

From Literature to Language: Integrating Content and Language Instruction in Russian Literary Theory Classes through CLIL



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ABSTRACT

In Iranian undergraduate Russian language programs, students are required to take courses devoted exclusively to the history and theory of literature—even though many have not yet achieved sufficient proficiency in Russian. These courses typically offer little to no language instruction, which often leads students to perceive them as tedious or irrelevant, overlooking their academic value. The central research question is as follows: How can motivation to learn Russian literary theory be increased among Iranian students majoring in Russian language? We believe that teaching Russian literary theory to Iranian students—or to non-native learners more broadly—requires a different approach than the one used for native Russian-speaking students. To support this claim, the present study employs a descriptive and library-based research methodology. It also proposes practical examples of integrated language-and-literature instruction within the teaching of Russian literary theory. What sets this research apart is its proposal of a CLIL-based model for teaching literary theory—one that integrates language and content instruction simultaneously. The findings of this study show that applying the CLIL approach can yield an educational model that not only enhances students' language proficiency but also fosters a deeper engagement with literary theory. Employing this approach can enhance learners' confidence and self-belief, while fostering greater motivation to study both Russian language and literature.

ARTICLE INFO

Article history:

Received: 21 July 2025

Received in revised form: 01 November 2025

Accepted: 09 November 2025

Available online: Autumn 2025

Keywords:

Teaching the Russian language as a foreign language, teaching the theory of literature, creating motivation, CLIL method, suggestions.

Dastamooz, S. (2025). From Literature to Language: Integrating Content and Language Instruction in Russian Literary Theory Classes through CLIL. *Journal of Foreign Language Research*, 15(3), 299-311. <http://doi.org/10.22059/jflr.2025.399083.1226>.



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Publisher: The University of Tehran Press.

DOI: <http://doi.org/10.22059/jflr.2025.399083.1226>.

Introduction

In today's world, learning foreign languages is no longer limited to mastering vocabulary and grammar; it is increasingly seen as a bridge to understanding diverse cultures and civilizations. Among these cultural resources, literature—being one of the richest—can play a key role in foreign language education. Literary texts not only reinforce core language skills such as reading, writing, and comprehension, but also expose learners to diverse modes of thought, historical contexts, and the cultural values of different societies.

However, in many educational programs, literature is often overlooked as an effective tool for foreign language learning. When literature-related courses are included, they tend to focus primarily on literary theory and the transmission of cultural and historical information from the target language's country—rather than on developing students' language skills. On another front, the teaching of literary theory often relies solely on the transmission of theoretical concepts, without accounting for the differences between native and non-native students. For this reason, some students who lack interest in literature and its theoretical aspects perceive these courses as superfluous and fail to derive meaningful benefit from them. They tend to memorize the material merely to pass the exam, only to forget it soon after.

In a 1403 survey examining the undergraduate Russian language curriculum at Iranian universities, one of the questions focused on the practicality

and usefulness of literature-related courses. According to the results, 37% of participants regarded these courses as having low importance and considered them unnecessary. Another 34% believed their importance to be moderate, while only about 29% viewed literature courses as highly valuable (Dastamooz, 2024: 39).

Literature, as a firm bridge between past and present, enables the connection of thoughts, emotions, and cultural values across civilizations. Theoretical knowledge of literature plays a vital role in foreign language education, as it not only deepens learners' understanding of the structural and aesthetic features of the target language, but also offers insight into the culture, history, and intellectual traditions of its speakers. Familiarity with literary concepts such as narrative, symbolism, and stylistic devices enhances students' ability to analyse and interpret texts, while cultivating critical thinking skills. Moreover, studying literary theory contributes to the development of productive language skills—particularly in creative writing and translation—and broadens learners' perception of language as a medium for meaning-making and lived experience. For this reason, literary theory is not merely a complementary component of foreign language learning, but a vital bridge between language and culture, enabling deeper engagement with both.

CLIL (Content and Language Integrated Learning) is a dual-focused educational approach in which a foreign language serves both as the medium of instruction

and as the subject of study itself (Sidorenko, 2018: 182). This method is most commonly applied in the teaching of natural sciences and other content-based disciplines. The innovative contribution of the present research lies in its proposal to apply the CLIL approach to the teaching of literary theory within undergraduate Russian language classrooms—a domain where CLIL has rarely been explored. Since students majoring in Russian language typically begin learning the language at the university level, an important question arises: Can this approach to teaching literary theory also contribute to the development of their language skills and foster motivation? We believe that applying the CLIL method to the teaching of Russian literature in undergraduate classrooms in Iran not only enhances students' linguistic proficiency, but also leads to deeper mastery of literary theory. To support this hypothesis, the present study adopts a library-based, qualitative, and descriptive research methodology. By examining practical examples of CLIL-based instruction in the teaching of literature, we demonstrate that this approach not only enhances students' language proficiency, but also contributes meaningfully to their understanding of literary theory. Furthermore, the CLIL method can play a significant role in strengthening learners' self-confidence, self-belief, and their deep cultural awareness.

This research encourages instructors to adopt the CLIL approach in literature

instruction, using theory courses not only as a means to teach foreign language skills, but also as a way to enrich the delivery of literary theory content. By doing so, educators can open new horizons for students, fostering both linguistic development and deeper engagement with literary studies. The innovative contribution of this study lies in its proposal of practical techniques for implementing the CLIL method in the teaching of literature.

Literature Review

To date, numerous studies around the world have explored the use of literature as a means of language instruction. In many of these works, literature is presented as a valuable and effective tool for enhancing language learning. However, the majority of these studies focus on languages other than Russian. For instance, Hishman Oghlu, in an article titled *Teaching English through Literature*, argues that literature not only supports the development of students' writing and speaking skills in the target language, but also serves as a window into its culture, fostering cultural competence among learners (Hishman Oghlu, 2005: 65).

Khatib et al. argue that literature enables language teachers to develop their cultural, linguistic, and interpretive competencies. It also stimulates learners intellectually, helping them overcome cultural biases toward the target language, while adding diversity and richness to classroom instruction (Khatib et al., 2013: 107). Morris et al., in their article titled

Examining the Role of Oral Literature in the Promotion of Learners' Language Skills, demonstrate that oral literature has a positive impact on learners' linguistic performance. (Morris et al., 2024: 761). Moharramzadeh et al. also acknowledge that literature has long held a growing role in the field of language and culture education. They recommend adopting an intercultural approach to enhance learners' pragmatic competence and to increase student engagement with literary content. (Moharramzadeh et al., 1403: 166).

Rahmat Alizadeh et al., in a study on the use of literary texts to enhance reading skills and text comprehension among German language students, concluded that incorporating literary texts as the central component of lesson planning significantly improves learners' ability to grasp deeper textual concepts (Rahmat Alizadeh et al., 1403: 574).

In addition to the aforementioned studies, numerous works have addressed the teaching of Russian as a foreign language. One such contribution comes from a Spanish researcher, who in Section 5 of the book *Teaching Language and Literature Inside and Outside the Formal Framework*, under the title *Teaching the Russian Language as a Foreign Language through Literature*, examines both theoretical and practical aspects of using literary texts in Russian language instruction—particularly for learners whose first language is Spanish. After reviewing key theoretical foundations, the author outlines the pedagogical benefits of

literary texts, analyses criteria for selecting appropriate materials, and presents a structured method for working with literary texts in the classroom. The study concludes with a curated list of textbooks, authors, and literary works recommended for use in Russian language classes for Spanish-speaking students, along with a description of their core educational features. (Enrique Javier Vercher García, 2020).

Alenova, in her study titled *Methodology of Teaching the Russian Language through Culture and Art*, concludes that integrating cultural and artistic elements into Russian language instruction enriches the educational experience. This approach not only enhances students' linguistic proficiency, but also enables deeper immersion into Russian culture and history. Introducing such a method can significantly improve the effectiveness of language learning and contribute to the development of culturally aware learners within the framework of modern education (Alenova, 2024: 59).

Ivana, in her study titled *The Literary Text in Russian as a Foreign Language Classes as a Means of Transmitting Cultural Concepts*, uses Tyutchev's poetry to highlight the importance of familiarizing language students with the perspectives of literary authors. She argues that studying poetic language and its interpretation in Russian language classes enables instructors to reveal the expressive beauty of living Russian speech, cultivate students' linguistic sensitivity, and foster deeper engagement with the poet's individuality.

This approach also allows learners to gain insight into the cultural identity of native speakers and the historical context of the country in which the poet lived and worked (Ivana, 2010: 253).

An Italian researcher, Torizen, in her article titled *University Teaching of Russian Literature in Russian Language Courses from an Intercultural Perspective*, acknowledges that in recent decades, the distinctive role of Russian literature within the framework of teaching Russian as a foreign language has gained recognition. She outlines several pedagogical functions of literature in the process of language acquisition for foreign learners. These include helping students grasp the nuanced meanings and expressive potential of words, developing oral and written communication skills, enhancing speech culture, cultivating an appreciation for reading fiction in a foreign language, and fostering virtual speech thinking. (Torizen, 2017: 183).

Beyond the cases mentioned above, thousands of scholarly articles have examined the use of literature in teaching Russian as a foreign language and its pedagogical effectiveness (see Gerasimova, 2024; Khe Tse, 2022; Talstokhina, 2015, among others). Among the studies that explore the integration of language and literature, only one has specifically addressed the teaching of literature through the CLIL approach. (Tikhomirova, 2024: 189–190) argues that although CLIL is more commonly applied in the instruction of natural sciences and other content-based

subjects, literature and language are, in fact, among the most compatible domains for its implementation. She maintains that teaching English through literature to humanities students is not only feasible but also highly beneficial. In her study, she outlines a methodological framework for teaching literary texts using the CLIL approach.

In the body of research reviewed, the use of literary texts and/or foreign-language literature in language instruction has been widely addressed. However, in the curriculum of Russian language programs at Iranian universities, there are dedicated courses on literary theory that contain specific content requiring structured delivery. We argue that applying the CLIL (Content and Language Integrated Learning) approach—while ensuring accurate instruction of the expected content in Russian literary theory—can simultaneously enhance students' language proficiency. Moreover, fostering deep familiarity with literary theory and developing analytical skills can motivate learners and lead to a more meaningful appreciation of these courses.

Methodology

This study adopts a descriptive–analytical approach and employs the library research method. Its primary aim is to examine strategies for enhancing motivation among Iranian students of Russian language toward the course Theory of Literature, and to propose a model for teaching this course using the CLIL (Content and Language Integrated

Learning) approach—that is, through the integrated instruction of language and subject content. Drawing on theoretical and analytical findings, the study presents practical samples of integrated language–literature instruction, in which key concepts from Russian literary theory are combined with targeted language activities. These samples are offered as instructional models for the course Schools of Literature and are designed for implementation in educational settings. The proposed framework may also be adapted for teaching other courses within the domain of literary theory. The innovation of this research lies in its practical application of the CLIL method to the teaching of Russian literary theory to foreign-language learners—a pedagogical strategy that has received limited attention to date. This model offers a promising approach for fostering both student motivation and linguistic competence. In future stages, the proposed plan may be implemented and empirically evaluated in real classroom environments to assess its effectiveness.

Discussion

The CLIL (Content and Language Integrated Learning) approach is an educational method that simultaneously pursues two goals: on one hand, the foreign language is used as a medium for learning subject content; on the other, the language itself remains a focus of instruction. Numerous studies and scholarly articles reviewing sources related to the CLIL method indicate that this approach has

gained considerable traction—particularly within university settings.

Sidorenko et al., in a 2018 article on the historical development of the CLIL approach, write that the origins of CLIL date back to the early 1990s, although some scholars trace its roots to bilingual education programs in elementary schools in Quebec, Canada. The term “CLIL” was first introduced by David Marsh in 1994, followed by the development of its pedagogical framework—an approach that employs a foreign language as a medium for learning subject content. The trajectory of CLIL’s growth has varied across countries: educational systems in North America adopted and adapted the method more rapidly than those in Europe, Asia, and South America. Since 2000, the European Union has recognized CLIL as a key instrument for promoting multilingual education and implementing unified language policies across Europe. Over the past decade, scholarly interest in CLIL has grown significantly. Approximately half of the research focuses on its impact on learners’ language proficiency, while a substantial portion examines its role in deepening subject-specific knowledge. Additionally, some researchers explore how CLIL can be used to stimulate cognitive development (Sidorenko et al., 2018: 168 - 169).

Yulia Tikhomirova, in her article titled *Teaching the English Language through Literature and CLIL: An Integrated Approach*, examines the design, implementation, and experimental

outcomes of an innovative educational model that combines the CLIL methodology with literature-based language instruction. In this approach, contemporary British literature is used as a platform for teaching English to humanities students. Characteristics such as intertextuality, stylistic diversity, references to current political and social issues, and high informational density make these texts particularly well-suited for language instruction. In addition, media resources such as interviews, documentaries, and news reports are incorporated as supplementary materials alongside literary texts to create a dynamic and effective learning environment.

The author emphasizes that this approach enhances students' motivation and engagement in professional English-language communication, while also fostering the development of key competencies such as critical thinking, emotional intelligence, and intercultural communication. Despite certain limitations in integrating language instruction with specialized subject matter in traditional curricula, this educational approach holds strong potential for implementation within Russian universities. According to Y. Tikhomirova, language and literature are among the most compatible domains for the CLIL approach and can be particularly effective for humanities students, including those in linguistics. Her study, which focused on students in language and literature programs, demonstrates that teaching language through literature within

the CLIL framework is both feasible and pedagogically effective. His approach is classified as a form of "weak CLIL," meaning that its emphasis lies more on language acquisition than on the delivery of specialized subject content—a characteristic that aligns well with the nature of linguistic studies (Tikhomirova, 2018: 189-190).

In the undergraduate curriculum for Russian language studies, approved in 2017 and currently implemented in Iranian universities, the specialized literature courses include: Schools of Literature, Drama, Introduction to Literature, Familiarity with Russian Literary Works up to the End of the 18th Century, Familiarity with Russian Literary Works up to the End of the 19th Century, Familiarity with Russian Literary Works up to the End of the 20th Century and Contemporary, Literary Criticism, Comparison of Resistance Literature in Russia and Iran, and Cultural–Literary Influences of Iran on Russia, among others. In our proposed approach, literature is not merely a tool for language instruction; rather, the CLIL method serves to make the teaching of literary theory and literature-based courses more engaging and accessible for students. In this framework, the acquisition of literary content is a curricular necessity, while the CLIL approach simultaneously supports the development of language skills through the study of that content.

Among the courses included in the undergraduate curriculum for Russian language studies at Iranian universities, we

have selected *Schools of Literature*. This course represents the first literary subject that students encounter during their academic training. The objective of this course is to enable students to gain mastery over the principles and foundations of literary schools, and to develop the ability to identify their defining features within the works of major Russian authors. The main topics covered in the *Schools of Literature* course include: the concept and defining characteristics of literary schools; the theoretical and practical foundations of Classicism; the features of Russian Classicism and its distinctions from Western Classicism, along with its major representatives and notable works. The course also explores Sentimentalism in Russia as both an independent literary school and a transitional movement between Classicism and Romanticism, highlighting its key figures and texts. Further units address the principles and frameworks of Romanticism, the specific traits of Russian Romanticism, and additional literary movements introduced in subsequent modules.

The following section presents an illustrative example of course content for the unit on Classicism, adapted to the CLIL (Content and Language Integrated Learning) framework. It should be noted that the sample text provided is not intended for direct classroom use; rather, it has been composed for the purposes of this research article to demonstrate how the CLIL method can be applied to the teaching of this course. The target audience for this

instructional model consists of undergraduate students with an A2 level of language proficiency:

Part 1: Key Vocabulary List for B1 Level

word	translation
стиль	style
гармония	harmony
порядок	order
разум	reason
подражание	imitation
жанр	genre
величие	grandeur
строгость	strictness (rigor)
риторика	rhetoric
образец	model (exemplar)
этика	ethics
направление	movement; school (of thought)
подражать	to imitate
строгость	strictness / severity
жанр	literary genre
благородство	nobility
риторический	rhetorical (adj.)
античное наследие	classical heritage
влияние	influence
трагедия	tragedy
ода	ode
эпопея	epic

Part 2: A2-Level Pre-Reading Questions

Ты любишь литературу? Какую — поэзию или прозу?

Ты знаешь слово "классика"? Что это значит?

Какие жанры литературы ты знаешь?

Ты читал стихи русских поэтов? Какие имена ты помнишь?

Зачем люди читают литературу?

Что важнее в литературе — эмоции или разум?

Part 3: Main Text

Основные черты классицизма в литературе

Классицизм — это литературное направление, которое появилось в Европе в XVII веке и достигло расцвета во Франции и России в XVIII веке. Основная идея классицизма заключается в том, что литература должно подражать природе и разуму. Писатели и поэты этого направления верили в воспитательную силу литературы. Они думали, что литература должна воспитывать человека, формировать его мораль и вкус. Для них важны были логика, гармония, порядок и строгость формы. Они использовали чёткую структуру, соблюдали правила жанров и стремились к идеальному стилю. Основными жанрами были трагедия, ода и эпopeя, где герои проявляли благородство, силу духа и гражданский долг. Среди русских писателей

классицизма особенно известны Михаил Ломоносов, Александр Сумароков и Гавриил Державин.

Характерным элементом стиля классицизма является высокая лексика и использование риторических средств. Авторы часто обращались к античному наследию — использовали мифологические образы и идеалы античных героев. В произведениях важную роль играют разум и этика: чувства подчиняются логике, а художественная форма — строгой симметрии. Например, в одах Ломоносова прославляется император, наука, Родина. Даже в поэтической форме авторы стремились к гармонии между содержанием и стилем. Классицизм оказал большое влияние на развитие русской литературы и стал фундаментом для дальнейших течений — сентиментализма и романтизма.

Part 4: Text Structure Analysis

Infinitive	Valency of the Verb	An example sentence from the text
появиться	Что? Где? Когда?	Классицизм — это литературное направление, которое появилось в Европе в XVII веке.
достичь	Чего?	Это литературное направление достигло расцвета во Франции и России в XVIII веке.
заключаться	В чём?	Основная идея классицизма заключается в том, что искусство должно подражать природе и разуму.
подражать	Кому? Чему?	Искусство должно подражать природе и разуму.
верить	Во что? Кому?	Поэты этого направления верили в воспитательную силу литературы.
воспитывать	Кого? Что?	Литература должна воспитывать человека, формировать его мораль и вкус.

использовать	Что?	Они использовали чёткую структуру, соблюдали правила жанров...
стремиться	К чему?	...и стремились к идеальному стилю.
проявлять	Что?	Герои проявляли благородство, силу духа и гражданский долг.
обращаться	К кому? К чему?	Авторы часто обращались к античному наследию.
играть	Какую роль? Что?	В произведениях важную роль играют разум и этика.
прославляться	Что? Кем?	В одах Ломоносова прославляется император, наука, Родина.
оказать	Что?	Классицизм оказал большое влияние на развитие русской литературы.
появиться	Что? Где? Когда?	Классицизм — это литературное направление, которое появилось в Европе в XVII веке.

Part 5: Dialogue Based on the Main Text for Student Memorization

А: Привет! Ты уже читал текст про классицизм?

В: Да, вчера на занятии. Это было интересно!

А: И что ты узнал?

В: Классицизм — это литературное направление, которое появилось в Европе в XVII веке и развивалось в России.

А: Какие идеи были важны для авторов?

В: Они считали, что литература должно подражать природе и разуму. Литература должна воспитывать человека.

А: А какие жанры были популярны?

В: Ода, трагедия, эпопея. Авторы следовали строгой структуре и использовали высокую лексику.

А: Кто из русских писателей был представителем классицизма?

В: Ломоносов, Сумароков, Державин.

Part 6: Text-Based Questions

Где и в каком веке появился классицизм?

В чём заключается основная идея классицизма?

Какие жанры были основными в литературе классицизма?

Что, по мнению классических авторов, должна делать литература?

Какие качества героев часто описывались в произведениях классицизма?

Какие писатели считаются представителями русского классицизма?

Почему логика и порядок важны в стиле классицизма?

Какую лексику использовали авторы классицизма в своих произведениях?

Как классицизм связан с античностью?

Какое влияние оказал классицизм на развитие русской литературы?

Part 7: Creating Questions to Match Answers

.....?
.....?

Классицизм появился во Франции в XVIII веке.

.....?
.....?

Литература должно подражать природе и разуму.

.....?
.....?

Герои проявляли благородство и гражданский долг.

Part 8: Vocabulary Practice with Grammatical Concepts

- Литература должна _____ человека.
- Искусство должно _____ не только чувства, но и разум.
- Поэт должен _____ форму и жанр.

Suggested words: (воспитывать, выражать, соблюдать)

Part 9: Developing critical and analytical thinking through dialogue analysis: identifying the character who supports Classicism.

А: Я считаю, что литература должна подражать разуму. Это основа гармонии и структуры текста.

Б: А мне кажется, что чувства важнее. Литература — это прежде всего эмоции, а не логика.

А: Но без чёткой формы нет настоящего стиля. В классицизме важны

порядок, жанровые правила и высокая лексика.

Б: Да, стиль — это важно, но литература не должна быть слишком строгой. Иногда спонтанность делает текст живым.

А: Возможно, но классицизм учит нас стремиться к совершенству через разум и традиции античной культуры.

As demonstrated above, in the CLIL approach, the text, along with pre-text and post-text exercises, plays a crucial role in fostering meaningful learning—particularly when the subject matter, such as literary schools, is entirely new and unfamiliar to language learners. In contrast to traditional approaches that may rely on guessing, CLIL pre-text activities should be structured to introduce key content and support language comprehension. Pre-text exercises, by incorporating vocabulary drawn from the main text and simplified grammatical structures, should be designed to establish the necessary cognitive framework for students to engage meaningfully with the text.

To ease students' cognitive load when engaging with the text, essential vocabulary is introduced through visual aids, practical contexts, Persian equivalents, and clear examples. Such exercises enable students, prior to reading the text, to become familiar with the core content concepts, grasp the linguistic structures, and ultimately approach the reading and analysis phase with greater readiness.

The opening section of the sample lesson introduces a vocabulary table

designed for B1-level learners. Part two focuses on pre-reading questions designed to prepare students before they encounter the main text. In CLIL-based language instruction, pre-text questions serve a vital function in preparing learners for content engagement. These types of questions, introduced prior to reading, cognitively prime students for integrated content and language learning. Pre-text questions in the second section help students retrieve and prepare what they already know about the language and the topic. These questions, despite their simplicity, enable students to form a basic conceptual link to the topic—even without prior familiarity with literary schools.

Moreover, prompting students to reflect on their personal interests prior to reading enhances their motivation and helps them identify a clear objective for engaging with the text. Question like “What matters more in literature: emotion or reason?” serves as a prompt for critical reflection. It encourages students to enter the text with a preliminary stance and revisit that stance through post-reading analysis. The third part—namely, the main text—plays a central role in the CLIL approach, serving as the vehicle for delivering subject-specific content. It functions as a practical source for acquiring specialized vocabulary, while also familiarizing students with the syntactic structures that give these terms meaning and coherence. On the other hand, all post-text exercises are structured around the content of the main text. Given that the course aims to

help students master the principles and foundations of literary schools—and to recognize their features in the works of major Russian writers—these exercises must be designed to ensure complete comprehension and internalization of the text’s content.

In the fourth part, the text is analysed from a structural perspective. It is proposed that a three-column table be created to support syntactic awareness: the first column lists newly introduced verbs in their infinitive form; the second outlines the syntactic capacities of each verb using question words; and the third provides an authentic sentence from the text in which the verb appears. The approach fulfils two pedagogical goals: first, it enhances content retention by revisiting textual sentences; second, it introduces new verbs in context, along with their syntactic behaviour, thereby strengthening learners’ productive competencies in writing and oral expression. The fifth section recommends designing a dialogue that reflects the thematic and lexical content of the main text. This task encourages students to actively use newly acquired vocabulary and syntactic structures in a communicative context. To consolidate learning, essential definitions and core ideas from the text are embedded in a two-person dialogue. Students are expected to memorize and perform this exchange in class, thereby strengthening their oral proficiency and reinforcing textual content. This activity also serves as a bridge to the sixth section, which involves targeted questions based on

the text. Although post-reading questions are common in conventional literature instruction, the CLIL methodology distinguishes itself by scaffolding the learning process. It equips students with the linguistic and conceptual tools needed to engage meaningfully with the text, rather than expecting them to interpret and respond independently without prior support. This pedagogical distinction underscores the essential difference between literature instruction for native speakers and for foreign learners. While native students may approach literary texts primarily for thematic or stylistic analysis, foreign learners require structured linguistic support. Accordingly, the seventh and eighth sections aim to elevate language skills—particularly speaking and writing—by engaging students with authentic literary material that reinforces vocabulary, syntax, and cultural nuance. Part seven invites students to formulate questions derived from the text, using pre-provided answers as a guide. This exercise promotes deeper textual interaction and helps consolidate understanding. In part eight, vocabulary acquisition is integrated with grammatical practice, specifically through the modal construction *должен + инфинитив*. This structure enables learners to apply new lexical items within meaningful syntactic frames, thereby enhancing both grammatical accuracy and communicative competence. Part nine extends beyond the previous sections, aiming to cultivate students' critical and analytical thinking through close examination of the dialogue.

Learners are tasked with identifying which character supports the school of Classicism, thereby engaging in interpretive reasoning. This section serves a diagnostic function, assessing the depth of the student's understanding of the literary content. The sample analysed here may serve as a model for applying the CLIL methodology to the teaching of Russian literary theory.

Conclusion

In this research, we reviewed studies in the field of integrated teaching of language and literature. This review was motivated by a previous survey conducted among undergraduate students majoring in Russian language, which showed that more than half of the students considered literature-related courses to be unimportant or very unimportant. However, a review of the literature in the field of language and literature teaching reveals that many scholars regard literary texts as effective tools for foreign language instruction. In most studies, literature is treated as a means of enhancing language skills.

Although many of these studies focus on languages other than Russian, a considerable number also examine the use of Russian literature in teaching Russian as a foreign language. Some researchers believe that only in recent decades has literature gained recognition in the methodology of teaching Russian to non-native speakers, particularly in developing students' written and oral speech skills.

Among these studies, one researcher has proposed the use of the CLIL (Content and Language Integrated Learning) method for

teaching English literary texts to Russian-speaking learners. Given that literature theory courses are part of the Russian language undergraduate curriculum in Iran—and that Iranian students begin learning Russian as a foreign language at university—we proposed that the CLIL method can be applied to teaching Russian literature theory. These courses contain conceptual content that must be taught, and CLIL allows for the integrated teaching of both language and subject matter. This approach can increase student motivation, helping them master literary theory while improving their Russian language proficiency.

To support this proposal, we designed sample pre-text and post-text exercises based on literature theory content. Pre-text activities include familiarization with new and specialized vocabulary and guessing concepts. Post-text exercises involve structural and syntactic analysis of the main text, memorizing dialogues, answering comprehension questions, designing questions based on given answers, practicing grammatical structures through literary theory content, and conducting analytical reasoning after mastering the text.

We conclude that Russian literature theory can be presented in a more engaging way for non-native learners. Not only can literary texts serve as tools for language instruction, but literature theory itself can also be taught through language. The CLIL method offers a promising framework for making literature theory courses more

attractive and effective, ultimately enhancing both student motivation and language proficiency.

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