

Elite Culture, Subculture, Mass Culture
- the Role of the Kodály Method in Teaching Literature
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Working with novels at Hungarian Gymnasiums
 A work-paper system for pupils of 14-18

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The expression „Kodály method” is used in the title in a metaphorical sense, and it refers to the music-pedagogical method of the well-known Hungarian composer, **Zoltán Kodály** (1883-1967). Kodály worked out a method of teaching music for all children during the compulsory education in the thirties in Hungary. His hypothesis was that all children can acquire the elementary skills of singing, reading simple sheet music, playing folk songs on the block flute like they can all learn writing, reading and counting. His goal was twofold. First, he wanted to give everybody a chance to understand and enjoy music. Secondly, he wanted to preserve the treasure trove of Hungarian folk music as a musical “mother tongue,” as a living musical language. In the forties and the fifties he and his colleagues and disciples worked out a whole system of musical education from the nursery school to the end of the secondary school and a music teacher training program for the higher education. It is already approved that teaching music for everybody is not less possible than teaching other school subjects. Kodály was a disciple of enlightenment and an educator of the 20th century. He was a man both of ideas and of practice. As a man of practice he worked out with his team a detailed curricula for all school ages and as a man of ideas he based all of his activities on the principle that the democratization of culture does not mean destroying “high” culture, on the contrary it means giving a chance to everybody to become adept at it. The veracity of his conception is proved by a world-wide practice. His teaching system is used not only in Hungary but at schools in the USA and Japan too. I think the success of his method is an example that there is a possibility to democratize high culture without destroying it. I found it possible to work out methods serving the same aim in the field of literature teaching too, which methods could be adapted to the possibilities and demands of mass education.

The narrowing range of effect of high culture deprives those remaining outside from its emancipatorial effect equally in an intellectual, an emotional and a social respect. The dominance of mass culture in the everyday life of modern masses creates only the false image of democratization. **Allan Bloom** came to a similar conclusion in his latest book “*The Closing of American Mind*” analysing the change of students’ attitude to the higher “Western” culture in the last period at the American universities. As far as I understand the problem, the students’ insistence on emancipation of non-white, non-Western, non-male cultures and attitudes is only the surface of the phenomenon. The main point is – as I see – that the majority of young men and women are not prepared for learning and thinking systematized, collecting data, arguing correctly, reading theoretic texts etc. They do not acquire the discipline of mind, impartiality and objectivity of judgement. The rules of systematic thinking are not Western or Southern, they are universal and one has to learn the rules of the game if one wants to play. One can not emancipate ignorance in the field of sciences.

To recognize this process it is necessary to strengthen the role of schools as transferring culture, as teaching systematic thinking, arguing, reading belles-lettres and theoretical texts, too. To teach how to read, how to get accustomed to reading, to working mentally hard are, in turn, not equally easy tasks for teachers in different regions. In Hungary the “high” arts still have high reputation in the eyes of a wider social strata, though it decreases year by year. To the great surprise of the foreigners visiting Hungary, a tourist stumbles into bookshops at every turn in which he still finds that the most valuable works of world and Hungarian literature dominate (though the proportion is falling year by year) and they are always sold out. But the end of Gutenberg-Galaxy is perceptively coming to Hungary too, the modern mass culture is already more attractive for the younger generations than e.g. reading belle-lettres.

At the same time the Hungarian educational system is just stepping out into a post-totalitarian period. However the teaching material of certain subjects are even today determined by the central curricula in every school type. The proportion between the obligatory and optional material is about 80-20%. Yet the obligatory material is not bad, for it reflects a real social consensus, it is just too plentiful and it does not take the local demands into consideration, or the childrens’ capacity of reception. There is a tradition in Hungary in secondary school (14-18) to teach the history of both western (world) and Hungarian literature. E.g. in the first class (14-15 year old pupils) after an aesthetical foreword (how literature, art and reality are related; the reader and the meaning of the work of art, some axiological aspects of art etc.) begins the history of world and Hungarian literature as it follows (there are 2-3 literature classes a week)

1. Ancient East (the epic poem *Gilgames*, *The Bible* etc.) some six lessons
2. Greek and Roman literature: the *Odyssey* (or *Iliad*) by **Homer**, *Antigone* (or *Oedipus the King*) by **Sophocles**, some lyric poems by **Sappho**, **Anacreon**, **Catullus**, **Virgil** and **Horac**), two-three months,
3. Passages from the literature of the Middle Ages (poets of hymns, lyrics of the troubadours, **Dante**, **Villon**, extracts from Hungarian works) one-two months.
4. Renaissance (**Petrarch**, **Boccaccio**, *Romeo and Juliet* or *Hamlet* by **Shakespeare**, Hungarian poets of the period) two month.

From these examples one can see that the material determined by the curriculum acquaints the pupils with the most important figures of world and Hungarian literature and so it goes up to the last year of the secondary school when poets and writers like **Kafka**, **Thomas Mann**, **Brecht**, **Gorky**, **Hemingway**, **Apollinaire**, **Camus**, **Beckett**, **Bulgakov**, **Salinger** etc. Are placed in the obligatory or optional material next to the outstanding figures of Hungarian literature.

The curriculum prescribes teaching and educational aims like the rich and shaded knowledge of the mother tongue, and to make reading become a habit and a demand. However it is more and more difficult to achieve these goals in the circumstances of modern life. Naturally, the materials, the prescriptions should be diminished but at the same time I do not think it would be good giving up the demand still living in the Hungarian society - that is demand of the “initiation into culture”. I would rather call the attention to a possible method – not yet created, but possible to create – that follows the aims of **Kodály** (high culture for all by means of adequate methods) and which the work-paper method to be introduced now might contribute.

This method can be especially useful in the analysis of longer works of literature, novels, dramas in secondary schools. It advances deeper, more active reading and thus it may contribute to developing some elementary mental operations, operations in text-examination and analysing. It may promise the possibility of independent creation and expression of

opinions not only for the talented minority, but for almost everybody. (These are the elements of systematical thinking mentioned above that are universal and that must already acquire at school). This method has been worked out first of all for (and in) Hungarian school circumstances, where the teacher works with 35-40 pupils in Hungarian language classes a week) and the most frequent method is the frontal class work, the dialogue between the teacher and the class.

This method is building out of components well-known in didactics for its basis is the work-paper which provides a wide range of possibilities for use beginning with the set of exercises consisting of few questions multiplied by the teacher, through exercise books, workbooks to programmed education as to finish the line. It may play a part in more stages of the educational process and some versions are suitable even for revision as test-papers. The great amount of the work-papers used in this method seems to be a novelty at first sight. It makes possible to work out exercises meant for the preparation of a many-sided analysis which might contain points from fields like history, literary history, history of ideas, literary theory, stylistics, ethics, etc. The main point of this method is to provide lots of small "task nuclei" and to put them together into sets of tasks of various kind and of different purpose and give them to individual pupils, pairs or groups in the period of reading the given piece of art at home. The pupils are working out the exercises during and after the reading period. Each pupil gets only so much work to do that he/she can manage to do. The teacher takes their interest and ability too into consideration. In the classroom – after a period of preparation – the teacher and the pupils are discussing the topic together. This way the participation can be promised for every pupil which equals with the attempt to preserve a relatively high standard in the circumstances of mass education. At the same time the great amount of work-papers gives more possibility to the teacher to stimulate both the individual, pair and group work, to develop willingness both to self-reliance and cooperation. Using them may transform the "talks" with the whole class into more purposeful ones.

Let us examine some "task nuclei" composed for the analysis of the *Onegin* written by **Pushkin**, let us analyse the possibilities they contain and then let us have a look at an almost complete work-paper system that demonstrates how to put the nuclei into sets of different purposes. The latter was composed for the teaching of *The Master and Margarita* by **Mikhail Bulgakov** and it sets the aim of a more complete interpretation of the novel somehow synthesizing the possible points of approach from the historical to the literary theoretical ones, from the textual, stylistic and value-centered (axiological) analysis to the ethical examination. It is necessary to add that every single technical term in the task is taken from the set of concept and system of points in the valid schoolbooks of literature. The schoolbooks have post-totalitarian features from every point of view which means that they were written in the spirit of modern schools of literary theory, stylistics, linguistics, comparative literature etc. Hardly anything is found in them from the phraseology of the Marxist or vulgar-Marxist conception on literature. The more frequent is the use of aspects and concepts of the Formalists, the phenomenology, the close reading, structuralism, post-structuralism, the French narratology etc.

As it has already been pointed out these exercises may contribute to achieve various aims of teaching (and even of education). The exercises composed for the *Onegin* (Pushkin's work is teaching material in the second class – age of 15-16) give possibility first of all to use independently the knowledge attained before:

1. Which characteristic features of the epic poem learnt in connection with Byron can you find in the *Onegin*? Enumerate them and refer to extracts that prove your point!

2. What characteristic features of Romanticism can be recognized in your opinion in the Onegin? Has Pushkin's work got features that do not characterize Romanticism? What are they? Summarize your opinion in a longer sketch or in a composition of 1-2 paragraphs!
3. What kind of tones live side in the Onegin (e.g. lyric, objective, humorous, ecstatic etc.)? Prove your observations with examples!

These three tasks make various concepts possible to be practiced (concepts of literary history: Romanticism, epic poem; stylistical concepts: tones etc.) Each of these exercises is based on the analysis made on the text of the literary piece, so on the one hand it helps to deepen the previous knowledge and helps to practice it individually, on the other hand it gets the pupils for a deeper knowledge of the text and a more careful reading. The main point in the inner structure of the work-paper is that they carry the pupils along the four stages in the understanding of a text: from the opening and interpretation of the facts, through the stage of generalization to the linguistic putting down of the experiences. They make pupils realize that in the case of analysing literary texts it is impossible to argue and prove points without taking the concrete texts (or extracts from the texts.)

The purpose of the following exercises is to make pupils pay attention to parts of the text which are considered to be more difficult to read by the teaching experience. The pupil's attention drawn to these part meke them read it more patiently and carefully and although it is more difficult to recognize the beauty and importance of these passages, the exercises may open them to the pupils:

4. Collect extracts from the work where Pushkin (the narrator) speaks about poetry and about its role. With the help of these extracts show what purpose and ars poetica Pushkin expressed in the text of the Onegin.
5. Collect the autobiographical statements from the work! Summarize what we can learn about Pushkin's life, personality from the text of the Onegin! (Refer to the number of chapters and stanzas!)
6. Group and sum up in a skecht the direct manifestations of the writer ('st person singular) according to different topics! E.g. Autobiographical, ars poetic-like, about morals, about the age, about love etc. Put down the numbers of chapters and stanzas!
7. Collect descriptions of landscapes and pay attention to the poetic means used in them (simile, metaphore, musicality, tone etc.)! Sum up your obsevationes and prove them with citations! Examine whether these descriptions have symbolical meaning (like often in Romanticism)? Are they real descriptions or rather visions? Do they have any role in the structure? Prove your statements with arguments!

The curriculum gives about 4-5 lessons for the teaching of the Onegin. The exercises described above would be handed out to the pupils 2-3 weeks before the collective analysis. They may help to orientate the pupils in individual reading, they may draw the pupils' attention to seme points, elements that could possibly remain unnoticed in the case of spontaneous reading. These exercises at the same time give a possibility to differentiate between the more and the less able pupils. There are some more smple ones among them to be solved mechanically (e.g. 4th, 5th) there are some summarizing ones (6th) and some more complex ones that need more preliminary knowledge taking the steps as a starting point while his ability to analyse and read is constantly developing.

There might be composed such work-paper nuclei that teach the pupils to form a more shared and better established opinion. The forthcoming exercises stimulate for a deeper examination of the acts, motives personalities of the characters:

8. Find and read through again the passages referring to Olga: all in which she takes part or there are words about her! Summarize your observations in the following way:

- a) A sketch about the turns of Olga's life in chronological order,
- b) Lensky's words, thoughts about Olga
- c) Onegin's opinion about Olga
- d) Pushkin's (narrative) words about Olga
- e) How do you see her?

(Answering the questions a)-d) give the appropriate chapter and stanza numbers!)

This work-paper teaches for a systematic, purposeful method of observation and it leads to the primary conditions of being able to form a more shaded opinion. Certainly it can be extended to a more detailed examination, analysis of a scene as well as to other fields.

9. Read again the passage about Tatjana's nameday! Examine the acts, the state of mind of the main characters, their thoughts about each other characters, about themselves! Compose a written summary of your observations as a character and explain the reason of Onegin and Lensky's duel!
10. Find the scene where Tatjana visits Onegin's home during his travels abroad! Tell what the scene is about. Examine the way the objects described here characterize Onegin.
11. Read again the scene when Onegin after many years sights Tatjana again. Why do you think he has fallen in love with her now and why did not he return the girl's love before?
12. Find the scene when Tatjana and Onegin meet for the last time. Analyse the words and behaviour of both of them! What do you think of Tatjana's decision?

Sets of exercises for different purposes can be composed from the elementary work-papers and relying on them it is possible to analyse the given longer work of literature during the lesson. This way almost every pupil's participation can be taken for sure, because using the conclusions having come to at home and referring to the parts of the text having found and examined carefully before, everyone can take part in the collective discussion. The work prepared this way may cut the distance between the well-prepared teacher and the pupil unfamiliar with the new material, for the pupils take part in the work being thoroughly prepared as well. The analysis prepared by work-papers plays an important part in the motivation as well. But in the case of an exercise like this which requires serious efforts and independence, the evaluation by the teacher is also very important. At the end of the work with the given literary piece the teacher can collect all the copy-books and can give marks.

After having described the basic principles let me present a complete system of tasks composed for the teaching of *The Master and Margarita* by **Mikhail Bulgakov**. One of the reasons is that this work is to be analysed in the end of the fourth year (age 17-18), so the pupils can take the whole set of concepts into consideration, points of analysis from the field of textual study, stylistics as well as of literary theory learnt in the secondary school. On the other hand the analysis of Bulgakov's novel is both a very exciting reading experience, a book that is not very difficult to read (in Hungary it had about 5-7 editions and was sold about half a million copies) and in the same times it has a very complex code full of symbols, enigmas, allusions, hidden citations and paraphrases of the Bible, Goethe's Faust etc.

First I planned **the main points and the order of the analysis** of the novel. The work begins with the collecting of important outside knowledge: the thirties in Europe and in Russia when the novel was written. Then follows the cultural historical context: the European and Russian prose in the first three decades of the 20th century. After that follow the data of Bulgakov's life, works and the outline of his career. The fourth point is the history of the birth of *The Master and Margarita*.

1. History
Europe in the thirties. The Soviet Union in the Thirties
2. Cultural history, history of literature
The European and Russian prose in the first three decades of the century
3. Bulgakov's life, works, an outline of his career. The richness of genres and styles, tradition and modernity in his life-work
4. The birth of *The Master and Margarita*
5. The genre of *The Master and Margarita* and its place in the contemporary Russian and world literature

After collecting the above information the exercises are moving inside the world of the novel step by step, leading to the understanding of the system of values, the world concept and the message through the recognition of structural, compositional principles. The main aim of these exercises is the understanding of the complex aesthetic structure of the novel. In the end the set of exercises steps out of the world of the novel and on the base of the textual analysis makes the reader formulate his or her own opinion, criticism, evaluation, and a summary interpretation.

6. The structure of the novel
 - A) The double novel (Doppelroman)
 - a) The place and time structure of the two novels
 - b) The curve of the two novels from the opening to the dénouement
 - c) the problem of different dénouements
 - d) The order of the chapters and their inner structure
 - e) The system of analogies and leitmotifs
 - B) The layers of the novel
 - a) History and fiction (Jerusalaim)
 - b) The reality in Moscow
 - c) Fantasticality
 - d) Transcendent
7. The role of reality, fiction, cultural history, symbols, myths, parables, analogues, in Bulgakov's novel
8. The interpretation of the characters
9. The analysis of the way of composing the text
 - A) Forming of characters, delineation, dialogue, narration
 - B) Styles and tones
 - a) The shades of tragedy in the novel
 - b) The variations of lyrism
 - c) The laughter from grotesque to farce
 - C) The layers of the language (style examination)
10. Values, ethics
 - A) Kant's ethic and *The master and margarita*
 - B) The clash of the system of values
 - C) The main values in the novel and the validity of values in the reality and in a broader philosophical sense
11. A summarizing interpretation

The first series of exercises is worked out on the basis of this plan. Each previously mentioned point is realised in a different series of exercises. E.g., the pupils have to collect data to the history of the thirties, to the history of the 20th century novel and to Bulgakov's life and works.

1. Europe of the thirties
 - a) Study those parts in your history book for the fourth year that deal with this period! Write down the most important data and stress the more important tendencies! What does fascism and nazism mean in the life of the European states and that of their inhabitants?

- b) Take notes of those data that refer to the history of the Soviet Union in the thirties! What does Stalinism mean in the history of Russia; in politics, in culture?
- c) Optional extra exercise: Collect information about both topics from other reference books as well! Present the collected material in a brief account.

2. Bulgakov's novel in the contemporary world- and Russian literature

- a) Go through the varieties of the modern novel based of literature book for the fourth year, take notes about of the main trends, authors.
- b) Search in the same book for the main trends and authors of the Russian literature in the twenties, and thirties. Take notes of the data.
- c) Optional extra exercise: Collect information about the Russian literature of this period from other sources as well. Make a brief account about your data.

3. Bulgakov's life and works

- a) Find in the library the book by Lakshin called The Physiology of Success or
- b) volume I. of the Encyclopedia of World Literature or
- c) the book called "Me" which contains the autobiographies of Russian writers.
- d) Compile a chronological sketch about Bulgakov's life and works (defining the genre of each as well) from one of these sources!

After the collection of data concerning the context of Bulgakov's novel begins the text analysis itself. The pupils have to look for different phenomena in the text. The basic principle of each exercise is identical – in the metaphorical sense – with the "solmization" and the lower level of the Kodaly method teaching reading of music. The exercises set out from the simplest tasks that everybody is able to complete: e.g. find sentences of the following content and so on. These simple operations, however, make the further intellectual work possible which, after 2-3 phases, might lead to independent results (e.g. 5/a,b,c – here the pupils have to find different motives in the text just as the sun, the moon, the storm etc. On the basis of the collected material they have to give a commentary on the role and connotative meaning of these.).

4. Structure I. The two novels

- a) Make a sketch of the spatial and temporal structure of the chapters in Moscow.
- b) Draw the same sketch of the chapters in Jerusalem.

5. Structure II. The relations between the two novels

- a) Find where the Sun, the Moon, the storm occur in the novel! What scenes, characters, phenomena do these motifs connect? Make a sketch defining the chapter, the character and the moment of action! (E.g.: Sun: Chapter I. Berlioz is suffering from the afternoon sunshine. Chapter II. Pilate is suffering from the morning sun etc.). How is the connection created between the far in space and time by these unities?
- b) Try to tell what symbolic meanings these motifs carry in the novel.
- c) There can be seen some analogies in the life, personality of the characters of the two novels. Collect them, list them and prepare them for an oral explanation. (e.g.: martyrdom: Yeshua and the Master; treason: Mogarich, Judas etc.)

6. Structure III. The curve of the novel

- a) How many "beginnings" are there in the two novels altogether? What are they?
- b) Examine which the tensest chapters are.
- c) How many dénouements are there in the two novels? How many endings has the Master and Margarita's life got? And Jesua's? What are they? How can you explain the several endings?

7. The layers of the novel. Reality, history, fiction, the fantasticality and the transcendent

- a) In the Jerusalem-novel what can be called “reality”, history, myth, fiction?
- b) To which figures do you relate the fantasticality in the Moscow-novel?
- c) What is real, what is exaggerated or perverted (satire) in the Moscow-novel?
- d) Read through chapter 32 which is not a part of either the Moscow-novel or the Jerusalem-novel and where the figures of the two story meet! This is the sphere of the Transcendent space and time. Examine what shape the figures and their fate take here. How could you correlate the parts of space appearing here to the transcendent spaces of the Divina Commedia? There is no Hell here. Is there a chapter in the novel which can still correspond with Dante’s Inferno? In how many varieties does Earthly life occur?

8. The interpretation of the characters

- a) Yeshua
 - Collect all those sentences from his talk to Pilate that let you have an idea about his philosophy, world concept, teachings, views on man.
 - On the base of the collected sentences summarize everything we have got know his opinion, views about.
 - Examine the sentences that in the end cause his death. Go through the four gospels and tell if there is a reference to something like this (e.g., the state withers away). What conclusion can you draw from what you found? What can be the origin of this thought?
 - On the basis of your examination, summarize everything that Yeshua’s figure can stand for as a symbol.
- b) Woland
 - Collect all those attributes that show he is the Satan.
 - Are there attributes that do not fit to a Satanic figure?
 - Collect those cases when he directly passes sentences on someone! What judgements does he make? Put them in a rank! Do you consider them just or whimsical? Give reasons!
 - Whom he is good to?
 - Examine his relationship with Yeshua on the basis of chapter 29!
 - Summarize what contradicts in his figure to the traditional role of Satan!
 - What principle do you think he stands for, if it can be seen, if not for wickedness?
- c) The Master
 - Read through chapter 13 carefully and prepare a sketch about the Master’s life.
 - Which are the chapters he has a part in? (Put down the numbers of the chapters and the titles!) On the basis of this, complete the sketch with the later happenings.
 - Collect those sentences from all these texts out of which you can put together his opinion about life, love, art, the surrounding world, himself.
 - What are his views, values that make him clash with the world?
 - What do you think is the reason that the Master had deserved not the light, but only calmness from Jesus?
- d) Pilate
 - Pilate in the Bible and at Bulgakov. Examine the text of the four gospels and put down the differences!
 - What does the Master say to Ivan and Woland, who is his novel about? Citate the appropriate sentences. Do you agree with him? Give reason!
 - Examine chapter 2 and answer the question: What effect did Jesua have on Pilate? Put down the story of this effect.
 - What is Pilate suffering from after the execution? What does he desire? Does he tell it to anybody?
 - Why do you think Pilate gained forgivingness and can leave toward the light, though the Master (with Matthew, the tax collector’s words) did not deserve it?
- e) Margarita
 - Make a chronological sketch of her life!
 - There are two possible endings of her fate. What are they and in which chapter can you find them?
 - When does she first appear in the novel and how are the chapters arranged she is the main character of?
 - Reality and fantasticality: Collect all those fantastic evants that happen to her. Which one dominates, the real or fantastic element? How can you interpret it?
 - Margarita and love. What sacrifices is she ready to make? What does love mean for her? What literary and mythological parallels can be drawn around her figure?
- f) Woland’s companions
 - Take the four companions one by one and put their characteristic marks beside their names. (eg. Azazello: scrappy voice, eyes suffering from cataract etc.)
 - Examine the sentences they take part in and make a sketch of this, too!
 - Who are the most frequent pairs? What type of activity and tone accompanies each of them?

- Examine chapter 32! Who do the figures transform into?
- Summarize their figures, their relationship to Woland, and their role.

g) Judas

Compare the Biblical figure with that of the novel! Register the differences!

h) Caiaphas, Berlioz, and the Grand Inquisitor

- What is common in the relationship of Caiaphas and Berlioz to Yeshua (Jesus)?
- Go through again the chapter called The Great Inquisitor from Dostoyevsky's novel The Brothers Karamasov from your third year studies. State the similarities between the two previous characters and this one!

9. Varieties of the narration

- a) Pay attention to the narrator of the Moscow-novel! Compare him with the narrator of the shorter story The Nose by Gogol! How can you summarize the similarity?
- b) What effect does this narration achieve? Why can it be necessary?
- c) Examine the narration in the Jerusalem novel! State the differences between the narration of the two time dimensions in the novel! What is the meaning of so different concepts of narration within one novel?
- d) Examine the narration in chapter 32! Here we step out of the time and space experienced before. The characters put on their real selves here. What shape does the narrator take here? Pay attention to the first paragraph of the chapter. Summarize how many narrations of different conception occur in the novel and how they are related to one another! Do not forget the importance of chapter 32 in the interpretation.

10. Styles, tones

a) The tragedy in the novel

In whose life does tragedy play a part? Which is the most elevated one among them? Which is less? Which is coloured by irony? Why? Take notes of your observations.

- b) Whose figure is followed by lyricism and what colours is it enriched by? (Eg. Fantasticality, grotesque etc.)
- c) Laughter is present in its many tones. Find examples for each of them! (Grotesque, satirical, farce, humorous)

11. Text composition: description of characters, delineation, dialogue, vision

- a) Pick out those chapters that in your opinion unambiguously can be interpreted as a vision of one of the characters. Observe the linguistic formation of these parts. How do they differ from the rest of the text? Which are those parts that can be interpreted as both vision and "reality" at the same time?
- b) Observe the structure of the dialogues. To what extent do they remind of the methods of structure and thickness of information applied in the genre of drama. Choose one dialogue (eg. Yeshua in front of Pilate) and analyse it from this aspect! E.g., collect those sentences that could help the actor or director's work.
- c) Description of characters: Choose one or two characters at your will. Observe those sentences by which the writer first introduces the given figure in the story. How does the introduction take place? With how many features and what information does the writer send them off? Write down your observations.

12. Values, system of values

- a) Study, that for the following figures what embodies the highest value, what other positive and negative values exist for them: Jesua, the Master, Margarita, Berlioz, Sempleyarov, Lihodeyev, Bengalsky. (Eg.: Margarita: + love, art, fantasy, faithfulness, womanliness; - treason, loneliness etc.)
- b) Who are those characters whose valuation changes due to an inner crisis? From where to where do they proceed?
- c) Who dies in the novel? Who is punished by death by Woland? Why just them? In your opinion who are the guiltiest people in the novel? Who are sinless? Who are the ones moving from sins to purification?
- d) What are the main positive and negative values for the writer? Do they correspond with Woland's evaluation?
- e) What connection can you see between the tones accompanying the characters and the values carried by them?

The second set of work-papers allows the teacher to give differentiated tasks to pupils. The more talented pupils are handed a more difficult individual work-paper requiring more independence. The teacher can decide how many pupils get extra tasks from the second series of exercises and how difficult it can be. The teacher can take the pupils' interest into

consideration, and can give them choice. The exercises in the second series complete the points of the previous chain of ideas and analyses and thus give a possibility to deepen the interpretation. Look at some examples how in the course of the series of exercises the range and deepness of the tasks increase. In the previous series, the pupils collect data only from school books and reference books. In this series there are exercises that ask pupils to read a part of a monography on Bulgakov, or longer parts of different works as the Faust or Divina Commedia or the Bible or Renan's "Life of Jesus." The tasks of this series give more opportunity to pupils to work with the more complex concepts as the grotesque, the fantasticality, the viewpoint of the narration etc. There are exercises that draw the pupils attention to details which are not part of a global analysis such as the chapter building and the poetics of dialogue in the novel etc.

What kind of results are available by this system?

1. It helps the pupils to understand and practice how to read thoroughly a work of literature. They acquire a lot of experiences how to treat a text of a novel or drama, how many points and ways of an analysis could be. They will not be afraid of reading more complex texts because they already have some experiences that all texts are interpretable if one really wants to decipher them.
2. Working with this system gives more opportunity for the less able pupils to work with help of a guidance and yet for themselves. The lack of competition in the period of preparation gives a greater self-assurance for them to participate in the discussion after the preparation in the classroom.
3. It gives more opportunities for the teacher to develop abilities of the most talented pupils. They can get tasks more suitable for their interest and intellectual capacity.
4. It gives an opportunity to learn reading complex literary texts for all. Each pupil has a choice to learn it and use it or refuse it. But if we avoid this type of work considering it too intellectual, then only the most motivated pupils will have a chance to acquire these skills, and the majority will lose the opportunity of the choice.
5. The work-paper method helps to accustom to work systematically that has an effect on different fields of intellectual activities.

I did not do measuring so I can not give numbers and data for comparison. I can only refer to my experiences. If the pupils get individual exercises in advance, they read more thoroughly and they participate in the discussion with less embarrassment in the classroom. Once I had a high ranking visitor from the Ministry of Education in a class where the pupils usually were very shy. I put a lot of questions to them but I got answer only in the case if my questions had some relations to the prepared tasks. They refused to react spontaneously but willingly communicated about topics examined thoroughly in advance.

There is no doubt that this method requires a lot of work of the teacher. Although it might be reduced if there were proper teaching materials for secondary school. I have prepared this Onegin and Bulgakov interpretation and work-paper sets and two more ones (Odyssey and Semprun The Great Voyage) as a part of such a helping material for the Department of Didactics of Literature Teaching at the University of Budapest and they were meant for teacher trainees. Undoubtedly this system gives a lot of work for pupils therefore it is enough to

use it as a whole once or twice a school year, but parts of it are useful in any time. For example, a few of the exercises can be used for a homework assignments or extra tasks for the most motivated pupils in every time.

Finally, going back to the “Kodály method”, this system of working paper is only a very modest contribution to a possible “Kodály method” in the field of literature teaching. But I would like to underline once more that the main aim is to lessen the gap between the complexity of the literary code and the readers’ erudition to decode it.