Increasing Critical Thinking through Moral Stories

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Abstract: Critical thinking is one of the types of human intellectual activity, which is characterized by a high level of perception, understanding, objectivity of the approach to the information field surrounding it. This term can refer to almost all mental activity. Critical thinking skills-oriented learning involves more than just students actively seeking information to learn, but something more: relating what they have learned to their own experiences, and comparing what they have learned with another research in the field. Students have the right to question the reliability or authority of the information received, check the logic of the evidence, draw conclusions, construct new examples for its application, consider the possibilities of solving the problem, etc. The article describes issues based on increasing critical thinking through moral stories.

Keywords: moral stories, critical thinking, question, term, information.

Introduction

Thinking critically means being curious and using research methods: asking questions and systematically searching for answers. Critical thinking works on many levels, not content with facts, but revealing the causes and consequences of those facts. Critical thinking involves polite skepticism, questioning accepted truths, constant questioning. Critical thinking means developing a point of view on a certain issue and the ability to defend this point of view with logical arguments. Critical thinking involves attention to the opponent's arguments and their logical understanding. Critical thinking is not a separate skill, but a complex of many skills and abilities that are formed gradually, in the course of a child's development and education. It is formed faster if in the lessons the children are not passive listeners, but are constantly actively looking for information, correlate what they have learned with their own practical experience, compare the knowledge gained with other works in this field and other areas of knowledge (in the usual language, they independently establish intrasubject and intersubject communications). In addition, students should learn (and teachers should help them in this) to question the reliability and authority of information, check the logic of evidence, draw conclusions, construct new examples to use theoretical knowledge, make decisions, study the causes and consequences of various phenomena, etc. The systematic inclusion of critical thinking in the educational process should form a special way of thinking and cognitive activity.

Discussions

R. Paul proposed to distinguish between critical thinking in a "weak" and "strong" sense. Thus, the use of analysis and argumentation with the aim, first of all, to debunk someone else's point of view is an example of critical thinking in a "weak" sense. On the contrary, a person who resorts to critical thinking in the "strong" sense is not focused on his own point of view. He proceeds from the need, on his own initiative, to test his ideas and ideas with the strongest possible objections that can be put forward against them.

The process of learning is the process of linking the new with the already known. Students build new representations based on previous knowledge and representations. This provision is also an indispensable

condition for the use of Reading and Writing technology for the development of critical thinking. Let's take a closer look at the technology itself. In order to give children the opportunity to actively work with the acquired knowledge, the authors of the technology propose to build a lesson according to the usual scheme: "introduction - main part - conclusion". A similar scheme operates in solving problems: "introduction to the problem - approaches to its solution - reflection of the result." Storytelling can teach by imparting truths. But storytelling can also teach by inviting people to think for themselves and create their own truths. When people come up with interpretations and support them with reasons, they are doing what is called critical thinking. And when different people work together to create responses to stories, they develop something more—like problem-solving, and respect for diversity, and the habit of cooperation—skills and habits that people who don't live in civil societies too often don't have and wish they did. **Some stories pose their own questions.** They have questions built right into them. "The Cow Tail Switch," from West Africa, and "The Theft of a Smell," from Peru, are examples. You can have a good discussion of each by asking for predictions about the end, or you can use a fancier strategy such as "Corners" that gives people group support as they think of reasons to back their answers.

Some stories contain moral dilemmas that invite exploration. These stories may not come right out and ask a question, but the questions aren't hard to find. "The Woman of the Sea," from Scotland, and "The King and the Shirt," from Russia, are stories that can invite listeners to voice their own questions. But there are strategies that can deepen the discussion and lead to debate. Some of those strategies are "Shared Inquiry," "Discussion Web," "Academic Controversy," and "Value Line."

And some stories seem straightforward, but can still yield up engaging issues with a little work. "Jack and the Beanstalk," from England; "Hansel and Gretel," from Germany; "The Boy Who Lived With the Bears," from the Seneca Indians of Upstate New York; "The Orphan Boy and the Elk Dogs," from the Blackfoot people of the Northern Plains; and "A Gift of Laurel Blooms," from the Appalachian Mountains in Kentucky, can all inspire interesting thoughts. But sometimes to get at the heart of these stories you need to to twist them around. And sometimes you need to climb inside the skin of the characters and see what they are going through. Strategies like retelling them by casting people in different roles, or comparing them to other stories, or relating them to life, or dramatizing them can all lead to good discussions.

To afford students opportunities to achieve critical thinking skills is an educational responsibility that educators should take. Educationally viewing the case, critical thinking skills can cause students to develop intellectually. It is something that is of great benefits to the educational systems. Through such skills, students feel free to discover and get engaged in the process of learning in general and language learning in particular. Short stories are thought suitable tools to establish critical thinking skills in students. In short stories, students should take a critical stance toward them, ask questions, make judgments and so on. According to the aspects of critical thinking, it should be stated that critical thinking is a productive and positive activity, a process not an outcome, its manifestations vary according to the contexts in which it occurs, it is triggered by positive as well as negative events, and it is emotive as well as rational. To mention the components of critical thinking, it is to be pointed out that identifying and challenging assumptions are central to critical thinking. In critical thinking, challenging the importance of context is crucial. Critical thinkers try to imagine and explore alternatives which lead to reflective skepticism [6]. In line with Brookfield's components, a critical thinker can make effective use of identifying, challenging, imagining, and exploring tools to create meanings out of literary short stories. Since critical thinking prepares students to act individually and sometimes in groups and lowers the stress and tension that some students may have, it is also dealt with in the humanistic education. In this paradigm of thought, students are left to explore the knowledge, make logical connections between the events, behave reasonably rather than take in blindly the knowledge emitting from their teachers. This article endeavors to

provide some short stories as tools for students to achieve critical thinking skills. From this provision follow the understanding of the multiplicity of meanings of the text and the fact that its interpretation depends on the reader's contexts and the form of organization of group work in the classroom. This approach makes it possible to combine the skills of various types of intellectual activity with communication skills in the educational process.

Technology "Development of critical thinking through reading moral stories" refers to the type of framework. A kind of framework in which the lesson fits is the so-called basic model of technology, which consists of three stages (stages): the challenge stage, the semantic stage and the reflection stage.

Such a lesson structure, according to psychologists, corresponds to the stages of human perception: first you need to tune in, remember what you know about this topic, then get acquainted with new information, then think about why you need the knowledge gained and how you can apply it.

The first stage is the "challenge", during which the students' previous knowledge is activated, interest in the topic awakens, and the goals of studying the upcoming educational material are determined. The second stage - "comprehension" - is meaningful, during which the direct work of the student with the text takes place, and the work is directed, meaningful. The reading process is always accompanied by student activities (marking, tabulation, journaling) that allow you to track your own understanding. At the same time, the concept of "text" is interpreted very broadly: it is a written text, a teacher's speech, and video material.

The third stage is the stage of "reflection". At this stage, the student forms a personal attitude to the text and fixes it either with the help of his own text or his position in the discussion. It is here that an active rethinking of one's own ideas takes place, taking into account the newly acquired knowledge.

At the lessons, one has to not only read the text and extract the expected information, but also analyze the artistic reality in all its diversity, evaluate it from different points of view, and often create one's own text, which is built taking into account the characteristics of the work of art.

Unfortunately, there is a misconception among students and some parents that it is enough to read and retell the text and knowledge of the literature is provided. Children, having conscientiously read the books given for the holidays, often cannot independently analyze the problems of a particular work, give a full description of its characters, explain their own impressions of the read work, emotional, intellectual or ideological.

Of course, one of the tasks of the lessons of literature and the Russian language is to help students understand the metaphorical world of a work of art, understand the author's intention and evaluate how it is embodied in the word. The technology for the development of critical thinking expands the range of tasks, the teacher needs to pay attention to such aspects as appropriation of acquired knowledge, gaining experience in solving problems. Literary teachers, placed in conditions of fierce competition with modern media, are in a constant creative search for new teaching methods, teaching methods for reading fiction, sensitively responding to the innovations offered by pedagogical science.

Reading with stops is a conventional name for a methodological technique for organizing text reading using various types of questions. This strategy works both for independent reading and for listening to the text and is applied at the stage of comprehending the content.

This approach takes into account the following:

The text should not be familiar to students (otherwise the meaning and logic of using the technique is lost);

The text is divided into parts in advance: "first stop", "second stop", etc. are marked. Parts in volume can be different, the semantic unity within each passage is important. It should be divided into parts, based on the logic of the construction of the work. There should not be many stops (preferably no more than five) so that students can see the work in its entirety and understand the interdependence of parts; tasks and questions to the text are formulated taking into account the hierarchy of levels of cognitive activity (according to B. Bloom).

Systematics of questions, based on the taxonomy of educational goals created by the famous American psychologist and teacher B. Bloom, according to the levels of cognitive activity (knowledge, understanding, application, analysis, synthesis and evaluation), is quite popular in the world of modern education

In the course of practical work teacher may use this taxonomy:

Simple questions. These are questions, answering which you need to name some facts, remember and reproduce certain information. They are often used in traditional forms of control: in tests, in tests, when conducting terminological dictations, etc.

Clarifying questions. Usually they begin with the words: "That is, you say that ...", "If I understand correctly, then ...", "I may be wrong, but, in my opinion, you said about ...". The purpose of these questions is to provide the person with opportunities for feedback on what they have just said. Sometimes they are asked in order to obtain information that is not in the message, but is implied. It is very important to ask these questions without negative facial expressions. As a parody of a clarifying question, we can give a well-known example (raised eyebrows, wide eyes): "Do you really think that ...?"

Interpretive (explanatory) questions. They usually start with "Why?". In some situations (as mentioned above), they can be perceived negatively - as a coercion to justify. In other cases, they are aimed at establishing causal relationships. Why do leaves on trees turn yellow in autumn? If the answer to this question is known, it turns from an interpretive one into a simple one. Therefore, this type of question works when there is an element of independence in the answer.

Creative questions. If there is a particle "would" in the question, elements of convention, assumption, forecast, we call it creative. "What would change in the world if people had not five fingers on each hand, but three?", "How do you think the plot of the film will develop after advertising?".

Evaluation questions. These questions are aimed at clarifying the criteria for evaluating certain events, phenomena, facts. "Why is something good and something bad?", "How does one lesson differ from another?" etc.

Practical questions. If the question is aimed at establishing the relationship between theory and practice, we call it practical. "Where can you observe diffusion in ordinary life?", "What would you do in the place of the hero of the story?".

Experience shows that students of all ages (starting from the first grade) understand the meaning of all types of questions, that is, they can give their own examples.

When developing lessons, the strategy of "reading with stops" is supplemented by other techniques of technology at the stage of challenge and reflection. The general algorithm for working on the strategy of reading with stops:

1. Challenge. Designing the proposed text according to the key words, discussing the title of the story and predicting its content and issues.

2. Understanding the content. Reading the text in small passages, discussing the content of each and predicting the development of the plot. The questions asked by the teacher should cover all levels of questions. Mandatory question-forecast "What will happen next and why?".

3. Reflection. At this stage, the text again represents a single whole. It is important to understand this text. Forms of work can be different: creative writing, discussion, joint search.

To help the student to immerse himself in this world, to acquire the high significance of his personal existence, to continue the traditions of culture, to determine his attitude to nature, art, life, death - this is the meaning of the teacher's activity. He must find ways by which the student would penetrate the world of literary text, teach him to be a reader, intelligent, thoughtful, feeling, ready to make discoveries. It is no secret that a sense of belonging is born only in a tense dialogue. And dialogue cannot be born without the efforts of the heart and intellect.

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