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LITERARY AWARENESS AND THE READING EXPERIENCE: AN EVIDENCE-BASED ASSESSMENT

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ABSTRACT

In the Humanities, particularly in literature education, students' responses to literary texts tend to be taken for granted. It is assumed that their ability to read and account for the reading experience does not require pedagogical intervention. Not only this is not a given, but any method or strategy used should be followed by evidence-based assessments to make sure they achieve the intended teaching learning objectives. Here we present a workshop on literary awareness conducted online in Ukraine in 2023 with forty-five participants and describe how it has been assessed. Despite the harsh conditions under which the participants were, ten pre-and post-tests and fifteen evaluation sheets were returned. The data of this pilot study was analysed quantitatively and qualitatively, and the results show that the objective of increasing participants' sensitivity to the use of verbal patterns was achieved. These findings may stand as evidence to support a programme for sensitizing readers to literary texts.

Keywords: *evidence-based assessment; literary awareness; reading experience; reader response, stylistic patterns.*

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INTRODUCTION

The second half of the 20th century witnessed a shift in language and literature teaching. This was the time when communicative approaches were seen as the most effective way to prepare new generations for the world's rapidly changing technological and globalized environment. Consequently, reflection and innovation were emphasized, and language educators turned to the linguistic creativity of imaginative texts as key skills to be learned (McRae 1991; Hall 2001; 2014; 2017; 2022). This conceptual

change also affected English as additional language (EAL) settings where the use of literary texts regained centrality albeit under a different light (see Brumfit and Carter, 1986; Maley, 1989; Carter and Nash, 1990; Zyngier, 1994a; 1999; Carter and McRae, 1996; Watson and Zyngier, 2007; 2022; Paran, 2008; Hall, 2010; Zerkowitz, 2012). A fertile ground for stylistics, the area began to blossom in language and linguistics departments around the globe, and multiple stylistics approaches spawned (cognitive, pedagogical, empirical, corpus, multimodal, historical) (Sotirova, 2015; Burke, 2023). Among them, literary awareness, a branch of pedagogical stylistics, aimed at enhancing learners' sensitivity to the verbal artistry of imaginative texts and their role in human life. The ultimate aim was to promote learners' autonomy in substantiating their response to artistic productions. Supporting the inclusion of literary awareness courses in the curriculum, Zyngier (1994b) argued that informed response to literary texts is a skill that may be acquired and developed, resulting in more sophisticated readings.

It is true that response is a personal, non-transferable experience available to any literate person (van Peer and Chesnokova, 2022). However, to help understand the reading process, distinguishing three moments may be useful. These moments are not necessarily discrete or sequential. Much overlapping may occur, and boundaries tend to be fuzzy. However, for pedagogical purposes this conceptual framework may come in handy. Moreover, we hold that pedagogical interventions should always be assessed (Zyngier, *op. cit.*), and in the educational context, there have been few empirical studies that examine the interventions which promote the development of these moments (see Fialho et al., 2011).

More specifically, the first moment occurs when the signals on the page are perceived and processed. It also comprehends the immediate emotional reaction and the first non-formal, verbalised (or not) impression (e.g., laughter, curiosity, anxiety, etc.). By emotions, following Frijda (1986), we understand fine-tuned evaluation mechanisms with both bodily and mental aspects, which are partly codified culturally. 'Non-emotional' linguistic structures are also responsible for the reactions (Miall and Kuiken, 1994; van Peer and Chesnokova, 2019).

In the second moment, those aspects of the text which caused the initial reaction are taken into account, giving way to linguistic awareness, an intra textual event in which readers may look for clues in the text to justify their emotional response.

The third moment involves placing the text as a part of a wider system where history, ideologies, literary tradition, and conventions interact. Readers may then create links with other cultural artefacts, including theoretical postulations that may support their understanding.

In an effort to validate pedagogical applications of literary awareness, studies have observed face-to-face workshops carried out in different contexts and levels of schooling and proficiency in English over the years (Zyngier, 1994a; 1999; Fedorova et al., 2006; Chesnokova, Zyngier and Viana, 2007; Viana and Zyngier, 2017; 2020). More recently, to verify if an online and a more compact version also worked, a 9-hour workshop was held in November 2023 with students and staff of Borys Grinchenko Kyiv Metropolitan University. It was carried out via zoom, bearing in mind there was a time zone difference of 5 hours between the lecturer (Brazil) and the audience (Ukraine). A factor to be additionally considered was the situation in Ukraine, a country still suffering the effects of the war with Russia and experiencing missile alerts at the time of the workshop and of the writing of this article. This contextualization is necessary as it may have affected the experiencing, interpreting and textual production. As the numbers obtained and the time length of the sessions do not allow us to arrive at conclusive statements, this article offers initial results of qualitative and quantitative analyses to show how a pedagogical experience may be evaluated based on evidence.

The following questions guided this pilot study:

1. Does distance learning work as effectively as a face-to-face interaction?
2. Can it still be effective regardless of external conditions?

The next sections describe the workshop and present the results obtained.

METHOD

One week before the workshop, a single-blinded pre-test was completed by the participants. The instructions were sent out by email by the first author of this article.

The completed assignments were then received, numbered and forwarded to the second author with the performers' anonymity preserved.

The test comprehended a stylistic analysis of two literary pieces. The first one was 'Acquainted with the Night' by Robert Frost, a 109-word poem rich in stylistic devices, which include syntactic parallelism enhanced by anaphora. The second text was a 98-word prose passage from *Mrs. Dalloway* by Virginia Woolf, starting with 'Up in the sky swallows swooping, swerving, flinging themselves in and out, round and round, yet always with perfect control as if elastics held them...' until 'Beauty was everywhere'. This extract is highly foregrounded on lexical, syntactic and phonological levels and presents an allusion. These devices help evoke a feeling of exhilaration, a celebration of beauty. To avoid possible influence of the authors' names on the participants' reaction, no authorship or background information was provided (see sample in the Appendix).

The workshop was held by the second author of this article. The timeline consisted of six sessions (90 minutes each), scheduled at intervals of 1–2 days. Time for production was allocated after each pattern was presented and discussed. There was also room for extra-class work, and the sessions were conducted as a mixture of lecturing and interaction.

Participants¹

Enrolment in the workshop was voluntary. Though the university curriculum does not comprehend a course on literary awareness, we expected enough interest from both students and staff members involved in teaching EFL, English Stylistics, Applied Linguistics, World Literature and Empirical Research Methods.

A total of 45 participants enrolled: 30 students (MA and PhD, age 21–25) and 15 staff members (age 28–72). Due to practical reasons, there was some turnover in attendance, but the core group consisted of 20 participants. The students' majors were English Philology and Translation Studies. Given the formal entrance requirements to such programs, the selection criteria guaranteed the C1 – C2 levels of proficiency in

¹ This research project has been approved by the Borys Grinchenko Kyiv Metropolitan University Ethics Committee.

English, which ensured full comprehension not only of the lecturer's information and instructions, but also of the language and implications of the texts used as extra reading materials. On their part, the staff members who enrolled were actively involved in teaching at graduate and post-graduate levels. Therefore, participants were considered to be quite proficient in English.

The Sessions

The topics selected for the workshop were vagueness, repetition, comparison, free indirect discourse and register mismatch (for detailed description and exemplification, see Zyngier 1994a). Vagueness was chosen for being a pattern commonly used by authors to express doubt, opinion and attitude towards something. The occurrence of linguistic imprecision produces spots of indeterminacy (Ingarden, 1979; Brinker, 1980) which demand more involvement of the reader. A semantic feature of style, this pattern is responsible for blurring the text and helps to provide means of 'colouring' the discourse. In the workshops, participants experienced ways in which different linguistic devices fuzzify the discourse such as pluralization, use of adverbials and adjectives, listings, modality, among other elements (see sample of a participant's account in the Appendix).

The second workshop focused on repetition, a device for meaning making if we understand that each of the repeated units is independent of the other (see Chesnokova and Yakuba, 2011, p. 103–105). When it occurs, repetition may become stylistically significant. Literary awareness assumes that once repetition is seen as creating an effect, participants will be in a position to account for their reaction. The same goal of making participants aware of how language may work to create certain effects applied to comparison, free indirect discourse and register mismatch.

RESULTS

Here we describe the results obtained from the pre- and the post-tests, and the evaluation sheet handed out to the participants at the end of the workshops. These are instruments that may allow us to arrive at an evidence-based overall assessment (for more of such procedures, see Chesnokova, Zyngier and van Peer, 2016; 2017). The

pre-tests reveal the stage the participants were before being exposed to the experience, whereas the post-tests indicated what was obtained at the end. To a certain extent, they may track and measure development. The pre-test also enabled us to categorize participants' level of awareness. As to the evaluation sheet, we expected it would work as an instrument where participants could voice their opinion irrespective of what they had actually learned.

Pre-Test

From the types of responses received in the pre-test, it was possible to identify three different groups: (1) highly sensitized participants who produced complex analyses and were fully aware of stylistic devices, (2) those also aware of devices, but who produced briefer and more superficial analyses, and (3) 'naïve' participants that showed no awareness of foregrounded patterns or literary devices. The sample in the Appendix is illustrative of Group 3.

An interesting observation is that the samples from the first and second groups seemed to have been strongly influenced by American New Critics like C. Brooks, R.P. Warren and W.K. Wimsatt (for details, see Newton, 1988, especially Chapter 2). It is clear that here participants draw all the information from the text itself and overlook the effect of the experience. They assume the text is an organic and independent whole, and focus on themes, structure and literary devices. As Newton (1988, p. 39) explains, New Critics 'advocated "intrinsic" criticism – and impersonal concern for the literary work as an independent object – and opposed "extrinsic" critical approaches, which concerned themselves with such matters as authorial intention, historical, moral or political considerations, and audience response'. This kind of approach and layout is typically found on the internet, and the fact that participants may have had access to cannot be disregarded (see, for instance, LitCharts or SparkNotes). Two days of preparation for the test were allowed, and we noticed that much of the output of both groups was rather similar in terms of organization and elements pointed out. Regarding the layout, literary devices were often itemized and bulleted, resembling materials

available online. As the fact that they may have copied from the internet cannot be confirmed, we recommend that before selecting texts researchers check whether their analysis can be found online. Nowadays, uncontrolled use of AI, ChatGPT in particular, often violates academic integrity rules by preparing output that may be easily copied. In this sense, we do not know whether we are assessing the learner's production or what they copied from the internet.

Still, it was rather rewarding to realize that some participants did not go elsewhere for help, especially those we categorized as Group 3. Here, the respondent mentioned lack of prior knowledge of the text, and the analysis was rather unique. Although seven were classified in Group 3, in the Appendix we provide the only example of a participant who also handed in the post-test.

Notwithstanding these problems, we considered the pre-test as a whole validated, as asking participants to review their previous analysis in the post-test at the end of the workshops and checking whether they would like to change their initial answers after the experience minimized possible initial external interference.

Post-Test

Once the workshop was over, the participants were asked to do a post-test, always on a voluntary basis. This involved revisiting their initial responses and editing them freely, changing any items they considered relevant (see the Appendix). Due to various factors and circumstances, out of 31 pre-tests, only 10 post-tests were submitted. Table 1 below shows the number of post-tests returned and the initial grouping of the participants.

Table 1. Post-tests by groups

PARTICIPANTS	GROUP 1	GROUP 2	GROUP 3	UNCLASSIFIED
2	x			
4		x		
5		x		
6	x			
13		x		
15		x		
16	x			
18			x	
22	x			
23				x
TOTAL	4	4	1	1

In the pre-tests of the poem, participants in Group 1 focus on the text and present bulleted sections with separate descriptions of the devices. The subjects of the sentences are inanimate agents such as ‘the poem’, ‘the speaker’, or a literary device. There is no open mention of an experiential response. Change takes place in the post-test, with the omission of bullets and the introduction of a personal response, together with a reference to the devices as a way to substantiate the analysis. Group 1 participants now mention their personal reaction. In the pre-test of the prose passage, they tend to concentrate on the feeling, determining what linguistic devices contributed to the effect created. Similar editing in this direction occur in the re-analysis of the prose passage, where the subjects become ‘the author’ and ‘the reader’, the former creating effects, and the latter experiencing them.

Comparable shifts occur with participants from Group 2 when they edit their previous analyses and introduce the linguistic choices and the effect they felt. For instance, Participant (henceforth – P) 4 added the following to the post-tests of both poem and prose passage:

(Post-test)

Poem:

The general mood of the poem can evoke feelings of longing, sadness and loss in the listener. The repetition of "I have" emphasises the routine and repetitiveness of the poet's experiences, which may indicate his constant state of loneliness. Also, the repetition of "And" in the second and third stanzas can reflect the endlessness, the continuity of his walks and internal conflicts.

Prose passage:

The poem [sic] evokes a sense of aesthetic delight and inner harmony. The phrase "Up in the sky swallows swooping, swerving, flinging themselves in and out, round and round, yet always with perfect control as if elastics held them" evokes the lightness and grace of nature.

The repetition in the phrase "round and round" creates a sense of endlessness, continuity of movement, which may reflect the eternal cycle of nature. Also, the phrase "and the sun spotting now this leaf, now that, in mockery, dazzling it with soft gold in pure good temper" emphasises the beautiful and unpredictable nature of nature.

The repetition of the word "beauty" emphasises the main idea of the poem and presents beauty as a real truth that surrounds us everywhere. The poem evokes a sense of gratitude and detachment from everyday life by celebrating the beauty in ordinary things.

Here P4 indicates being very attentive to possible repetitions and the effects literary devices triggered, focusing on the ‘mood’, ‘the experiences’ and ‘evoking’.

Regarding Group 3, only one participant (P18) returned the post-test (see Table 1 above and the Appendix). Changes in the same direction seem to have occurred. The analysis reveals the participant’s awareness of how repetition is responsible for the impact created and for the foregrounding of the first and last lines. The change effected in the prose passage is even more striking. From the mention of only the visual imagery and sounds that help reconstruct the scenery in the reader’s mind in the pre-test, P18 now concentrates on the strong appeal of the passage and enumerates the many devices that may have been responsible for this effect. While in the pre-test the contrast between the long sentence and the final short one is noticed, in the post-test emphasis is given to the various patterns responsible for creating vagueness.

Only one participant could not be classified in Groups 1, 2 or 3 as the post-test submitted already presented the experiential responses the course targeted. For this reason, this participant did not see any need to change the first analysis of the prose text, although the literary devices that had led to the experience and which the course also offered were not spelled out. For the poem, however, the participant highlighted some of the changes in his or her reaction.

What we can conclude from a comparison of the pre- and post-tests submitted is that most of the participants realized the relevance of an experiential reading and the need to support it with a description of the literary devices perceived. In sum, even in a

very short period of time, sensitization to choice, effect and reader response seem to have occurred.

Evaluation sheet

Added to the pre- and post-tests, an evaluation sheet was sent to the group at the end of the workshop. It was anonymous, and 15 were returned, which indicates that half of the participants evaluated the course on a voluntary basis.

The seven items relating to each workshop got a very high ranking (Total Average: 4.5 out of 5; see Table 2).

Table 2. **Workshop assessment by topics**

WORKSHOP	AVERAGE
Introduction to literary awareness	4.8
Vagueness	4.4
Repetition	4.2
Comparison	4.8
Free indirect discourse	4.7
Literature as a system	4.9
Register mismatch	4.0
AVERAGE	4.5

As can be seen from Table 2, the ratings were quite positive, though register mismatch and repetition ranked lower than the other sessions. Two participants attributed zero to these items, but did not justify their grading. We do not know whether they disliked these sessions or just missed them. We are inclined to accept the latter, as their assessments were overall quite enthusiastic. One participant also attributed 6 to ‘Literature as a system’ although it was asked that they rated the sessions from 0 to 5.

In addition, we used AntConc 4.2.4 (Anthony, 2023) to analyse word frequency in the responses. To this purpose, we prepared one txt file containing all their answers, excluding questions and instructions, resulting in a corpus of 3,080 tokens and 843 types, which indicates small variation in terms of items. This means the wording of evaluations was rather consensual and in the same direction. Despite the fact that strong generalizations are not possible here due to the size of the sample, the results can be useful for an overall estimate of the participants’ assessment.

The most frequent 4-word lexical bundles in the corpus, ranking 22 and with a frequency of 2, were the following (see Table 3 below).

Table 3. **Most frequent lexical bundles**

LEXICAL BUNDLES
a rather interesting and
a very interesting and
and easy to understand
be as effective as
can be highly effective
content was well presented
contributed to the overall
easy to understand manner
full of interesting information
in an accessible manner
interesting and easy to
it was quite useful
list was extremely helpful
the instructions were clear

As these lexical bundles indicate, the wording of the assessments was quite positive. This result is also confirmed with an examination of their most frequent words (with the grammatical words filtered): ‘learning’ (41), ‘workshop’ (23), ‘distance’ (22), ‘experience’ (16) and ‘interesting’ (15).

The participants predictably focused on the educational side of the sessions (‘learning’ and ‘workshop’) and compared it to conventional practices (thus ‘distance’). On a positive note, ‘experience’ was mentioned 16 times, which indicates personal involvement in the sessions. The main collocates for ‘experience’ were ‘learning’, ‘distance’, ‘interesting’, ‘workshop’ and ‘valuable’. The participants also mentioned that ‘[t]he balance between informative content and manageable tasks made the *learning experience* [italics are ours] enjoyable and accessible for all’. This noun phrase collocated with ‘valuable’, ‘convenient and efficient’, as well as ‘holistic and informed’.

In its turn, the main collocates of ‘learning’ appeared to be ‘distance’ (21), ‘experience’ (11) and ‘effective’ (10). The first item on the list is clearly connected to the mode of interaction, while the second and the third ones reflect the high degree of the learners’ immersion in the sessions and the result obtained.

We also analysed the assessment corpus for the parts of speech frequency used based on Lingualyzer (Linders and Louwse, 2023). We then compared the data obtained to Biber et al.'s corpus (1999), as Table 4 below shows. Biber et al.'s findings are derived from the 40 million-word Longman Spoken and Written English corpus (LSWE), which comprises 37,244 texts of four core registers (approximately 5 million words each): conversation, fiction, news and academic prose. All the findings are normalised to frequency of occurrence per 1 million words. We decided to compare our corpus to Biber et al.'s conversational and academic sub-corpora to see where the corpus would situate itself.

Table 4. **Parts of speech ratio: three corpora compared**

	Biber et al. (1999) conversational	Biber et al. (1999) academic	Our corpus
Nouns	15%	30%	23.5%
Verbs	12.5%	10%	17.9%
Adjectives	2.5%	10%	10.6%
Pronouns	16.5%	4%	8.5%

Table 4 indicates that in terms of nouns and pronouns our corpus stands halfway between academic and conversational modes, although it shows a clear predominance of verbs and a slight one of adjectives.

DISCUSSION AND CONCLUSION

The results obtained add evidence to the effectiveness of literary awareness as a sustainable methodology. The participants have shown to have developed sensitivity despite the brevity of the course and highly unfavourable external circumstances that included the long-term ones (the ongoing war in the country) and the short-term risks (occasional air alerts that at times overlapped with the sessions).

This study aimed at describing a pedagogical intervention with the purpose of sensitizing participants to the workings of verbal art. Despite the contextual constraints and the small corpus obtained, the results suggest that distance learning may work as effectively as a face-to-face interaction when it comes to promoting awareness to reading experience. Yet more fine-grained comparative investigations should be carried

out to see in what ways the two modes differ. It has additionally demonstrated that the workshops can be also effective even under difficult external conditions.

We have also shown how the experience can be assessed thus emphasizing the need to evaluate the results of the intervention based on the data obtained. This report supports our initial argument that literary experience can be enhanced and developed. The methodology has proven to be sustainable, irrespective of the online mode of interaction. From a more global perspective, this conclusion may be valid to participants in more distant or unfavourable situations. As Hall (2014, 263) states, ‘more is needed in the stylistics and stylistics pedagogy of other languages and contexts’. Looking at the participants’ production in terms of their choice of theme, content and mood could also be revealing, especially with focus on a variety of settings.

PROSPECTS FOR FURTHER RESEARCH

This study also sparks off further investigations. One of them could compare the types of verbs used in our assessment corpus. To this purpose, Halliday’s (1971) description of verbal processes may be quite useful. In terms of adjectives, both Biber et al.’s (1999) academic and our assessment corpora show a much higher frequency than the conversational corpus. In our case, participants relied heavily on adjectives, none of which had negative weight: ‘interesting’ (15), ‘valuable’ (12), ‘effective’ (12), ‘useful’ (10), ‘literary’ (10), ‘engaging’ (8), ‘informative’ (7), ‘clear’ (7), ‘structured’ (6), ‘creative’ (6), ‘accessible’ (6) and ‘beneficial’ (5).

Another line of investigation could look into the adjectives in Biber et al.’s (*ibid.*) academic corpus and see how they compare. It is clear that an academic corpus also contains much evaluation, which justifies the high frequency of adjectives, but at this stage, we are not aware of their semantic prosody. What we can say is that our corpus presented adjectives with highly positive connotations.

The data obtained were very rich and also involved numerous in-class productions and home assignments. Looking into these would cast light on the skills acquired, on the ability developed for autonomous usage of the patterns discussed, and on the influence

of contextual factors. It would also be interesting to replicate the workshop using different patterns in the same context to see how the outcomes compare.

It is never enough to stress the need for instruments and methods that will help teachers validate their practice. This study has shown that responses to reading experience cannot be taken for granted, and that the methodology already tested for developing awareness can be applied to different settings. It is true that results will always be provisional and that practices will keep adapting to the times, especially if the teachers exert a critical look. Still, they serve as temporary ground to move forward.

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APPENDIX: Example from P18

(Pre-test)

Poem:

I have never read this poem, the mood of it is very evident, it reflects stillness of night, its romantic flair and solitude. It centers on one persona walking alone, who encounters only a watchman, for whom being out at night is nothing but a job, so their role is this poem is insignificant, they are simply a decoration, like city lights or a clock. However, the one walking through the night is a more active character. They may be just observing the night's stillness, and they understand that this night city may seem gloomy and sad, mostly silent with occasional noise alarming no one, and dark only somewhere disturbed by light. However, they understand the melancholic beauty of the night time, they are the only one conscious of it. And this main idea of the poem provided is highlighted and framed by identical opening and closing lines - I have been one acquainted with the night.

Prose passage:

I don't recognize this passage, so my interpretation is only based on this given fragment and not influenced by any background information about the author or the whole original writing. However, this piece has quite optimistic and life-asserting vibe due to enumeration of different forms of nature, like swallows, flies, sun, each involved in various constantly changing actions. These little events underline liveliness of nature, as if even inanimate and ethereal objects possess souls and enjoy being in constant motion, too. This passage is full of visual images and sounds, so that a reader can easily reconstruct the scenery, they might have once witnessed themselves, in their mind and understand how beautiful it indeed is. Putting all this description of nature in one very long and very complex sentence also contributes to this creation of uninterrupted, active and thus beautiful life of nature, uninfluenced in any manner by an observer. And the final short sentence of the fragment summarizes it.

(Post-test)

Poem:

*The poem conveys the feeling of loneliness, achieved by repeating words **I have been one, I have walked, I have outwalked, I have looked down, I have passed by, I have stood still and stopped in the first three stanzas**. But the main idea of the poem and the concentration of emotions are in the first and in the last lines that are also repeated and thus foregrounded and that also may serve as a headline – I have been one acquainted with the night.*

Prose passage:

*As a reader **I feel mesmerized, enchanted and immersed in the beauty of the nature**. **Accumulation of verbs combined with alliteration** (swallows swooping, swerving, flinging themselves), **epithets** (dazzling it with soft gold in pure good temper), **adverbs** (in and out, round and round), **occasional repetitions** (all of this, calm and reasonable as it was, made out of ordinary things*

as it was, was the truth now; beauty, that was the truth now), inclusion of parenthesis (it might be a motor horn), comparison (as if elastics held them), and personification (the sun spotting now this leaf, now that, in mockery, dazzling it) – they all contribute to vagueness and fuzzifying in the passage [underlining by participant, bold by us].

ЛІТЕРАТУРНА ОБІЗНАНІСТЬ ТА ДОСВІД ЧИТАННЯ: ОЦІНЮВАННЯ ДОКАЗІВ

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У гуманітарних науках, зокрема в контексті навчання іноземній мові й літературі, реакція студентів на художні тексти, як правило, сприймається як даність. Вважається, що їхнє вміння працювати із текстом і пояснювати свій досвід не потребує педагогічного втручання. Насправді це не так, і будь-який метод чи стратегія, що використовуються, повинні супроводжуватися науково обґрунтованим оцінюванням, щоб пересвідчитися, що їх застосування призводить до досягнення поставлених цілей у викладанні й навчанні. У цій статті пропонується аналіз результатів семінару з художньої обізнаності, який проходив в онлайн-форматі в Україні у 2023 році за участі 45 студентів. Незважаючи на несприятливі зовнішні обставини, в яких перебували слухачі, 10 учасників семінару виконали доекспериментальне і післяекспериментальне завдання. Окрім того, по завершенні семінару 15 осіб на добровільних засадах заповнили форму оцінювання. Після проведення якісного і кількісного аналізу цих матеріалів встановлено, що, незважаючи на очевидні обмежувальні обставини та компактність курсу, методологія продемонструвала свою ефективність та сталість. Доведено підвищення чутливості учасників до використання мовних моделей, а також покращення їхньої здатності розуміти текст і усвідомлено застосовувати такі моделі у власному писемному мовленні. Це є суттєвим аргументом на користь включення курсу з розвитку художньої обізнаності у різні навчальні плани.

Ключові слова: доказова оцінка; літературна обізнаність; досвід читання; читацький відгук, стилістичні закономірності.

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