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## **NEW PROGRAMS FOR MIDDLE AND HIGH SCHOOL STUDENTS IN UKRAINIAN LITERATURE**

Modern times require that schools prevent bullying in advance and ensure inclusion. In practice, this is far from easy. Both the first and the second must function at least episodically, primarily in the literary texts of current Ukrainian literature programs. However, for example, Hryhor Tyutiunyk's story "The Oddman" is in no way about bullying or inclusion. Moreover, it is largely incomprehensible to ten-year-old students, because it is a work for adult readers, not for children.

Bullying is the systematic harassment, mockery of all others of the most defenseless and vulnerable person in the team. Inclusion is, first of all, the creation of conditions under which every child or person in general, regardless of their physical, mental or other characteristics (disability, age, gender, nationality), can fully live, study and work in society on an equal basis with everyone else. This is also the principle of "inclusion" in society, which eliminates existing barriers (offers ramps, adapted programs) and ensures equal rights. Although only recently have they started talking about inclusion out loud, the compilers of school programs and textbooks have not shied away from it before. For example, I personally suggested the story "The Little Hunchback" by Spiridon Cherkasenko in the 6th grade (Osvita Publishing House, 2002). And for high school students in our time, I would personally recommend Vasyl Symonenko's novella "Wine of Roses." But in general, the problem does not disappear: there are quite a limited number of such works, not only in our literature, but also in all literatures of the world.

In middle school, the school curriculum, even a pilot one, should be aimed primarily at getting younger teenagers interested in literature, instilling the ability to read thoughtfully, to develop their own conclusions regarding the actions of literary figures, peers of students. As a psychological training, it is worth practicing fan fiction (students create their own happy endings if the work of art ends tragically). Older teenagers should learn from the mistakes of literary heroes and characters, and acquire the skills of active and full-fledged presence in society. Boys and girls of the appropriate age have already acquired a certain life experience and on the basis of the books they have read, and they themselves have repeatedly encountered manifestations of evil and injustice. Developing an active life position, opposing injustice, even at this age, is extremely necessary for them. If the appropriate guidelines are not instilled in time, a generation of indifferent and humble-submissive people will grow up. It is undeniable that literary works of mainly a bright, optimistic range should prevail in middle grades. Therefore, adventures and fantasy should occupy a dominant place in textbooks. Historical literary texts are also extremely important for teenagers. I would advise the compilers of educational programs, as well as the authors of school textbooks and teachers of Ukrainian language and literature to read Hryhoriy Vashchenko's work "The Educational Ideal" especially conscientiously. And when offering Andrei Tchaikovsky's story "The Stolen Son", Ivan Franko's "Zakhar Berkut", Serhiy Plachynda's "Roksolana", to practice at least

small discussions both theoretically and in practice during the relevant lessons. Game moments are a means, not a principle or method. Learning is work, work, not a continuous game! Unfortunately, the subject of Ukrainian literature in high school in this millennium in Ukraine has undergone such manipulations that neither a fairy tale can tell nor a pen can describe. At one point, everything that Ukrainian methodologists of the 20th and 21st centuries (Tetyana Bugayko, Fedir Bugayko, Yevhen Pasichnyk, Nila Voloshyna, Stanislav Lisovsky, Anatoliy Gradovsky, Hanna Tokman, Olga Kutsevol, Zoya Shevchenko, Yuriy Bondarenko, Lesya Miroshnychenko, Hryhoriy Klochek, Liliya Ovidiychuk, etc.) had conscientiously worked out theoretically and practically was destroyed. The principles of accessibility, curiosity, feasibility, and compliance with age-specific features of literary texts also turned out to be neglected. Even students of philological faculties could not withstand such a mad gallop, as in recent years, in Ukrainian literature at school, and of course, high school students have other subjects: geometry, algebra, physics, chemistry. And there is also foreign (world) literature, Ukrainian language. And on the horizon – difficult entrance exams! And so, instead of spending only 3 hours a day on all subjects in high school, according to sanitary requirements (1.5 hours in middle school), conscientious students began to stay up late doing homework until 3 am. I have no doubt that at first the students tried to honestly master the extremely difficult, because excessively cumbersome program, but when they finally exhausted themselves and got tired to the limit, they realized that it was better to learn Ukrainian literature only on the basis of a textbook-criticism. Almost no one has read and does not read literary texts anymore, or reads and reads only occasionally, or learns "diagonally", while, of course, not receiving any aesthetic pleasure. When some yesterday's graduates, after successfully passing the tests, successfully become students of humanitarian specialties, for example, "Ukrainian Language and Literature" or "Journalism", a second series of problems begins: it turns out that the school did not give them the necessary foundation. And one more thing, very important. Today, a literary editor in publishing houses is a common phenomenon. But in the 19th century, there were no literary editors. The work was printed as the author wrote it and in the form in which he brought it to the publishing house. The same "Black Council" by Panteleimon Kulish was banned in Soviet times, and when it appeared in print in the 90s of the 20th century, for some reason, without any editorial intervention. That is why it is unreadable for ninth-graders! And one more thing. In my opinion, it is not worth touching on the peculiarities of the Ukrainian literary process of Soviet times in such detail. This phenomenon is extremely complex, contradictory, and sometimes brutal in nature, not at all for school understanding. Even in profile-level classes, it is not advisable to focus on this. Ambiguous in nature literary groups, discussions, feuds in the 20s and 30s, denunciations and slanders spread in the artistic environment throughout the 20th century, communist squabbles are not for general review by schoolchildren. For obvious reasons, it is generally better for students not to even mention such people as Andriy Golovko or Viktor Petrov (Domontovich)! To rummage through the "dirty underwear" of artists, accusing them of participation in SMERSH or collaboration with the KGB, to reproach that Soviet writers were members of the CPSU can only

be done by someone who in Soviet times meant nothing at all to the totalitarian system.