, sophisticated feelings, moods o, students need to know how to explain , analysise and evaluate them. Higher requirements of aesthetic emotion capacity are that students must indicate the expressive meaning of of emotional states that its role in making key inspiration, themes and messages in poems.

3.2. Encouraging students to express personal experiences, feelings, reviews for the art world

3.2.1. Scientific basis

Images in poetic texts are distilled from living experiece, artistic words and rich soul of artists. Understanding artistic works also requires recipients to have abundant living experiences and personal feelings of the subject of perception. Therefore encouraging and creating an atmosphere and environment for students to experience all the experiences, personal feelings for work; reveal the innocent emotions, subjective images for poems during reading poetic text not only help students to understand the poems but also to understand their own soul, from which students can improve the aesthetic emotions.

3.2.2.Methods

3.2.2.1 First, teachers need to specify the type of aesthetic emotional experiences which can elicit and develop reading skill for students through lyrical works.

In poetic texts, types of emotional experiences are extremely rich .. The problem is that, through lyrical works, we need to evoke, awaken and develop these feelings, help students identify and to appreciate their own feelings so that they know how to control and express appropriately, and effectively in each specific communication circumstance.

3.2.2.2. Using K-W-H-LA-Q technique to encourage students to use their living experiences and express emotion, evaluation of the artistic works

K-W-H-L-A-Q derives from K-W-L chart proposed by Donna Ogle in 1986, firstly, it was used as a technique, a teaching model of teachers (GV) in the process of teaching texts (VB), then it was applied for self-learning process of students.

Thus, K-W-H-L-A-Q technique is not only for teaching poetry, but also its manipulations is very appropriate to encourage and create conditions for maximum mobilization of students' living experience, using personal emotional experience to perceive poems. This technique also allows students express

feelings, evaluation, demand of aesthetic perception fore the art world, paving the way for the perception of depth compositions.

3.2.2.3. Creating the pleasant atmosphere of sharing and use of provocative question format to encourage students to express aesthetic emotions

Students are not able to express freely their feelings, thoughts in an environment of "authority" and “imposing”. Therefore, taechers need to create an atmosphere that is willing to share, willing to listen and willing to respect different opinions to encourage students to express.

There are many ways to create a positive learning environment where teachers who play a decisive role. For example, the teacher can be the first to share memories, personal feelings about the work or relation to work to attract the attention of students ..

In addition, the teacher can quote assessmenst, comments of the famous literary critic of the work to attract the attention of students in lessons.

Moreover building friendly atmosphere, often using suggestive question forms are also a way to encourage students to express their aesthetic emotions.

3.2.2.4. Students’ experience through playing roles of romantic characters and characters in the lyric poetry.

Role playing in teaching poetry is methods for students to experiece mood, feelings, emotions, thoughts of the characters in these situations, contexts to share character with the author and the character about how to feel, how to think, how to behave towards the problems in life. So, Role playing of lyrical character is once students are living life of the character, tasting emotions, thoughts of the character from which students are able to understand the character and poets, from which there is a basis for inference, evaluation or debate with readers - other students about their thought, opinion, attitude, assessment of issues mentioned in the works.

3.2.2.5. Guiding students to use text reading diaries to record the feelings, thoughts about artstic works

Literature- reading diaries are a means of teaching, effective means of self-study. Reading diaries are important tools to keep the emotions, impressions, thoughts about artistic works. Especially when we are stressed on the development of independent reading ability and creativity of the students,writing diary is a measure to practice reading effectively .

For example, the following can be a diary designed that the teacher used to suggest for students when teaching reading comprehension “ Rush”(Vội vàng)

Xuan Dieu and Hurry in me

1) The most unique impression after each reading a poem?

1st:……

2nd:……

2) The common point between the poet and me? .....

3) The interesting question about Xuan Dieu and the poem?

4) The most beautiful picture and the most interesting verses in the poem? .....

5) Portrait of Xuan Dieu in my eyes before and after reading the poem? …….

6) Letter to Xuan Dieu: .....

3.3. Instructing students to use aesthetic vision to support the development of aesthetic emotions when reading lyric poetry

3.3.1. Scientific basis

In artistic creation, the artistic vision plays a major role in perception. To become a artistic work , man-made objects must be arranged in a certain intention. Arrangement of characteristics to create the visual impression of color, lines, shapesth objects makes visual art become meaningful, whether approached from any angles.

3.3. 2.Methods

3.3.2.1. Guiding students to use visual elements combined with auditory one to detect prominent linguistic features of color, , light, sound, space, rhythm ... in the process of reading, analysing perception ability, describing subtle things of the poet in the lyrical works.

3.3.2.2.Guiding students to identify and distinguish the type of images, especially the visual, auditory, olfactory and taste images of in poetry to improve the aesthetic capacity.

Kind of sensory images in poetry are as many as senses human beings have. However, visual imagery and auditory imagery appear more fluently than the image of smell and taste. Each type of imagery has its own characteristics, capabilty of creating its own impression and perception of the reader. Knowing how to identify and distinguish different types of this phenomenon: analyzing, evaluating the significance of their expression in poetry will improve students'capacity to enjoy and assess the artistic works.

3.3.2.3. Improving knowledge about the characteristics of poetic language and the capacity of using poetic language of students in the teaching lyric poetry.

Compared with daily living language, comic language, poetic language has its own characteristics. Poeetic language is ambiguous, rich in imagery expressive, musical. It is a result of the creative, passionate labor process of the artist.

Besides equipped with knowledge of poetic language, to enhance the aesthetic sensitivity for poems, teachers should enhance training students how to speak, how to write, how to use the expressive language which is rich in images ..

3.4. Guide students to upgrade thier ability to think, imagine to support thier aesthetic emotions when reading romantic poems.

3.4.1. Scientific basis

Imagination divided into 2 categories: renewable imagination and creative imagination. Creative imagination can build up images of people, things, events, feeling that they have never met, never seen in reality in the mind. Creative imagination is unique qualities of the artist: "Poetry is the most marvellous art of the imagination"

3.4.2.Methods

3.4.2.1. Requiring students to identify imagination products and assess ability of the poet's imagination

To enhance the ability to imagine, first of all, students need to learn the way imagination of the poet. Products of the poet's imagination are creative images. Therefore during the process of reading and understanding poetry, teachers should guide students to discover and explain the artistic meanings of the imagination products through the clues.

3.4.2.2. Guiding students identify the association products and evaluate the abilities of association of poets

In the process of reading - understanding poetry, teachers should guide students to identify the type of associations, unique associative images of the poet and explain the meaning of their artistic forms through suggestive questions.

3.4.2.3. Encouraging students to visualize, imagine the mood, feelings of lyrical characters

Main measures to develop this skill are that students must describe the characters in words or in writing; describe the third person or play a role of the characters to express their moods and feelings.

3.4.2.4. Guiding students to visualize, describe the picture of nature, paintings of life in lyrical works.

Different from narrative works, due to limited space, the natural pictures of life in poetry are depicted only by expressive images. Thus practising, visualizing, describing ... is way a to concretize those pictures, and thereby students can improve capacity of aesthetic emotion and evaluation.

3.4.2.5.Selecting, introducting excellent intuitive literary critisms for students to learn and practice

Teaching Literature in high school - at a certain level is to teach students how to read , write texts, learn to imitate the samples then students can be creative.Interesting literary criticism or the sample compositions to help students learn to think, how to feel, how to use words, make sentences and express lively and creatively.

3.4.2.6. Notes for students to use text-dimensional associations – comprehensive texts to improve capacity to enjoy and evaluate poems.

According to post-structuralisst, "All texts are **associative ones**: at the different levels, in forms that are aware more or less , they always identify the other text - the text of culture previously and cultural text wrapped around ". According to Barthes, literary works always been knited by countless cultural codes and most authors have absorbed them completely unconscious. The unit they form is not nothing but a small piece of something, something has been read, was found, has been done, has been experienced. Poetry is the result of a process *of reading, seeing, performing, living, experiencing and distillating*.

Thus, while reading, the reader must compare and associate different poems with similar features, closeness, or differecest, so that he can feel unique features uniqueness of each artistic works. Through this, students not only accumulate a deep knowledge of art but also they have aspirations to self-seeking and creating new knowledge.

3.4.2.7. Note: Students should accumulate thier expereinces in real life to improve thier ability of thingking and imagining.

Teaching lyric poetry , teachers can organize extracurricular sessions of literature, ask students to play roles of the characters from which students can understand the works deeply.

In addition, students can use their experience to comprehend the poetic works, which is also an effective measure to enhance students' perception.

3.4.2.8. Encouraging students to try to create poems to build up capacities of association, imagination and aesthetic emotions.

Writing literary works is not primary tasks of the schools, but also it is a very important measure in detecting literary talents of the students. Students practice writing, which is an effective measure of buiding up capacities of building association, imagination and improving aesthetic emotions of students.

3.5. Practising analytical manipulations to develop generalized thinking for students through teaching lyric poetry

3.5.1. Scientific basis

The first important manipulation of generalized thinking is analyzation.While students perceiving lyric poetry, analysis is the ability to split poetic texts into elements, specific units; ability to interpret, explain contents , functions, meaning of words, sentences, paragraphs, pictures, images and artistic elements logically and persuasively on the basis of the text and application of their experiece .

3.5.2. Methods

3.5.2.1. Guiding students to identify and analyze the structure and emotional source of the poem

Teachers should guide students they split layout, poetic circuit, meaning, the relationship between stanzas, verses of the poem, explain elements in close relationship with the theme or main idea of the poem. If students do not understand the layout of the poem they will not understand the theme of the poem. Therefore,it is difficult for them to analyse the poem, from which the comprehension of the poem becomes shallow.

3.5.2.2. Guiding students to analyze, assess contents, functions and significances of unique factors, details of art works

Students not only receive depth of work by reading, by perceiving the language, by association, imagination but also they must analyse and understand the content of literary work. " (the word of Dang Thai Mai). Analysis and interpretation and evaluation of words, images are the next step of the process of perceiption through feeling, manipulations of reasoning cognition, specific manipulations of generalized thinking. rationality, is the manipulation of specific skills generalize thinking. Therefore to make a general judgment, an overview of poetic icono and poems, firstly teachers need to teach students how to analyze, evaluate poetic iconoes and poems.

a / Instructing students to discover the aesthetic highlight of the work

Aesthetic highlight sometimes is a word, a detail, a picture, a structure even the name of the poem. To help students discover the aesthetic highlights, teachers need to raise focus questions, help students recognize the most important words, images needing to be felt and understood.

b / Instructing students to analyze, interpret and assess aesthetic highlights

Analysis and interpretation must always be tight together. Interpretation is an important measure, which guides students to find out the meaning of words, of sentences, of the image ... Through that, it helps students grasp the meaning of the work, find aesthetic message that the author want to send to readers.

3.6. Training comparative skills to develop generalized thinking for students through learning lyric poetry.

3.6.1. Scientific basis

If in lyric poetry, poets often borrow images to compare and express the world of emotions, thoughts, feelings towards the problems of the reality of life which are send to readers, in the analysis and peception of literature, readers must use thinking manipulation including comparing manipulation to feel deeply about the subject they are analyzing. Comparison is one of the familiar and effective measures for researching and teaching literature.

3.6.2. Methods

3.6.2.1. Guiding students to follow the principles of comparation

Comparison is a"typical" method of of the majors, a fundamental "technical"applied in analysing and teaching literature in general and teaching lyric poems in particular. To avoid violating the principle of comparison, teachers can extract analytical paragraphs outlined - compare students' poetry. Moreover,

teachers help students discover unlogical points of comparison or comparative contents. After that teachers should generalize comparison principles which should be complied.

3.6.2.2. Guiding students to use the skills, limitations and scope of comparison when reading lyric poetry

a / Instructing students to compare the inner elements of lyrical works

These elements constituting a lyrical work are a collection of many tangible factors and intangible ones, "micro and macro." Therefore, analysing and comparing complex relationships, diversity among the factors are also ways to find the unity in diversity of the structure of a poem. The relationship between the elements in the lyrical work is shown at many levels such as words - words, sentences - sentences - paragraphs – paragraphs and images - images.

b / Instructing students to compare the translation of poetry with meaning translation and the original texts

There are poetry translations increasing the value and efficiency more than the original expression. Translators not only translate meaning of the text merly but they also leave their creative mark, the poem *I love you* as an example.This translated work is more interesting than the original. In contrast, many translations of poetry for many reasons haven't reflected intentions of the poet as well as abilities of expression of words in the original which reduces the value of the original.

3.6.2.3. Guiding students to compare images, poetic language with other works of the same themes and topics

Comparing works being analyzed with the works of the same theme helps students to recognize similarities as well as differences in how to feel, how to think, how to express the poet use. This comparative method can clarify the unique style of the poets. Through that, students can detect similarities as well as differences among objects,which can influence each other but not the one.

3.6.2.4. Guiding students to compare lyrical images with prototypes in life

To understand the character in poetry better, the reader should contact the real characters in real life. This comparison not only helps students understand the work but it also evoke the general value of character or ideological significance of the work, and meanwhile it helps students recognize the close relationship between the present objectively real life with literature and art so that students can realize that life is "fertile ground" to create "masterpiece".

3.6.2.5. Guiding students to compare emotions, icono of the poet in different times

In peceiving lyric poetry, comparision has a very important role. It is not only "contributes oriented suggestions for creative work but it also contributes to improving level of enjoyment, perception of readers – students. It evokes in readers, learners a desire to learn, to read more, know more, understand more so that they can enhance the intellectual self and the ability to enjoy, evaluate art " helping students have a lot of living experience, knowledge of literature contributing to improving the taste, aesthetic ideals and to developing the soul, the personality of students.

3.7. Training synthetic generalized, abstractive manipulations for school students when studying lyric poetry

3.7.1. Scientific basis

Perceiving lyric poetry, readers must summarise problems analyzed and interpret in details from which there is an overview of verse, paragraph and a whole poem. Generalization method is an important one of perception. If students do not how to analyse, summarise, generalize the poem, they will not have a

comprehensive depth perception. Not only the work but also chapters, sections, paragraphs, sentences contain main ideas. Students need to analyse and explains artistic elements to understand the work thoroughly.

3.7.2. Methods

3.7.2.1. Guiding students to summarize the contents of the verses and the poem

To understand the content of a poem , students must know to summarise each part, each verae and the poem. This will help students remember longer, and gain synthetic and genaralization skills.

3.7.2.2. Guiding students to have judgement, evaluation and generalized comments on the artistic contents of the verses and poem

Judgement, evaluation and generalized comments on the artistic contents of the verses and poem are the next steps of the analysis process. This is a difficult request, but it is mandatory for high school students to have ability to grasp the core content of the poem.

3.7.2.3. Guiding students find out generalized theme, main inspiration of the work

To train students how to generalize the subject, teachers should guide students to summarize the main ideas, the focus of sentences, verses, paragraphs and the whole poem and artistic methods used to highlight thefocus of the poem.

3.8. Combination of aesthetic emotions and generalized thinking for students in teaching lyric poetry

3.8.1. Scientific basis

Combination of aesthetic emotions and generalized thinking are two important factors that interact, penetrate and intertwine each other in perceiving and receiving literature. While Aesthetic emotions give readers excitement, passion, motivation to explore the work, generalized thinking help readers adjust the interests, passion, motivation in the direction of logic, science and persuasion. While aesthetic emotions help the reader to express vibrations, comments, and evaluations of the image of the work, generalized thinking instructs readers to verify such comments and judgments by explaining, analyzing, comparing and so on. Similarly, when generalized thinking provides analysis, generalization, aesthetic emotions will serve as a guide for explanations, analysis, and options to be deeper and more convincing.

In fact to read and understand poetry, the reader must always use the combination of these two capacities simultaneously. Therefore, integrating and combining aesthetic emotions and generalized thinking for students in lyric teaching are a requirement, a measure and a methode to enhance literacy skills for students.

3.8.2. Methods

Integrating, combining aesthetic emotions and generalized thinking for students can be done in all stages, all the time, all the activities of teaching poetry. When students read poems expressively, students have to sense sentence language, paragraphs, poems generally to determine the words, images need to be emphasized and expressed with the appropriate voice intonation.

When expressing feelings and expressions in the poem, the students must express their feelings, emotions, and use of ways of generalized thinking such as analyzing and explaining to give convincing assessments of their expression value.

When generalizing the value of the art content of a poem, students must simultaneously make concise statements and at the same time they must express their own opinions and assessments, appreciate the emotions of the author expressed in the poem and to express the feelings of their own thoughts after learning the poem.

Chapter 4

Pedagogical experiment

4.1 Purpose, experimental requirements

- To compare and test the feasibility and the practical effect of the methods to develop the aesthetic emotions and generalized thinkings for students during lyrics learning classes which have been proposed and described in Chapter 3 of the dissertation, contributing to identify the theoretical issues that need to be supplemented and corrected in the methodology of lyrics teaching in high school.

- To affirm the viewpoint of innovative teaching perspective in general, literature subject in secondary schools in Vietnam in particular towards the development of learners' competences.

4.2. Experimental contents

A number of lyric poems are great; however, because of experiemtal conditions and limitations of the dissertation, the author chose the following poems: Cảnh ngày hè (Summer day scene) – Nguyễn Trãi (grade 10), Vội vàng (Hurry) – Xuân Diệu (grade 11), and Sóng (Waves) – Xuân Quỳnh (grade 12). Based on the results of experiments, we will test the feasibility and the practical effect of the measures to develop the aesthetic emotions and generalized thinkings for students during lyrics learning classes which have been proposed and described in Chapter 3 of the dissertation.

The implemented lesson plans clearly demonstrate the purpose of developing aesthetic emotions and generalized thinkings for students but still ensure the knowledge standards of each lesson as prescribed. During planing the lessons, based on certain contents, the author flexibly used some methods to develop the aesthetic emotions and generalized thinkings for students which have been proposed and described in Chapter 3 of the dissertation. This is the first step towards the development of the specific abilities of the Literature subject for students, typically the aesthetic emotions and generalized thinkings

4.3. Participants, circumstance, and experimetal time

4.3.1. Participants and circumstance

In order to ensure the objectivity, accuracy and sufficient grounds to confirm the feasibility of the proposed pedagogical measures, the participants must be appropriate with the purpose of the thesis. Within the research scope of the dissertation, the author chose experimental and control teaching in grades 10, 11 and 12 in three high schools in three provinces of Hanoi, Vinh Phuc, Phu Tho,

4.3.2. Experimetal time and control experiment

According to the syllabus of high – school literature subject, the author conducted experiment and control in 2 rounds, one in the first semester and another in second semester of the school years 2013 – 2014 and 2014 – 2015.

The specific periods were period 36 grade 10, (*Cảnh ngày hè* - Nguyễn Trãi), period 77 – 78 grade 11 (*Vội vàng* - Xuân Diệu) and period 37 – 38 grade 12 (*Sóng* - Xuân Quỳnh).

4.4. Experimental procedure

4.4.1. Development of experimental plan: That step included specific tasks such as working with principals of those high schools to select participants, studying teaching records, lecture schedules of teachers to determine the experimental time in line with teaching practice; seclecting and proposing experiemtal teaching teachers and experimental classes, control in specific criteria, discussing with teachers about the purpose, meaning, content and experimental precedure.

4.4.2. Design of experimental lesson plan: All the lesson plan were written in a way that organizes learning activities for students. This is a new point to express the modern teaching approach that the author has

accessed to. When discussing with experimental teaching teachers, the author paid special attetion to this issue. Specific measures proposed in the dissertation were appropriately considered in each lesson and each activity of the students.

- Experimental lesson plan 1: ***Cảnh ngày hè (Summer day scene)*** (Nguyễn Trãi); ***Literature 10***
- Experimental lesson plan 2: ***Vội vàng (Hurry)*** (Xuân Diệu)***; Literature 11***
- Experimental lesson plan 3: ***Sóng (Waves)*** (Xuân Quỳnh)***; Literature 12***

4.5. Organization of experimental teaching

4.5.1. Organizing experimental teaching

After finishing all the procedure, the author conducted experiment and control.

4.5.2. Checking the results of the students after the experimental teaching

Checking was the last step of the experimental procedure. The results would be an important basis for the author to evaluate the effectiveness of the measures proposed in the dissertation. Therefore, the test had to assess the aesthetic emontions and generalized thinkings of students through the creative reception of the poem *"Sóng"*. The experimental test was conducted in 45 minutes as follow:

Topic: *After learning the poem 'Cảnh ngày hè' (grade 10), 'Vội vàng' (Grade 11) and 'Sóng' (grade 12), which verse or image do you like most? Why?*

The question dealt with only one verse but it could test students' ability of expressing and sharing emotions, their thinking and their own ways of assessment. This question also tested students' ability of interpretation and analysis ***(Why?)***. At the same time, to choose the best verse or picture, students had to have a comparative and generalized thinkings. The test was used for both experimental and control classes.

4.6. Assessment of experimental results

4.6.1. Quantitative assessment

The results of the experimental and control tests are divided into four levels:

- Students with points of 9 & 10: Excellent
- Students with points of 7 & 8: Good
- Students with points of 5 & 6: Average
- Students with points of 3 & 4: Weak
- Students with points of below 3: Poor

4.6.2. Qualitative assessment

The progress of students is not only reflected in the score of the test but also confirmed through the comments of experimental teaching teachers. Through marking the test, the author found that students used methods to develop aesthetic emontions and generalized thinking in a reasonable way in his article which were relatively convincing and inspirational. There were some students who had limited competences or neglected during the lessons, so their results weren't high. However, the author also encouraged those students in their studying. When commenting students' writings, the author tried to make specific suggestions with the expectation that they would learn from their mistakes to help them better in the following lessons. With excellent and good students, the author always highly appreciated their efforts when they tried use the methods to develop aesthetic emotions and generalized thinking. The author also encouraged students to use a variety of methods and pay special attention to the effects of those methods. Although the initial results are quite modest, the author believe that with the efforts of both teachers and

students, the application of methods to develop aesthetic emotions and generalized thinking which were researched in the dissertation are feasible with current teaching practice in high school.

4.7. Method of processing experimental results

Pre – stage of experiment

- Study records showed that participants were selected in the experimental and control classes in all three grades 10, 11 and 12 in the pre - organization period of experiment were similar in terms of learning proficiency.

- To ensure objectivity in the experimental process, the author proposed to choose experimental and control teaching teachers who were not much different in professional qualifications.

Post – stage of experiment

- **Group of grade 10**

The average point of experimental groups was 7.91 and that of control group was 7.03. It was possibly concluded that the two values were quite different, the average point of experimental group was higher. The value of ES (SMD) = 0.69 indicated that the level of influence is quite good.

- **Group of grade 11**

The average point of experimental groups was 8.15 and that of control group was 7.17. It was possibly concluded that the two values were significantly different, the average point of experimental group was higher. The value of ES (SMD) = 0.82 indicated that the level of influence is good.

- **Group of grade 12**

The average point of experimental groups was 8.09 and that of control group was 7.26. It was possibly concluded that the two values were quite different, the average point of experimental group was higher. The value of ES (SMD) = 0.73 indicated that the level of influence is quite good.

4.8. Conclusions

1. Through observing the control classes in some high schools, the author found that it was a fact that many lessons were based on dictating and copying method. The methods of asking and answering, reproducing and compiling were used instead of the methods of interpretating and analyzing. Situational problems and questions towards the depth of the work to help students elicit and express aesthetic emotions and generalized thinking were not promoted.

2. Sticking to the actual teaching in those schools and the theory that was built in the dissertation, the author conducted three lesson plans to teach three lyric poems in high school syllabus. Those were the "Cảnh ngày hè" (Summer day scene) (Nguyen Trai) in Literature 10; “Vội vàng” (Hurry) (Xuan Dieu) in Literature 11 and “Sóng” (Waves) (Xuan Quynh) in Literature 12. Those were three very special poems expressing love of nature, people in particular and love of life in general. Experimental results were considered to be the expected results of experimental teaching. That was the process of formation and development of students’ aesthetic emotions and generalized thinking.

3. Students’ competences of aesthetic emotions and generalized thinking were also measured through the results of designed tests to show the ability of students to perceive and creatively sense the contents of poems at different levels of reproduction. The test designed by the author aimed to develop aesthetic emotions and generalized thinking for students. Through the test, the author determined the way in which students perceived lyric poetry in order to supplement some ideas in teaching and learning. The ultimate goal was to help students develop aesthetic emotions and generalized thinking after each lesson and test.

CONCLUSION

1. Human capacity of Aesthetic feelings and generalized thinking is the object of study of many sciences. In teaching literature, although many researchers have acknowledged the roles of aesthetic feelings and the importance of fostering the manipulation of generalized thinking for students, the survey shows that until now, there has been no work, special or systematic articles discussing it. In spite of the fact that the methods, measures and techniques of teaching lyric poetry in high school are one of the research focus of the literacy teaching methodologists in Vietnam in recent decades; the approach is not synchronized; therefore, the results have not met the actual requirements, particularly in the context we are promoting the objectives of developing learners' real capacity. The thesis has researched and clarified the indicators, signs of aesthetic emotional capacity and generalized thinking in lyric poetry reading as the basis for proposing rules, measures and appropriate techniques not only to develop students' aesthetic emotion but also to improve their generalizing capability for them through teaching lyric poetry.

2. Aesthetic feelings and generalized thinking are high abilities existing only in humans, are the two essential qualities of the writers in the creative process, are two essential capabilities of the readers. Aesthetic emotion is the premise, partly content and effectiveness of literature receptor and receiving activity. Generalized thinking is the means helping learners reach the value and significance depth of literary works. Therefore, developing aesthetic feelings and generalized thinking for student in general and high school students in particular is the goal of many subjects in schools, especially philology. Lyric poetry has many advantages in the development of aesthetic feelings and generalized thinking for HS.

However, teaching lyric poetry in high school is not fully exploiting this potential. Teaching poetry still mostly in the way that teacher gives the lectures and students take notes. Students' true feelings of the poem are not being encouraged to disclosure; the generalized thinking skills receive concern through the questions requiring students to analyze, compare, generalize theme of the poem, but in general, all are limited in the orbit that teachers speaks and lectures while students copy and reproduce in a test of knowledge. Capacity to comprehend a poem with their emotion, thinking and analytical skills, comparison, and generalization is limited. Therefore, deeply study and propose measures to improve the aesthetic feelings and generalized thinking for students in lyric poetry classes in the high schools is an urgent requirement.

3. Lyric compositions contain appropriate prerequisite for the development of aesthetic feeling and generalized thinking capacity for students. However, in practice of teaching, we have not exploited this potential. Students' aesthetic feelings are mainly borrowed from the critics or imposed by the teacher and their generalized thinking skills are really weak. To remedy this situation, we need to adopt measures focusing on enabling students to become independent readers whose aesthetic feelings and generalized thinking capacity are developed; for instance: letting students read the poems; encouraging students to express their experiences, and innocence comments as well as reviews about the art of the poems, using the aesthetic vision to support the development of aesthetic emotion; training stages of associating, imagining, analyzing, comparing and generalizing to developing generalized thinking ... The purpose of those measures is to help students feel the beauty of the iconic language of poetry, profoundly aware of the human concept, the truth of life, the secret desire that the poet sends through the letters, images ... by the students' own reading..

4. From researching theory and practice of teaching lyric poetry in high school, the thesis built a model of designed experiments to teach three lyric poems: (Summer day Landscape) Canh ngay he (Nguyen Trai) – Philology grade 10; (Hurry) Voi vang (Xuan Dieu) Philology grade 11; and (Waves) Song (Xuan Quynh) – Philology grade 12, the experimental lessons were held at high schools in three provinces Hanoi, Vinh Phuc and Phu Tho. The thesis tried to take positive measures in which students were effectively creative readers, on the basis of emphasizing aesthetic feelings and generalized thinking to make literature truly become "weapons of unequaled "in fostering, developing human in all fields, balancing both soul and intellect. However, developing capacity of aesthetic emotions and generalized thinking is a wide and not simple problem. Therefore, the results of which the author has made were just the first steps. Hopefully, the writers will have the opportunity to continue to work with this issue in the following projects.

5. In order to improve ability to learn literature, in order for literary works to be effective for readers, learners, the development of aesthetic emotions and generalized thinking for students in general, high school students in particular should be considered as one of the criteria in building curriculums and literature textbooks after the year 2018. Accordingly, the teaching as well evaluating academic results of students also need to pay attention to assess these two capabilities so that teaching literature in the school is really effective and reading and learning literature are always fun, true love of students.