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КОГНІТИВНО-ДИСКУРСИВНІ ОСОБЛИВОСТІ РІЗНОЖАНРОВИХ ТЕКСТІВ ТА ЇХНІЙ ПОТЕНЦІАЛ У ФОРМУВАННІ ІНШОМОВНОЇ КОМУНІКАТИВНОЇ КОМПЕТЕНТНОСТІ НА РІЗНИХ РІВНЯХ ВОЛОДІННЯ МОВОЮ

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В монографії представлені результати роботи викладачів кафедри англійської філології ВДПУ імені Михайна Коцюбинського у рамках науково-дослідної теми «Сучасні поліпарадигмальні лінгвістичні студії та впровадження їхньої методології в освітній простір вищої школи». Філологічний розділ присвячено вивченню ключових питань когнітивно-дискурсивної наукової парадигми, розробці теоретичних засад про розуміння мови як ієрархічно організованої системи, що відображає ментальні структури мислення та пізнання. Методичний розділ включає матеріали, в яких висвітлено сучасні підходи, етапи та особливості формування комунікативної компетентності учнів/студентів у процесі вивчення англійської мови.

ЗМІСТ

Анотація

Теоретична лінгвістика постійно розширює свої горизонти і створює нові галузі дослідження. Зміна парадигм в мовознавстві на початку XXI століття викликала до життя цілий ряд нових лінгвістичних дисциплін і понять. Саму мову трактують як динамічну, історично сформовану знакову систему, розуміння якої тісно пов'язане з немовними знаннями із галузі науки і культури, дослідження сукупності яких дозволяє по-новому трактувати національну мову. Ускладнення самого об'єкта дослідження, адекватне вивчення якого, на думку О.С. Кубрякової, «навряд чи під силу одній науці, якщо тільки вона не знайде способів об'єднати в досягненні свого об'єкта свої зусилля з зусиллями багатьох наук»[1], викликало тенденцію до міждисциплінарності. Тому сучасну ситуацію в лінгвістиці деякі вчені визначають як поліпарадигмальну, що синтезує в своїх теоретичних і методологічних засадах постулати різних наук й парадигм.

Наукове дослідження, представлене в монографії, є результатом спільної праці колективу кафедри англійської філології Вінницького державного педагогічного університету імені Михайла Коцюбинського. Воно пов'язане з темою науково-дослідної роботи «Сучасні поліпарадигмальні лінгвістичні студії та впровадження їхньої методології в освітній простір вищої школи» (затверджена вченою радою ВДПУ імені Миколи Коцюбинського (січень, 2021), зареєстрована в Українському інституті науково-технічної експертизи та інформації від 22.01.2021).

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[1] Кубрякова Е.С. Парадигмы научного знания в лингвистике и ее современный статус / Известия РАН. Серия Лит. и язык. 1994. № 2 т.53. с. 15.

Актуальність вибору теми дослідження визначається загальною спрямованістю сучасних лінгвістичних й методологічних студій на вивчення проблем функціонування й розвитку мовних систем, що розглядаються під кутом зору різних парадигм, з'ясування шляхів максимальної оптимізації процесу освоєння соціокультурних особливостей мови у процесі навчання та розвитку комунікативної компетентності студентів.

Монографія відображає результати роботи над опануванням проблематики першого етапу НДР кафедри «*Когнітивно дискурсивні особливості різножанрових текстів. Сучасні підходи до формування іншомовної комунікативної компетентності*».

Мета науково-дослідної розвідки полягає у проведенні наукових досліджень у галузі когнітивно-дискурсивної наукової парадигми, а також методології та у вивченні шляхів упровадження основних засад, розроблених у ході виконання теоретичної частини роботи, у процес викладання теоретичних й практичних дисциплін кафедри. Ознайомлення студентів із ключовими питаннями провідних лінгвістичних і методологічних напрямів сучасної філології та методики викладання іноземних мов допоможе студентам факультету іноземних мов орієнтуватися в сучасних лінгвістичних і методичних розвідках, розуміти метамову філології та методики, систематизувати і структурувати набуті знання й використовувати їх при проведенні власних наукових досліджень, написанні наукових рефератів, курсових і кваліфікаційних робіт, дипломних досліджень, а також при плануванні та проведенні занять з англійської мови під час педагогічної практики. Це загалом сприятиме формуванню висококомпетентної особистості вчителя нового покоління.

Розділ 1. Когнітивно-дискурсивні особливості різножанрових текстів та їх дослідження у сучасній лінгвістичній науці

Когнітивна лінгвістика – галузь мовознавства, яка отримала офіційне визнання у 80-і роки минулого століття, визначається сучасними мовознавцями як наука, «що вивчає мову, як засіб отримання, зберігання, обробки, переробки й використання знань, спрямована на дослідження способів концептуалізації й категоризації певною мовою світу дійсності та внутрішнього рефлексивного досвіду» [Селіванова, с. 365]. Виникнувши у рамках когнітивізму – напряму у науці, що вивчає людський розум, мислення, ментальні процеси, когнітивна лінгвістика спирається на важливу ідею про те, що саме мова забезпечує найбільш природний доступ до свідомості та розумових процесів, і, як трактує В.А. Маслова, не тому, що результати розумової діяльності вербалізуються [Маслова, с. 23], а тому що «ми знаємо про структури свідомості тільки завдяки мові, яка дозволяє повідомляти про ці структури та описувати їх будь-якою природною мовою» [Кубрякова, с. 21].

Отже, у рамках когнітивно-дискурсивної наукової парадигми розробляються теоретичні засади про мову як ієрархічно організовану систему, що відображає ментальні структури мислення та пізнання. Нові акценти у розумінні мови відкрили широкі можливості та перспективи її «бачення» у різноманітних зв'язках із пізнавальними процесами людини. Стало очевидним, що без звернення до мови неможливо усвідомити сутність багатьох когнітивних здібностей людини, таких як сприйняття або засвоєння інформації, планування й вирішення проблемних питань, навчання й застосування знань, тощо.

Цілком зрозуміло, що у рамках одного підходу вирішення такої низки питань є неможливим. Однак за своєю засадничою суттю, когнітивна лінгвістика – галузь міждисциплінарна, «не конкретна теорія, а радше «конфедерація» дослідницьких програм» [Старко, с. 113], що вивчає тріаду мислення-мови-соціально-фізичного досвіду.

Лінгвістична когнітивна парадигма мовознавчої науки поставила на часі необхідність наукової розробки та ознайомлення студентів з такими поняттями, як культурна конотація, етнокультурні концепти, етнокультурна інформація, культурологічний аспект у семантиці мовних одиниць, фрейми, гештальти, тощо.

Когнітивний підхід до вивчення мови отримав теоретичну основу у вигляді нового домінуючого в сучасній лінгвістичній науці дослідницького підходу – когнітивно-дискурсивної парадигми. Методологію цієї парадигми було сформульовано О.С. Кубряковою: «згідно з теоретичним уявленням у цій новій парадигмі, по суті своїй парадигмі функціональній, при описі кожного мовного явища однаково враховуються ті дві функції, які вони неминуче виконують: когнітивна (за їхньою участю у процесах пізнання) та комунікативна (за їхньою участю в актах мовного спілкування). Відповідно, кожне мовне явище може вважатися адекватно описаним і роз'ясненим лише тоді, коли воно розглянуто на перехресті когніції та комунікації» [Кубрякова]. Інтерес до проблем дискурсу є складовою комунікативного аспекту цієї парадигми. Афористично означений Н.Д.Арутюновою як «мова, занурена в життя» (оригінал: «дискурс – это речь, погруженная в жизнь»), дискурс за своїм значенням наближається до поняття «тексту», але тексту динамічного, що розгортається у часі та має характеристики, близькі до живого мовного спілкування, до діалогу, комунікативного акту, що

передбачає наявність автора і адресата, що намагається через вивчення мови наблизитися до пізнання світу та людини.

Таким чином, сучасні лінгвістичні розвідки направлені не на іманентне вивчення мови та узагальнення мовленнєвих фактів, а на всебічний розгляд фактів, які поєднують вивчення мовних явищ з немовними, мову з процесами пізнання загалом, пропонують опис принципів мови, що випливають із загальних когнітивних здібностей людини, поєднуючи міждисциплінарні підходи.

Статті, представлені в цьому розділі монографії, використовують сучасні методики філологічного аналізу для виявлення проблемних питань сучасного мовознавства й домінуючих лінгвістичних теорій. У науковій розвідці А.В. Мосійчук розглянуто проблематику когнітивної семіотики – міждисциплінарної галузі науки, що виникла на стику європейської та американської когнітивної лінгвістики і класичної семіотики, яка інтегрує теорії й методи цих галузей, пропонуючи інтегративний підхід до проблеми значення та його втілення в мовленні й інших видах комунікації (форми мистецтва, мова жестів тощо). Можливості застосування цієї методології розглянуто на матеріалі сучасної американської поезії. Авторка пропонує модель реконструкції смислів пост-модерністського твору загалом, та вибудовує схему концептуальної інтеграції до поетичного тексту «Птах з двома правими крилами» Л. Ферлінгетті.

В рамках гендерного дискурсу у статті О.Л. Козачишиної запропоновано поглянути на зв'язок гендеру і культурної ідентичності, соціального статусу, психології, поведінки (у тому числі вербальної), надано аналіз специфіки чоловічої та жіночої літературної традиції, з'ясовано історичні причини «of banning women from language» (чому

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жінкам заборонялося писати у певних літературних жанрах). Стаття проливає світло на гендерні особливості стилів літературного письма та пояснює, що змусило жінок-письменниць вдаватися до евфемізмів, парафрази, тактик недомовок та упущення, до практики кодування інформації. Історично різний внесок чоловіків і жінок у літературу науковець пояснює соціальними причинами, заснованими на традиційному розподілі гендерних ролей і існуючих гендерних стереотипах.

Вивченню діалогу вербальних та невербальних структур у рамках методології інтермедіальності присвячена стаття Л.Н. Прадівлянної. Авторка окреслює естетичні засади сюрреалізму й пропонує аналіз сюрреалістичних поетичних експериментів, дає визначення сюрреалістичного поетичного образу та розкриває його роль як провідника до творчих сил несвідомого. У роботі запропоновано аналіз збірки сюрреалістичних поезій та колажів "Infinite Cilia", що були створені у 2020 британцями – поетом Девідом Гринслейдом (David Greenslade) та художником Джоном Вилсоном (John Wilson). На думку авторки, попри поширене навіть серед деяких науковців уявлення про смерть сюрреалізму, ця збірка віршів знаменує існування справжнього сюрреалістичного мислення, яке пильно фіксує все, що пов'язано зі сновидіннями, усім випадковим та позасвідомим, викликаючи нові образи, химерні, чарівні та фантастичні.

О.В. Кудельська пропонує розглянути міфоепічні моделі в контексті жанру «фентезі», працюючи з романами класика сучасного фентезі Дж. Р. Р. Толкієна. Специфічні риси жанру, який зазнав впливу міфологічних і романтичних традицій, представлені як результат тривалого і складного еволюційного процесу. Авторка зазначає, що фентезі своєрідним чином

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переосмислює та трансформує ці традиції, включаючи міфологічні та романтичні компоненти як у процес формування специфічної манери оповіді, так і змістовних аспектів жанру. Міфотворчість, таким чином, стає одним зі шляхів посиленої інтелектуалізації й філософізації літератури. Вона відображає психологію сучасної людини, яка завдяки глибокому закоріненню міфу у своїй свідомості, архетипності мислення, використовує міфологеми й архетипи переважно позасвідомо, як один із засобів порозуміння зі світом.

Етапи формування мовних одиниць система кванторів в англійській мові простежено на матеріали рукописів у роботі І.Є. Грачової. Дослідження зосереджено на кванторах в англійській мові VII-XVII ст. у працях давньоанглійського періоду «Беовульф» та «Англо-Саксонські хроніки». На великій кількості прикладів авторка доводить, що в давньоанглійський період попередники як кванторів, так і прикметників мали практично однакову внутрішню морфологію. Загалом це підтверджує думку сучасних науковців про те, що синтаксичні зміни ґрунтуються на переінтерпретації або реграматизації старих поверхневих структур.

Таким чином, працюючи в рамках філологічної складової науково-дослідної теми кафедри, викладачі опрацювали низку наукових питань з метою подальшого використання набутого матеріалу в теоретичних курсах для ознайомлення студентів із основними мовознавчими концепціями та новітніми напрямами у вивченні сучасних філологічних процесів і явищ.

Л.Н. Прадівлянна

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1.1.Теоретико-методологічні аспекти сучасної когнітивної лінгвістики

SYNTACTIC ORGANIZATION OF POETRY TEXTS: COGNITIVE-SEMIOTIC INSTRUMENTS OF ANALYSIS (BASED ON MODERN AMERICAN POETRY)

Antonina Mosiichuk

Cognitive semiotics [2] is an interdisciplinary branch of science that emerged at the crossroads of European and American cognitive linguistics [7, 8] and classical semiotics [9]. It, hence, integrates the theories and methods of these fields offering an integrative approach to the problem of meaning and its embodiment in speech and other types of communication (art forms, gesture language, etc.). In cognitive semiotic terms, the analysis of language forms addresses the specific features of semiosis – a cognitive and semiotic process encompassing 3 stages: *perception*, *conceptualization,* and *semiotization* [11, p. 410]. While the first two stages allow explaining how the conceptual content of language units is formed and how it represents the objects, phenomena, and events of reality and the relations between them, the semiotization stage concerns the linguistic representation of this content in a verbal form [4, p. 171].

In the context of the cognitive-semiotic approach, syntactic constructions of poetry texts can be interpreted as signs. Consequently, they can be viewed as bipolar formations incorporating two interdependent and interrelated components: the signifier (syntactic structure/the form) and the signified (a conceptual content). The signifier is the formal side of a syntactic sign [2; 3, p. 247]. In contrast, the signified is associated with the semantic structure. In our analysis of syntactic constructions, we proceed from the principle of cognitive correspondence,

according to which language signs correlate with objects and phenomena of the real or imaginary world not directly, but through cognition [7, p. 497], which involves understanding and interpretation of the aforementioned relations through experience and senses.

Studies in the field of cognitive science testify to the fact that the preliminary stage of meaning formation involves the appearance of generalized perceptual images also known as gestalts or image-schemas representing basic, schematic outlines of the event [ibid.]. Image-schemas are elementary schematic structures that are constantly repeated in human experience due to people's interaction with objects of the physical world. In cognitive semiotic terms, the meaning of syntactic constructions emerges schematically and has an embodied, image-schematic nature. The image-schemas associated with grammar constructions are OBJECT, LINEAR SCALE, PART-WHOLE, CENTRE – PERIPHERY, REPETITION, AGREEMENT, etc. [ibid.; 10, p. 38]. Thus, the syntactic construction of a poetry text is interpreted in terms of the OBJECT image-schema and its structure is perceived through the PART-WHOLE image-scheme, in which the WHOLE corresponds to the structure itself, and PARTS – to its elements. Thus, for example, the poetic structure *Life is a stream / On which we strew / Petal by petal the flower of our heart* (Lowell MP, 1) is perceived by the reader in terms of the image-schema OBJECT, organized in PART-WHOLE relations associated with the syntactic construction as a whole and its elements. Simultaneously, as a complex sentence with an attributive clause, the construction activates in the reader's mind the image-schema CENTRE – PERIPHERY associated with the main clause *Life is a stream* and the dependent clause *On which we strew petal by petal the flower of our heart* whereby the main clause is perceived as central, independent and the attributive clause is interpreted as a dependent, or peripheral.

The next stage in the formation of the meaning of the syntactic construction of a poetry text is associated with conceptualization: the mental construction of objects, phenomena or events of the surrounding world in the reader's mind [3, p. 194]. It is at this stage that image-schemas acquire logical features and relations, which are reflected in the proposition – a conceptual structure consisting of arguments and a predicate (simple proposition) or simple propositions (complex proposition) [ibid.]. In the example above, the conceptual structure can be represented by a complex proposition whose components are connected through attributive relations correspondingly verbalized in the independent and dependent clauses.

Based on the position of cognitive semantics that the form of linguistic units is determined not only by the rules of syntax but also semantically motivated [7, p. 497], the analysis of poetic syntactic constructions should encompass the study of both grammatical and lexical meanings. While the grammatical meaning refers to the way the constituent units are combined within word combinations and sentences, as was argued above, the lexical meaning incorporates the lexical meanings of words and phrases structuring the syntactic chain. Adhering to the experiential approach to meaning, the lexical meaning of the syntactic construction is considered similarly – with regard to its pre-conceptual and conceptual structure. The preconceptual basis of lexical meaning is structured by archetypes: the primary forms of the collective unconscious, common to humanity as a whole, regardless of the cultural fund of each nation [6, p. 320]. Archetypes are characterized by conceptual implications: associations or connotations that are activated in the mind of the reader during the perception of a poetic text [1, p. 137; 10, p. 38]. The conceptual component of the lexical meaning of the syntactic construction is structured by metaphorical conceptual schemes [ibid.]. Thus, the analysis of the above construction allows identifying

the archetype of WATER, the conceptual implications of which – *fluidity, movement* – are metaphorically projected onto the concept of LIFE, resulting in a metaphorical conceptual scheme LIFE IS WATER (STREAM), in terms of which life can be interpreted as a fleeting, flowing stream of water characterized by constant movement. It should be noted that the conceptual implications of the archetype are embodied not only in the semantics of the nominative unit "stream", but also in the very form of a complex sentence, which due to its complex structure visually imitates the length and movement of the stream.

In the context of the cognitive-semiotic approach to language, we turn to the dynamic interpretation of a linguistic sign proposed by Ch.S. Pierce. This approach covers the relationship of signs to objects of the surrounding world, or referents, and the interpretant as a component of a linguistic sign, which is an "equivalent or more developed sign" that arises in the mind of the addressee [9]. The specificity of interpretants in a poetic text is associated with the ability of a linguistic sign to cause the appearance of metaphorical meanings in the process of perception due to the figurative nature of poetic speech. Based on the foregoing, we consider it appropriate to use the methodology for constructing mental spaces proposed by the Danish school of cognitive semiotics [2]. The latter considers blending as a dynamic cognitive-semiotic process and views mental spaces themselves not simply as compact structures of knowledge [5], but rather as links of semiosis: the signifier, the signified, the interpretant, the addresser and the addressee.

The conceptual integration network consists of six semiotic spaces: semiotic base space, presentation space, reference space, virtual space, meaning space, and relevance space. The semiotic base space encompasses the participants and components of the cognitive-semiotic process: the author sending the poetic

message, the reader receiving it, as well as the given poetic text itself. In this regard, the poetry text is viewed as a certain fragment of the phenoworld containing imprints of real or fictional objects stored in the human mind [2]. Thus, the semiotic base space serves as a kind of springboard that gives impetus to the construction of a network of conceptual integration. Presentation and reference space spaces are respectively structured by the signifier and the signified, the object of the phenomenological reality to which the linguistic sign refers [2; 9]. The projection of the components of the presentation and reference spaces leads to the formation of an integrative blend structure within the virtual space containing a possible representation of the referent, while the reader's interpretation of the blend occurs in the adjacent meaning space. A necessary condition for the reconstruction of the network of conceptual integration is the so-called relevance space that stores all background, encyclopedic knowledge and the individual's accumulated experience of the world. It is within this space that the activation of concepts relevant to the content of the poetic text occurs, which allows the interpreter to correctly decipher its meaning [2]. Let us demonstrate the specifics of the proposed model of meaning reconstruction based on the fragment of a poem "Bird with two right wings" by the American postmodern poet L. Ferlinghetti:

> *And now our government*
> *a bird with two right wings*
> *flies on from zone to zone*
> *while we go on having our little fun & games*
> *at each election*
> *as if it really mattered who the pilot is*
> *of Air Force One*

(They're interchangeable, stupid!)…

And all the while we just sit there

in the passenger seats

without parachutes

listening to all the news that's fit to air…

As all the while the plane lumbers on

into its postmodern

manifest destiny

(Ferlinghetti AP, 2324)

Presentation space **Reference space**

Semitocs base space

**addresser
(poet)
poetry text
addressee
(reader)**

**a bird with
two right
wings
pilot
passengers**

**government
president
citizens**

**Knowledge
about
politics:
government,
president,
elections**

**a bird with
two right
wings/
government
pilot**

Virtual space

Relevance space

**government
can't
function
properly due
to its initial
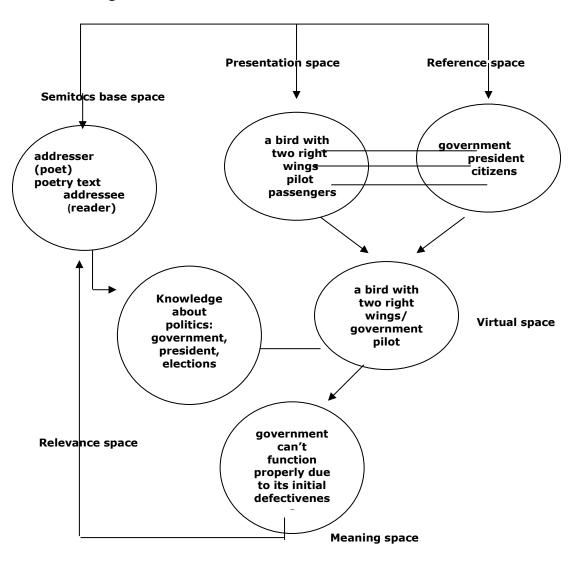defectivenes**

Meaning space

Diagram 1. The diagram of conceptual integration for the poetry text "Bird with two right wings" by L. Ferlinghetti

One of the tasks of interpreting a poetic text is to distinguish the key linguistic signs that are semantically meaningful. In the analyzed text, the constructions *a bird with two right wings, the pilot of Air Force One, passengers without parachutes* are instrumental in interpreting the poetic message. Put in the presentation space, they can be considered as metaphoric signifiers referring the reader to the objects of phenomenological reality represented in the reference space: American government, American president, American citizens. The result of the projection of the above-mentioned components onto the virtual space leads to the formation of metaphorical schemes: THE GOVERNMENT IS A BIRD WITH TWO RIGHT WINGS, THE PRESIDENT IS A PILOT, CITIZENS ARE PASSENGERS WITHOUT PARACHUTES. The interpretation of these metaphorical expressions occurs in the meaning space under the influence of the reader's encyclopedic knowledge about politics, represented by such slots as government, president, voters, parties, etc. in the relevance space. We believe that in the process of interpreting metaphorical formations, not only the background knowledge of the reader is activated, but also the preconceptual knowledge represented by the image schemas. Thus, the presence of two right wings in a bird, which makes flight initially impossible, indicates the violation of the BALANCE image-schema. The above-mentioned metaphorical schemes, united around the concept of FLIGHT, allow distinguishing a poetic metaphor: POLITICS IS A FLIGHT, VIOLATION OF FLIGHT CONDITIONS IS A STOP, REGRESS. Thus, the author refers the reader to the image of a government that is incapable of conscientiously fulfilling its duties due to its being

dysfunctional and internally corrupt. As a result, the citizens of the country feel insecure, unprotected and doomed to death like plane passengers without parachutes in case of a plane crash. Along with this, the poetic metaphor BIRD WITH TWO RIGHT WINGS hides the possibility of another perspective of interpretation: a government in which the overwhelming majority of members of the right-wing Republican party are represented, which implicitly conveys the bias, anti-democracy, and opacity of such a policy.

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1.2. Сучасні дискурсивні практики

LITERARY TRADITION THROUGH THE PRISM OF GENDER THEORY

Oksana Kozachyshyna

The analysis of the connection between gender on the one hand and cultural identity, social status, psychology, behaviour (including verbal) on the other is carried out within relatively new scientific branches, namely gender studies in general and gender linguistics in particular [4, p. 19]. By their nature these are anthropological disciplines as they focus on the study of a human being. The complexity of a human nature makes it impossible to embrace and deeply analyze all its aspects within the framework of one science only. Therefore gender can be viewed as a kind of "interdisciplinary intrigue", based on the multitude of sciences about a human being, about its biologically as well as socially and culturally shaped specificity [12, p. 10]. Besides, a truly scientific and profound study of male and female speech makes it necessary to refer to the historical aspect of the problem, critical consideration of the data collected by linguistics and related disciplines. This approach is particularly relevant in reference to the written speech of men and women, as the specificity of male and female literary tradition often underlies gender peculiar features of literary works. "Language-using is a social practice, grounded in history and in the conditions of its users' lives" [16, p. 9]. The writers do not create their works out of nowhere and alone, as V. Woolf rightfully observed, woman-writers often "think back" through their literary mothers [3, p. 129].

The subject-matter of the given article is the analysis of the specificity of male and female literary tradition which can throw light on gender peculiarities of literary writing styles.

Systematic study of gender specificity of literary speech began only in the 70-s of the XX-th c. due to the development of the feminist literary criticism, in particular in the USA, Great Britain and France with its most famous representatives Elaine Showalter, Sandra Gilbert, Susan Gubar, Annette Kolodny, Cora Kaplan, Kate Millett and others. One can't help mentioning the contribution of such prominent authors as Simone de Beauvoir and Virginia Woolf: "A Room of One's Own" by V. Woolf and "The Second Sex" by S. de Beauvoir are now recognized as classics of feminist literary criticism.

The most obvious achievement of feminist literary school lies in bringing back to the general audience the books by women-writers from different cultures that were forgotten or simply ignored by the mainstream literary tradition. That enabled to trace the continuity in a female literary writing "from decade to decade, rather than from Great Woman to Great Woman" [32, p. 137]. It was difficult to trace the connection between their works and consider them objectively because of the sporadic and isolated study of their creativity. Only the context of the whole literary tradition, "re-creating the chain of writers <…>, the patterns of influence and response from one generation to the next" [ibid.] made it clear that works of women-writers reflect the unity of values and experience, typical of women only, that "women writers encode their experience differently from men, that their imaginative world is articulated by means of a different range of symbolism and imagery, and that their structures have been developed from different sources and traditions to those of male writers" [28, p. 53].

The main distinction between male and female literary traditions lies in the fact that the gender distribution of roles and gender stereotypes caused the unwritten ban for women to take up any activity beyond the domestic domain. Historically, a lot of sex difference research was done specifically to provide a scientific account for an already assumed female inferiority that was explained by a smaller size of a female brain and by the peculiarities of female reproductive system which deprives them of creative and scientific abilities. It was commonly believed that intellectual activity of women may cause nervous and mental breakdown or even result in the appearance of a person of a "third sex" [see 15, 36; 32, p. 12-13].

The representatives of feminist literary criticism proved the absurdity of such beliefs and proved that relatively small achievements of women in literature have social rather than biological grounds, namely: economic dependence of women, lack of education and dominance of social stereotypes, according to which mental activity was considered non feminine [11, p. 362; 18, p. 182]. Clever women who were afraid to be called immoral and non-feminine often pretended to be more stupid and infantile than men. This tendency is called "the rule of being two steps behind a man" or "female fear of success" [1, p. 19].

Owing to the traditional distribution of gender roles a woman was viewed only as a homemaker that does not need good education. But according to some evidence literacy greatly affects human consciousness. It not only raises self-esteem but helps to think more logically. European women who often had some basic knowledge of a mother tongue lacked the knowledge of classical languages, especially Latin that used to be the language of education and culture in the middle ages. Besides, they were denied the access to the most influential and prestigious forms of speech, the so called "high language": the language of

important social, religious, judicial, political rituals and the language of literature were for a long time exclusively male.

Thus, women who were eager to engage in some kind of intellectual activity, like writing, faced a lot of difficulties, as besides economic dependence, lack of good education they had to overcome a huge barrier of social prejudice that regarded literature as a male sphere, not suitable for women. It explains why many women-writers of the past had to publish their works under male pen names.

Besides, for a long time there existed a kind of "double standard" of literary criticism for women. On the one hand it limited the topics which were allowed in female works, on the other hand it criticized them for the narrowness. Orientation of women-writers towards dominant male standards combined with their desire to embody specifically female vision of the world couldn't but influence the peculiarities of literary works by women-authors, who had to resort to different means of circumlocution. According to E.Showalter [31, p. 263], a certain double-voiced character of female discourse is the result of their participation as a muted group both in their own unique reality and in the reality, women had to share with men as a dominant social group.

In spite of existing social obstacles, marginalization and "cultural silencing" [25, p. 122] of female voices in art, women-writers of the previous centuries were actively working in the sphere of literary writing. The fact that they didn't receive due appreciation can be explained by the existing standards of male literary criticism, that judged the works of female authors through the criteria worked out by men and for men-writers [7, p. 150]. Some of the first recorded attempts to note women's contributions to literature were catalogs published in the 18th century and were written by men. *Feminead* (1754) by John Duncombe and *Memoirs of Several Ladies of Great Britain Who Have Been Celebrated for*

their Writing or Skill in the Learned Languages, Arts, and Sciences (1752) by George Ballard are two such manuscripts. It is still not unheard of to see literature classes or anthologies in which women are greatly outnumbered by male writers or even entirely absent [30].

The analysis of a female literary tradition in a historical perspective also throws light on the reasons for the unequal contribution of women to different literary genres. Some scholars [8, p. 20; 9, p. 172] explain the marginal role of women in poetry by socially-historical factors. Poetry in the Western cultures always used to be in a privileged position. It had classical roots and was considered the most suitable literary form for depicting important and eternal topics. Poetry was an exclusively male form of rhetoric as women according to the traditional belief were incapable of epic vision and thinking.

A rather insignificant participation of women in drama can be explained by a similar reason, namely by the classical origins of the genre, that was "closed" for women. Some known examples of female creativity in the sphere of drama are limited in number and have a sporadic, irregular character. But it is obvious that "masterpieces are not solitary and single births; they are the outcome of many years of thinking in common <...> so that the experience of the mass is behind the single voice" [3, p. 121].

So it happened that the novel as a relatively new and less prestigious genre appeared to be among the few literary forms "open" to women-writers of the past. It had no classical roots and during XVIII – XIX centuries was considered suitable only for entertaining female readers. As a new form it was not regulated by strictly outlined norms and allowed the possibility of creative improvisation. Besides the novel is the least concentrated artistic genre, it is easier to take up or put aside for some time than drama or poetry, which was particularly important for women

with their domestic social roles and responsibilities [2, p. 81]. According to a popular American novelist Fanny Fern it seems quite probable that "women had been granted access to the novel as a sort of repressive desublimation, a harmless channel for frustrations and drives that might otherwise threaten the family, the church, and the state" [32, p. 135]. It was also important that the novel originated from the private writings (diaries and letters) that were close and familiar to women and the specificity of these forms was transferred into many works by women-authors.

So it was the novel as a literary form "allowed" for women that became a basis for the formation of a specific female literary tradition. Nowadays the issue of gender restrictions in literature is no longer relevant. But it seems quite probable that a long-lasting practice of gender distribution of genres can find its reflection in contemporary works of the authors of both genders; attention to the specificity of creative process makes it possible to better understand a literary text, recognize deep-lying codes and symbols in it. This idea can be found in the work of Cora Kaplan, who, based on the analysis of female poetry, claims that the attempts of the poetesses to overcome a psychological barrier of breaking a traditional taboo on the literary activity can be recognized as a hidden theme of the poems, that look deliberately "difficult and opaque" [23, p. 55].

The researchers of gender peculiarities of literary works have repeatedly cautioned against simplified approach to the analysis of literary works of both male and female writers, as there are no reliable criteria and signs which would definitely point to the gender of the author [27, p. 342]. Speaking about the attempts to outline gender related features of literary texts, Annette Kolodny uses a metaphorical expression "dancing through the minefield" [7]; C. Joubert points to the fear of some scholars even to approach the question of female writing, and

as a result "one abandons the idea of taking the risk of saying anything about it" [21: 24]. According to the observation of V.Woolf, "A woman's writing is always feminine; it cannot help being feminine; at its best it is most feminine; the only difficulty lies in defining what we mean by feminine" [cit. ex: 31, p. 247]. During many decades devoted to the study of gender peculiarities of literary texts the scholars haven't managed to reach a consensus on the problem, the question still remains open to the discussion, though there are some interesting findings in this area.

Most of the scholars agree that the most distinctive features of literary works by women-writers lie in their content and perspective on experience, ability to create convincing and realistic female images and narrators. No noticeable distinction has been found in keeping or breaking by men and women of general norms in using imagery, rhetorical devices and rules of text building, though according to the researchers, women-writers often manage these norms in a way that is rather unusual or even unpredictable for male-writers [29, p. 3-4].

For example, the study of literary works in the historical perspective revealed a distinctive influence of specific female life experience on the literary imagery in their texts. Frequent in female literary works of the previous centuries are the images of madness, illnesses, suffering and suicide, which, in the opinion of literary critics can be explained by the dependent position of women and their inability to change the existing situation. The multitude of such literary images in works by women-writers made it possible for Sandra Gilbert and Susan Gubar to call their large-scale study of literary texts of women-authors of the XIX-th century "The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination". Similar social significance can be traced in the inclination of women-writers of the past to turn to the image of a woman as a

"tabula rasa", as a "text and artefact", object and product of culture [19, p. 294-300], that in a figurative way reflects the idea of silencing women's contribution to literature and history.

Typical of women tendency to reflect personal gender related experience in poetic imagery has been also pointed out in other studies of literary texts. For example, the signs of female vision of the world were noticed in the metaphoric system of Iris Murdoch, in particular, in the author's reference to the peculiar artefacts – clothes, in which the object of speech might be dressed, cloth that may become a barrier, veil, structural form etc., as well as to female decorations and jewelry. The images of substance transparency and texture are sometimes taken by the writer from the structure of the concepts, related to the kitchen [6, p. 165-166]. Frequent reference to such peculiar female experience as menstruation, childbirth, breastfeeding, rape, prostitution were noticed in the metaphorical language of E. Browning [22, p. 144] and other women-writers and poets [5, p. 91-93]. According to S. Gubar [19, p. 300-305] the imagery based on female physiology is a characteristic feature of many works by women authors. Having analyzed a great amount of English literary texts the scholar came to the conclusion about the importance, "centrality of blood" for women-writers. She believes that this image symbolized a specific women's experience as well as their fear of penetrating into a traditionally male sphere.

The idea of banning women from language, silencing their experience in the system of language as a result of sexist attitudes served a starting point for a group of French theoreticians and feminist writers in their attempt to create a special women's language – *l'écriture féminine*. They tried to inscribe women's experience in language and thought, in particular through the connection with the body. In her essay "The Laugh of the Medusa", which is a kind of Manifesto of

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the given literary direction, Hélène Cixous asserts "woman must write her self: must write about women and bring women to writing, from which they have been driven away as violently as from their bodies" because their sexual pleasure has been repressed and denied expression [see: 13, p. 134]. A female work written in *l'écriture feminine* which reveals female sexuality got the name 'sext' from blending two words 'sex' and 'text' [ibid., p. 413]. Such attempts of feminist scholars to create a female language surely deserve attention. They testify to the women's awareness of their subordinate position in language and literature. At the same time these attempts remain a utopian elite practice, an experiment having its weak points [20, p. 368-375].

Being denied the full resources of language women were forced into silence, euphemism and circumlocution often embodied through lies of omission tactics and the practice of coding information. A peculiar form of a literary text which has two parallel stories (the main and muted one) is known in feminist literary criticism as 'palimpsest' [31, p. 266]. A search for this coded (muted) text and its decoding is one of the ways to interpret a literary text by a woman author.

Examples of the texts of this kind can be found not only among the works of the authors of the past. A short story "Sur" by Ursula LeGuin is rather illustrative in this respect. It is written in a form of an account about an imaginary (but theoretically possible) expedition of women-explorers to the South Pole. The expedition appeared to be very successful and fruitful. But the achievements of women-explorers were never mentioned anywhere, which was to be expected with the existing distribution of gender roles. On the implicit level the text can be viewed as a generalization of the traditional silencing of the role of women in history which fact is repeatedly hinted at by the author. For example, the writer uses a symbolic epithet '*reversed*' in reference to the footprints left on the snow

by women participants of the expedition. E.g.: *In some conditions of weather the snow compressed under one's weight remains when the surrounding soft snow melts or is scoured away by the wind; and so these* **reversed footprints** *had been left standing all these months* [24, p. 167]. But this attribute goes beyond one concrete situation and implies '*reversed*' views concerning female contribution to the progress of humankind. At the end of the story the author sadly admits that even those '*reversed*' footprints eventually melted destroying all the signs of women's presence at the Pole before it was conquered by heroic men. E.g.: *We are old women now, with old husbands, and grown children, and grandchildren who might some day like to read about the Expedition. Even if they are ashamed of having such a crazy grandmother, they may enjoy sharing in the secret. But they must not let Mr. Amudsen know! He would be terribly embarrassed and disappointed. There is no need for him or anyone else outside the family to know.* **We left no footprints even** [24, p. 173]. The fact that women are used to the negative attitude of the society to the encroachment on the forbidden for them male sphere can be seen in the adjective '*crazy*' (*crazy grandmother*) which the narrator uses as something natural in reference to herself and her participation in the expedition. The heroines of the story have to keep their deed secret not to embarrass men-explorers, in particular Mr. Amudsen – a famous explorer of polar regions. (*But they must not let Mr. Amudsen know! He would be terribly embarrassed and disappointed*). Though the depicted situation is not explicitly criticized in the text its obvious illogicality leads the reader to the inevitable conclusion about the absurdity of making traditional distribution of gender roles absolute.

One can mention several more peculiarities of female literary texts traced by the researches. Among them is the particular attention of women-writers to the

problem of formation and manifestation of a specifically feminine identity in the contemporary world [14]. The studies within this approach are focused on the content properties of female literary texts and their linguistic manifestation.

Also notable is the tendency of the non-traditional usage of the traditional literary forms like classical Bildungsroman, science fiction, almanac and soap opera for reflecting and rewriting the specificity of female experience and world vision [29].

Special attention is given to the analysis of the narrative perspective in literary texts of the authors of both genders. The main conclusion of these studies lies in the observation that the category of gender should be regarded as an important and even integral element of narrative poetics that inevitably influences "how stories are told, by whom, and for whom" [26, p. 1; also 5, p. 103-124; 10, p.26, 36].

The analysis of the studies carried out by the researchers of various directions makes it possible to draw the following conclusions. The peculiarities of male and female literary tradition and historically different contribution of men and women into literature can be explained by social reasons, grounded on the traditional distribution of gender roles and existing gender stereotypes. It is also necessary to admit that the conducted studies prove the connection between the gender characteristics of the authors and the specificity of their texts, which may sometimes be manifested in a rather unexpected way. Nowadays the study of gender features of literary texts is characterized by a growing emphasis on individual approach: scholars are now interested in the differences between women and not only in their common characteristics. Notable is also a tendency to treat gender as a 'performance' rather than a stable fixed entity [17, p. 295]. According to this approach one and the same person can manifest their gender in

different ways in different situations without destroying their core gender identity. This approach seems most objective and promising in the study of such delicate and multifaceted issue as gender variation in speech.

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MODERN SURREALIST COLLAGE: COMPETITION OF THE VISUAL AND THE VERBAL

Liudmyla Pradivlianna

Introduction

Collage as a technique of creating pictures by sticking newspaper or magazines cuttings onto the canvas appeared in the early 20th century in the works of cubists Pablo Picasso, Georges Braque, and later was further elaborated by futurists, Dadaists, surrealists.

This technique marked a major turning point in the evolution of modern art, the example of which, Max Ernst's collage-novel "The Hundred Headless Woman" (1929) – a set of images with inscriptions, offers a new perspective of the world, the Surreal Universe of spontaneous, unusual, scary images that frighten and attract the viewer at the same time.

The potential of collage for artistic or poetic self-expression hasn't been given proper study yet. Research on overlaps between 'words' and 'images' falls under the category of intermedial studies, which examine, among the other, dialogue of the visual and the verbal as synthesis of different arts or as their competition. Russian painter-pioneer of abstract art W. Kandinsky wrote that "different arts experience an earning to say the things they can say the best through the means which only they possess. <…> Whether consciously or unconsciously, the artists appeal to their material <...> And the natural consequence of this earning is the comparison of one's art elements with the elements appropriate to another art" [1, p. 16].

Words, or verbal texts, or discourse, more generally, can create visual pictures – rather, mental images that we can vividly see in our mind when we come across particularly imaginative descriptions of landscapes, people, interior

spaces of the building, etc. This life-long competition between art and poetry attracted G.E. Lessing, who in XVIII century wrote in his famous *Laocoon*: "A picture in poetry is not necessarily one which can be transferred to canvas. But every touch, or every combination of touches, by means of which the poet brings his subject so vividly before us that we are more conscious of the subject than of his words, is picturesque, and makes what we call a picture" [14, p. 88].

Poets also appeal to visual effects by altering the 'textual canvas' of the poems: changing the font, using bold letters or italics, organizing texts in different shapes, developing the technique of calligrammes (famous collections of G. Apollinaire). Most typically though, the verbal texts accompany or are accompanied by visual images, just like verbal elements find their way to contemporary pictorial media.

The study of collages implies this very kind of interaction – between the poetic word and the picture which accompanies the poem. The study of surrealist collages is of particular interest, as both – the picture and the poem are created through a random combination of visual or verbal elements.

The potential of collage technique in literature is huge, as it provides the author with absolute freedom in choosing how to write. It allows the writer to go beyond stereotypical format of poetry, experiment, play and eventually achieve an unusual modern artwork. It also gives the author an opportunity to express themselves without limits and therefore surprise, shock and effect the reader.

A recent example of such work is a 2020 book of collages by David Greenslade and John Wilson "Infinite Cilia" [11].

Two friends during COVID-19 lockdown engaged in a game similar to the one that a hundred years ago was invented by the French poets and artists, 'exquisite corpse'. It involved writing a few words or drawing an element of a

picture, folding the paper to conceal it and passing it to a friend to continue. The result – always unpredictable and quite funny – a collective verse or a drawing. Who hasn't played it, at least, as a child? And who hasn't wondered how and why, unexpectedly, the results 'fit' as if minds readily synchronize without resistance? Some words, randomly put together create dream-like images, illuminate familiar things with new light, stunning us with fresh qualities as if disclosing new truths. It's an eye-opening, mind-opening experience, unveiling new marvels of reality that we were previously unaware of.

In 1924, Andre Breton borrowed Guillaume Apollinaire's word – surrealism – to speak about what we can we learn if we trust our dream, those images coming from the depths of the unconscious, prompted by objective chance, born from convulsions of beauty.

Let's step back a bit.

Short Survey of Surrealism

In 1924, Andre Breton published the *First Manifesto of Surrealism* thus announcing the birth of a new avant-garde group. Nowadays 'orthodox' surrealism is most commonly associated with the paintings of such artists as Max Ernst, Rene Magritte, and others and is recognized by its weird and surprising imagery. However, surrealism started as a literary movement.

It emerged from Dada, which many people regard as the direct precursor of Surrealism. Influenced by the chaos and tragedy of World War I, in the early XX century Dada was charged with a desire to break from tradition and explore new forms of expression. Their destructive, nihilistic program was directed against logic, reason, rules, and to a great extend – restrictions of the language.

Surrealists inherited Dada's spirit of rebellion but also looked for more constructive ways of protest. Pierre Janet's theory of psychological automatism and Sigmund Freud's discovery of the unconscious, prompted their experiments with automatic writing, which showed a way out from the impasse of Dadaism and "among other things, allowed [them] to plumb the depths of the human psyche' [4, p. 96].

Freud, greatly admired by Breton, studied "ever active and, as it were, immortal wishes from the unconscious" and compared them to the "legendary Titans who from time immemorial have borne the ponderous mountains which were once rolled upon them by the victorious gods, and which even now quiver from time to time from the convulsions of their mighty limbs" [9, p. 439]. To surrealists, this indicated a powerful source of energy and creativity. The release of these forces – liberating and revolutionary – would go far beyond mere poetic expression. What started as a protest against the inadequacy of language to express authentic human spirit, developed into theories of mind and action, intended to empower artists with new tools to realize dreams of freedom and happiness.

In 1924 surrealism declared its own revolutionary programme, with aims, methods, visions and techniques of writing. Automatism – dictation of one's thoughts in trance-like states, ensuring "the absence of any control exercised by reason" [5, p. 26] revealed, at least during the first years of their experiments, a new authentic expression freed from both aesthetic criteria and limitations of language.

From Freud, who more or less became "the patron saint of the surrealists" [16, p. 286], Breton and his group took the idea of two antagonistic forces – rationality and the rule of law on the one hand, and the still suppressed

unconscious, with its inexhaustible potential, on the other. Surrealists tried to combine them into an ideal "utopian harmony". Breton wrote: "Everything tends to make us believe that there exists a certain point of the mind at which life and death, the real and the imagined, past and future, the communicable and the incommunicable, high and low, cease to be perceived as contradictions" [5, 123]. To access this point and to transform society and culture, poets developed a new language of radical critique.

Soon surrealism spread all over the world.

It should be noted that in the 1930s surrealism in Britain had certain provincial peculiarities. It was "less outrageous, less automatic, and more reasonable, than <…> the French original" [12, p.74]. It was limited mostly to a few small groups in London and Birmingham and "restricted in practice almost exclusively to the visual and literary arts" [12, p. 72]. It was also less revolutionary in character which critics explained by claiming that English literature "had long embodied an irrational element <…> in a manner so little concealed that this particular revolution no longer seemed particularly exciting" [20, p. 256]. Besides, early XX century English literature was already greatly influenced by the radical innovations of Joyce, Eliot and Pound. Also, the new English surrealist groups ultimately lacked "a dominant personality, someone capable of enthusing, giving guidance and direction" [15, p. 70].

Most of the British surrealist poets, David Gascoyne, Hugh Sykes Davies, even Dylan Thomas on occasion, followed French surrealist principles of writing poems. In an article written before the 1936 Surrealist Exhibition in London, H.S. Davies, who looked to surrealism not as "new theory of art" but a movement "concerned primarily with the condition of the human race" used the words 'surrealist *sympathizers'* talking about not only aspiring surrealists –

"independent artists" who turned to psychoanalysis, but also "simple souls", superficially "attempting to transfer into English words the material of surrealist visual art" [7, p.16].

Yet British surrealism was and remains vibrant and has had its impact on British culture.

Surreal Image

Reading the poetic works of surrealists is a challenge. Surrealist poets see the purpose of their activity – mingling 'reality' with the irrational world of dreams, reveries and similar states, as a spontaneous drive towards more arbitrary images of a new SURreality, free from limitations.

In quest of this "kind of absolute reality", earlier poets appealed to hypnosis, sometimes drugs, developed surrealist games and practiced automatism. "I tried to make my mind a blank and wrote down whatever came into my head" [10, p. 67] – is how British surrealist poet David Gascoyne described his experience of automatism. "Thoughts came to me so rapidly and continued to flow so abundantly that I lost a whole host of delicate details, because my pencil could not keep up with them" [5, p. 23].

Images, which came on the brink between sleep and wakefulness, seemed capable of providing a valuable emotional shock for life, they resisted the slavery of reason and the burden of logic. Such automatic images became the core of surrealist aesthetics and were assigned "the role of privileged vehicle for bringing forth into the conscious mind the creative forces of the unconscious" [17, p. 3]. Their formula was taken by Andre Breton from Pierre Reverdy: "The image <…> can not arise from a comparison but from the bringing together of two more or less distant realities" [5, p. 20]. As an example was used the famous line from

'surrealists prophet', French poet Lautreamont: "as beautiful as the chance encounter on a dissecting-table of a sewing-machine and an umbrella" [3, p. 116].

A beautiful fusion now arose from the rapprochement of distant realities and its value depended on the "spark" obtained. "The more the relationship between the two juxtaposed realities is distant and true, the stronger the image will be – the greater its emotional power and poetic reality" [5, p. 20]. Such image acquired new characteristics: it must be convulsive ("Beauty will be convulsive or not at all," Andre Breton bequeathed [6, p. 160]) and marvelous ("only the marvelous is beautiful" [5, p. 14])

These images cannot be created by hard work but in a state of mind "which can only be fairly compared to that of madness" [5, p. 175], when a person "in the grips of a particular emotion, is suddenly seized by this something "stronger than himself" which projects him, in self-defense, into immortality" [5, p. 161-162]. And only then, in Paul Eluard's words, "Poetry's absolute power will purify men. < …> All the ivory towers will be demolished, all speech will be holy, and, having at last come into the reality which is his, man will need only to shut his eyes to see the gates of wonder opening" [cit by 18, p. 191].

As a result of their experiments with the unconscious, surrealists achieved poetry that is very unusual and hard for interpretation. Focusing on the exaltation of desire, love, freedom and the marvelous, surrealists disturbed the habits of traditional perception and undermined the old bonds between word and thought by letting loose "the hordes of words <…> as though opening a Pandora's box" [5].

In this surreal world of liberated images, the poet serves as a conductor to the unconscious, a recording instrument of images which emerge in certain states of meditation or in specific surrealist activities. The surrealist poet does not

explain things, does not impose meanings, does not encode anything for the reader to, as tradition demands, unravel and interpret in the usual way. The reader is an author.

Reading surrealist poetry therefore becomes an experience of facing one's own unconscious. It is the reader who, by getting involved in a surrealist text, becomes co-author of a new interpretive SURreality.

Infinite Cilia

As readers, we all have expectations when we open a poetic collection. Some look for philosophical truths or aesthetic revelations, some want to share the poet's feelings and thoughts. Others appreciate atmosphere, peaceful or turbulent, affecting one's spirit and mood. Some seek a hero – Promethean, passionate, gloomy, introverted, haughty, sensual, intellectual.

We love poetry for the experience it offers, for the mystery it hints at, hidden meanings, beauty of words more powerful than ordinary language. Michael D.C. Drout said that "poetry is the supreme linguistic achievement of the human species" giving insight into spiritual development of the human race [8, p. 6]. We can hope that the surrealist poems in this collection provide insight into a greater reality than the rational one.

Reading the poetry in *Infinite Cilia* [11], you will most certainly feel surprised, stunned, amazed, fascinated. You should also, in a Keatsian way, be ready for "uncertainties, mysteries, doubts without any irritable reaching after fact and reason" [13, p. 277]. This collection is a challenge to our perception of poetry which we usually expect to offer 'meanings' in a pleasing musical way. Surrealist poetry will not direct what to think but present a dilemma, a contradiction, and let the reader struggle with paradox.

The best way to read this book is, probably, slowly, taking time to enjoy both the verbal and the visual imagery. You might try the surrealist method of relaxing into a meditative state and let words bring forward images from the unconscious, prompted by texts and pictures. There is nothing supernatural in this collection or in this method. Everything is of this world – which we often tend to forget, is marvelous.

The book contains 47 poems and collages seemingly unconnected by a specific theme across the whole collection. The collages are made by David Greenslade who, as well as using found imagery uses fragments of paintings by John Welson. Both artists are from Wales and there are a number of Welsh language references.

The poems are mainly free-form, without identifiable meter; they are free verse with occasional end-line, inner rhyme and often half or ingenious slant-rhyme. Some of the poems employ severe line breaks and mannered lineation, but then in the prose poetry this is violated as well. There are a few false sonnets, and while most are not, several poems are organised into stanzas or couplets. Of all the themes that unite the poems, most prominent is a fascinating freedom of imagination, the courage to see and do things differently.

If on first reading, the collection seems a celebration of almost incomprehensible ideas strangely grouped together, at some epiphanic moment, we recognize how all the poems work to give a vision of a strange and fantastic world, a surrealist reality 'governed by chance'. This unites them, as well as confirming, the covert collaborative joy of working and creating together.

When asked to explain the title of the book, David Greenslade said that "Infinite Cilia" was written during the Covid lockdown months of spring 2020.

Cilia are the tiniest internal body filaments that first come under attack during the pandemic. Deprived of mutual contact, David and John developed the idea of "virtual breathing, breathing words over each other, which was not allowed during COVID." They exchanged e-mails containing lines and images, using techniques of collage similar to the surrealist game of 'exquisite corpse', freeing words and images from constraints of one individual perspective and offer instead a play-based freedom to exploit the intuitive, the unconscious and the irrational. The reader might occasionally hear two voices but more often voices merge and this unresolved, play-mediated voice may be considered part of the theme of the collection as well.

The world that Infinite Cilia creates might have any name but is apparently called Amestatia (first mentioned in *Ladder*), it has its borders (*Cutleria*), a national anthem (*Floppy Tranklements (Part the Second)*) and is inhabited: there is an admiral, alchemist, collector, collier, druid, fisherman, maid, matador, sailor, etc., who are busy with such things as '*cleaning the steps while riding a mono-cycle*' or they '*cook meals in zero kitchen*', or '*swoon across the empty page*'. Lots of birds (goose, lark, swallow, tern, thrush), animals (giraffe, hedgehog, kangaroo, turtle, vole) and insects (gnats, mayflies, millipedes) – the enumeration is far from complete – this makes some of the poems sound like childhood memories overlaid with adult content. Amestatia is multi-colored and the colors are suggested by objects and natural phenomena (banana, blood, chrome, litmus paper etc.) or visual graphics rather than explicitly painted – other than '*a smudge here, a splurge there*' (*Calm Advice*) and a few reds, blues, golds and greens. The work greets the senses and we encounter things that are bitter, sweet, olfactory and intoxicated.

A frequent adjective is *brittle*, a frequent object is *feather*, the most frequent creature is a *bird*. Purposely, or not, the poems create a brittle feather-ly world of fantastic, dream-like qualities with bird metaphors to be detected and deciphered by the reader. The poem *In the world* with its first line, might serve as a subtitle to the whole collection: '*In a world of miniatures and circles'.* Here innocent objects and animals are transformed; '*lavender forms a skull'* and *'ice freezes black'*. Behind an unusual abundance of 'vision words' a skull takes *'a sideways glance'*, twins select their *'contact lens'*, '*wall-eyed vistas blur into myopia'*, there's '*a magnifying glass'*, a '*plain view'*, and even an '*optical hop-tickle'* able to be hired '*for its magic feather ride'.* This one poem might be a key to an interest in the unconscious itself, usually represented in 'classical' surrealism, by images of tunnels, telescopes, roads, eyes and highways.

Bizarre, ironic and even non-ironic, one of the keys to surreality is through imagery created by ordinary objects appearing in fantastic surroundings. So, when we read

'*I fold the ladder and remove it from my pocket*

leaning it against a storm cloud' (*Ladder*)

it sounds absurd, but somehow 'possible', which is the essence of the 'surrealist spark' (Breton) obtained by the 'chance encounter' of ordinary things. The poems in this book depict such a world.

One technique used in both visual and verbal imagery is collage. Max Ernst created 'collage novels' by pasting together fragments of found pictures. Collage techniques were part of the surrealists' search for the marvelous revealed by manipulating materials or simply playing with familiar images. These re-interpretations helped produce new, provocative visions.

In poetic texts collage may be recognized as a row of words, apparently not connected, but 'collided' by a poet within the space of a line or stanza, with or without adjusting the word's semantics. One example of such a collage might be *Proxy Surrogate Stand-ins*:

'Hen-foraged tears glisten in the frost,

detached beaks embed in seedcake –

this is the furrow, the yoke on our shoulders'.

A succession of powerful images, rather than narrative, drives this poem. By setting things side by side and not explaining, the reader is encouraged to develop a richer understanding of the relationship between different words. Thus, while most images in this poem may seem arbitrary and spontaneous, they are ultimately united by common rural-quotidian motifs (*hen-beak-seed-furrow*), which also permits new fantastic species of animal: '*a muleheaded pig';* incompatible elements create humoristic effect: '*the sun comes out to cure /the sulky hybrid of its rickets and fever'*. In quite a playful way, images of destruction and hardship (*foraged, detached, yoke, as soil loosens*) are followed by unity: '*ears fasten my head'* and culminate in a compartmentalized yet spatial line that might provide a key to all that incongruity: '*Thus they stalk the ice-tray we call home.'*

The accumulation of mutually disconnected concepts in a stream of bright, paradoxical images includes us in a game of unexpected comparisons and fantasies. Even more interesting are the poems of metamorphoses, where every next image 'catches up' with the previous as if in a chain of forward and backward moving sequences which then develop a new continuity. *Crazed Glass*, untypical of this collection, starts with a distinctive voice of author's protest

'I don't want

to return to the world

wracked by pain'

continuing with a succession of images that evolve: *pain* becomes '*cracking china'* (which in the context of coronavirus reads as *China*) and '*porcelain'* – which leads to the *dinner table* – and so, naturally comes '*Maid Zerynthia'*, where *Zerynthia* appears as an exotic name for a woman but is really a Festoon butterfly. So the two lines that then develop: wing-tree-gorse bush ('*a tarot wing, looped / from tree/-top to gorse bush'*), on the one hand, and maid-nervous-bowl ('*beckoning / the outside in /like a nervous vole/emerging/from the gravy bowl'*), on the other, create an effect of images changing and repeating as if within a kaleidoscope.

The context of this and other poems is also enriched by allusions, anagrams and puns. In this way, the Shakespearean '*Ah there's the rub*' followed by '*staring at the sun has a cost'* modifies life-after-death considerations – presented, however, in the form of visual Day of the Dead skeletons. *Newton's apple*, along with '*my suffering'* is punned as a tribute to Magritte. Note also the unexpected transformation of the proverb that beauty lies *'in the leg /of a beholder'* and '*Panicky/I swap/my current neurosis /for old'* showing how much ludic and elusive fun surrealist poetics can be.

Another aspect of surrealist poetry is the element of twists and surprises. Incorporating a word of *wrong* semantics into an unexpected surrounding produces a strange effect: '*Grasping at straws, he resorted to poetry – any poet in a storm. He tried a verse, he tried a sonnet, he tried a limerick, he tried a ballad with a chorus in it. When nothing worked, he tied his **bonnet'*** (*642*). Reinforced by the visual graphic.

The tone in such poems arises from often basic situations, the imagery evolves comprehensibly but at some point, in Breton's words, "closes the angle of its compass" [5, p. 38] and the reader is left baffled and enchanted by the haunting irrationality of an unforeseen development. The poem *Spikenard* starts with

'The alchemist suggested Cream of Spikenard

administered to limb…'

which doesn't feel like a particularly poetic claim (though that also seems to be the point – not to sound poetic) and it continues

'*… and land'*

thus taking a completely unexpected turn and developing further:

'start at the peninsular and proceed

calmly, through cwm and over garn.'

(*Cwm* and *garn* are features of Welsh topography). In the second part, the poets add lullabying qualities: the soothing effect of rhyming *gate/plates* and *tilted head/rift-like-bed*, alliteration of [s], [t] and [p] in *signpost-sensed-spikenard-soothes-settling, tectonic plates-toppling-tilted-patience*, where aspirant and sibilant sounds produce the effect of light breathing. Provided with a picture of a man, sleeping over water, it creates the overall effect of a stream of thoughts when falling asleep and the unusual mental turns that common sense hesitates to accept, except in a dream-world where everything is possible. It is worth noting, by the way, that here we encounter another surrealist association – water – where the unconscious and the particular motif of sleeping, as in the illustration, will later be verbalized in *Trading with Thrushes,* echoing this particular visual image: '*Above some/rivers you may find yourself dreaming this, /but not here. Oh no, not here'*.

Dream narrations and images have always been important for the surrealist mind. Perhaps that's why the words *dream, sleep, slumber, night, midnight* recur in this collection. Twice they appear accompanied by moody adjectives, as in '*balmy midnight*' (*Cabin Fever*) and '*melancholic slumber*' (*Seeing Red*). Other descriptions have romantic as well as bizarre contexts: '*night escapes a swollen, sky-long glance*', '*slumber, residue of an oblong triangle', 'the dream/ of an emancipated squatter soars*'. There are lots of sleepers: '*sacred river /sleeps*', '*hearth dreams',* some go '*toppling into bracken beds at midnight /floating on thistles to a r.e.m. goodbye*' (*Harvest Diary*). Slumber itself becomes the hero of *Punctual Struggle* where it *'coughs politely, trying to get the attention of a Druid*.'

The irrational, interior world of sleep is particularly well-presented in the first poem *Shells Dream* with its distorted life where shells dream of humans. Its unbalanced line length, strong stomping stress, lots of enjambments and somewhat violated syntax create a state close to delirium. This opening fantasy is amazingly beautiful, accompanied by an equally amazing collage. With its almost monochrome yet metaphorical textual and visual images of anagrammatic, '*scavenger camouflage*', it becomes the reader's task to complete the collocations and see the images in parataxis:

'Shells dream that humans

dare not mimic, roads

two feet never walk

nor shoulder stung by jellyfish

vaulting overhead while the

airbrush never rests.'

Such is the joy that these poets share with us. They delight in metaphorical comparison. Comparison, however, is rare as early surrealist writers were

discouraged from embracing it. Breton complained, "in a comparison, the spark is lacking" [5, p. 37]): yet in *Shells Dream*, the simile '*brittle as the art of lying*' is not only improbable and inspiring but sharp and thought-provoking,

Surrealist poetry is not only about beauty. This collection harbours "provocations". Just as early XX century surrealists fought against traditions in art, literature and models of thinking, Infinite Cilia also does not conform. The cutting of Munch's "Scream" into a cornucopia of Munch-like figures (*Loose Wire*s) reminds me of what Marcel Duchamp did to Mona Lisa. *The Gift of Time* mentions '*tweaking the nose of* ['the goddess] *Isis*' reminding us of David Gascoyne's *The Seventh Dream of Isis,* the first surrealist poem ever written in English.

By gaming with conventions Infinite Cilia re-evaluates the author's voice and challenges habitual categories. Some poems mimic the styles of other writers, e.g. e.e. cummings (*it took a paperclip*), Pablo Neruda (*Crazed Glass*) and Lucian Blaga (*Mayflies*). Others parody the Chinese lament tradition (*Litmus*) or introduce lines from Shakespeare or Byron (*Lady Atrazine*) drawing them into ridiculous contexts ('*Of starry climes and cloudless skies// opaque disorder, frozen, spooning, lies*'). Some poems destroy old and create new aphorisms with their own kind of sense: '*Cycles of Tedium are deceived by gnats and procrastination*' (*Tarmac Games*); the rose (*This Rose - Gift*), a traditional '*gift of scent and tender touch,*' becomes a garish-green cyclops with windsock for nose and a cigarette between its lips. The poems delight in puns.

David Greenslade admits that clichés (but most often violated – LP), repetitions and familiar tropes and allusions help the collection by counterbalancing the disparate strangeness of it all. There are readily enjoyable and fun-to-recognize, plays-on-words: the mother accepts, '*a twinkle from every*

eye' in *Ladder*, they '*take a long bow*' in *Crazed Glass*, the hoary haruspex advises that '*Old habits try hard*' in *The Gift of Time*, while '*sand-script*' puns Sanskrit in *It took a Paperclip*.

The book has very little explicit sexual imagery (a lot of surrealism usually does). There aren't obvious images of violence, distortion or mutilation (quite common in surrealism). John Welson wrote: 'Throughout all the poems there are gentle, underlying leitmotifs of mood, nothing is too forced in tone, for us inclination was enough to act as a finger post.'

Still, Freudian motifs of hidden desire can be found in and are detectable in the texts. For example, the jubilant tone of the poem *Swoosh*:

*'Welcome sunrise - black splinters **mount** coherence. <...>*

*corn **penetrates licentious** peregrinations'*

or the satisfaction of

'*seeds from a shepherd's purse'* (*Action*)

One can't miss the poets' erotic fascination with language itself, its sounds, its flexibility and ability to develop new and unexpected relations.

Surrealist 'spark' appears when Infinite Cilia uses semantic contrast in clear phrases juxtaposing syntactically precise realities with incompatible meaning, as in '*velvet feast', 'mousseline darkness', 'passenger zephyrs', 'jumping steamtrains', 'cordless seagulls', 'touchy scorpions', 'sightless needles', 'echo-dust*' and more. If we do not reject these new word alliances but take a closer look at the notions they gather, we see how they 'bloom' and reveal appealing attractions. In *Cabin Fever* the narrator finds '*a never-used billycan'* launching a chain of better-day-memories: '*dining together, at balmy midnight, on an enclosed, unforgettable, candle-lit, lake-view balcony in an Italian resort. But*

now echo-dust sent a thrill down the spine.' Does this mean dust on a long disused billycan or memories that, like dust, settle, arise and resonate in the body?

Dreamlike motifs, metamorphosis of objects, humans and elements, which seem plausible and implausible at the same time, are marked by automatism and by active imagination. This leads to a particular increase in unexpected analogies, deeper similes and the pressure of juxtaposition and synesthesia.

Metaphor is a most important and highly praised element of surrealist poetry. Andre Breton, describes it as "one tool, and one tool only, capable of boring deeper and deeper, <…> this marvelous instrument" [5, p. 268], efficient at creating poetic images by positioning, side-by-side, realities that push opposites to compatible extremes.

In many poems radical comparisons "draw together" words with rich internal meanings which then vibrate. Thus, when we read '*the horizon is as steady as a blue whale's heartbeat*' (*Ladder*) we see not only the blue horizon but feel the pulsation of celestial colors, maybe even hear a sound, as strong and as steady as our own heartbeat.

If you love this intricate game, you'll find a lot of humor in this book, whether droll, refined, subtle or vulgar. Just a few examples: '*the dust in my nostrils /as golden as a shot of Xinguan Snuff*', "*Make mine a schallplatten shot,*" '*her basement voice /as vulgar as a sergeant scratching his arse*'.

Through the whole collection there is a sensuality which celebrates the irrational. There is focus on the senses: *piercing eyes*, *creamy smell*, *a former girlfriend's lips*. Sensual qualities are given to abstract notions: *history softened*, *gathering heavy with malevolence*, *looks deep into regret*. In this regard the short parodic poem *Litmus* plays at synesthetic borders of different types; olfactory: '*pungent sensibility*,' gustatory: '*appetite bitterly satiated*', '*all are bitter to one*

of bad taste', tactile: *'months are acid, <…> alkaline', 'all citizens rejoice – intoxicated that we do not work for you',* and auditory: *'spluttering flame', 'songsheet'.* When prompted by the sensual associations of familiar words, the subsequent soliloquy of Litmus, develops an unusual narrative with unlikely resolutions.

The poems visualize specific images by matching them with particular *sounds*. Strong sound-sense connections are realized through alliteration, assonance and consonance, stressed words, also unexpectedly neon rhymes which draw attention to themselves and to a leap of meaning. There are tongue-twisters and also childish verse effects (look at *Turtle Buds* or *Honey Shrew*), or – influenced by the Welsh alliterative technique of *cynghanedd,* certain foregrounded phonemes boldly progress the meaning of a poem (e.g. *Cabin Fever* where the eloped lady is, at least to my mind, analogous with '*a runaway* **g**oose, her **g**iddy **g**oslings and her flighty **g**ander').

Or, from *Swoosh,* how fricative 'f' adds the sound of air. Almost all vowel sounds in the first two lines are short, increasing the speed of the reading and creating a strong beat. In the third line, echoing fricative 's' "soothes" the turbulent atmosphere and together with longer words achieves a calmer effect.

*Through shoulders, brittle **f**ootsteps, giddy with laughter*

***f**lirt **f**ast their **f**eather **f**ins, **f**irm **f**ault, chrome-light*

*a**s** night e**s**cape**s** a **s**wollen, **s**ky-long glan**c**e.*

The writing displays characteristic as well as radical features of surrealist poetry, a poetry wide open to interpretation and of great interest to those who love challenges created by the intricacies of language.

This collection of poems marks the existence of authentic surrealist thinking. It celebrates the revelations of chance prompting new images, bizarre, enchanting, of-this-world and yet fantastic.

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MYTHO-EPIC MODELS IN THE CONTEXT OF THE "FANTASY" GENRE (BASED ON THE NOVELS BY J.R.R. TOLKIEN)

Olha Kudelska

Mythology and literature are two cultural phenomena with an intricate structure and impressive history of establishment. The phenomenon of fantasy, appearing relatively recently, currently exists in the genre system of fiction and has its own specific features, which are the result of a long and complex evolutionary process affected by mythological and romantic traditions.

Fantasy reinterprets and transforms these traditions in a peculiar way including mythological and romantic components in the formation process of a specific manner of narrative and substantial aspects of the fantasy genre.

Analyzing the connection between the myth and the fantasy genre, first of all one should pay attention to such feature of both phenomena as the identification of the microcosm and the macrocosm. According to one of the definitions of the genre, "fantasy is always based on either a revised canonical system of myths or the original author's mythopoeic concept, the most important feature of which is the creation of a secondary world (a holistic picture of the world and human), where human is a microcosm in the macrocosm system" [6, p. 80].

The identification of the microcosm and the macrocosm is a characteristic of classical mythological system, as well as the space-time syncretism. The presence of a special time and space in the works of the fantasy genre can be identified as one of the most important features that characterize this genre and shows that it is directly related to the mythological tradition. Logical chronotope is one of the main characteristics of the genre – the author tells about the world, existing on its

own with the special laws that are mythological by essence; the identification of the microcosm and macrocosm and close interaction with nature are present in the works of classical fantasy, providing the chronotope with mythological traits.

One of the basic concepts that define fantasy literature is the concept of "world" created by the author in a particular work. Any fantasy work one way or another describes the world that is different from the usual reality, impossible from the point of view of mate-realistic laws; and one of the objectives of the author in the process of creating this world — to make it highly plausible, to turn into a vivid and authentic reality.

Unlike science fiction, fantasy does not seek to explain its own world from the point of view of science. Usually novels in this genre depict the fact that the world can be real with the existence of gods, sorcerers, mythical creatures, ghosts and another fantastic creatures [3, p.169].

In the article "On fairy tales" Tolkien, to some extent, becoming the first theoretician of fantasy, called this process the creation of a "Secondary World".

Today, the evaluation of a fantasy work, including the elaboration of the Secondary World represented in it, becomes an integral part of the literary analysis or review. Almost every Secondary World is built on the basis of a myth, because it is a myth that can construct an internally convincing, logical and reliable universe. Each author chooses his own way of building a fantasy world: re-interpreting traditional myths or using their individual elements, inventing his own mythology, transferring mythical heroes to the modern world. The most interesting relationship between the myth and the Secondary World can be traced by the example of creativity J. R. R. Tolkien. The world of Middle-earth, created by him, firstly, is not limited, covering all the work of the writer, starting from the first draft sketches. Secondly, the Secondary World by Tolkien is a subtle and

complex processing of myths, fairy tales, folk epics and legends into a new, independent, original author's mythology, built according to the laws of traditional mythologies, but at the same time personal from any of them.

The interconnection of the myth and fantasy universe can be traced in J.R.R. Tolkien's works. The world of the Middle-earth, created by the author, firstly, is not similar to any other work. Secondly, the Secondary World of Tolkien is a subtle and complex processing of myths, fairy tales, epics and legends into a new, independent, original author's mythology, built according to the laws of the traditional one. The unusual dimensions and Tolkien's horror elements of beasts, monsters and mythological creatures has a reminiscent effect on the reader.

1. Dwarfs

The precedential phenomenon for literary works of John Ronald Ruel Tolkien are mythological creatures with the nomination "Zwerg" and "dwarf", but not "Gnom" or "gnome". The word «dwarf» is closely related to the old Icelandic "dvergr" and old German "Zwerg". The word "Zwerg" appears in ancient written records of Germanic languages, for instant, in Epinal - Erfurt Glosses (VIII century). According to the Glosses the word "Zwerg" means not only mythological creature, but denotes a real person of short height. [4]. In modern literary German language the word "Zwerg" preserved the meaning: 1) midget; 2) col. stump; 3)dwarf [2, p.86]. After the transition into English language, the word "Zwerg" acquired another form -«dwarf», but it didn't lose its primary meaning.[2, p.88] The issue of mythological origin of dwarfs in the novels by J.R.R. Tolkien is also corroborated with the fact that in German and English languages at the same time with words "Zwerg" and "dwarf" coexist such words as "Gnom" и "gnome", which are of Latin origin and are not connected with mythology. These notions ascend from the Latin word «gnomus», created in

XVI century by Swedish alchemist Paracelsus for the treatise about four types of elementals: nymphs in the water, sylphs in the air, salamanders in the fire and gnomes in the ground [2, p.88]. Because of the height and relation with ground, the words "Gnom" and "gnome" became synonymic with the words "Zwerg" and "dwarf".

Dwarfs created by J.R.R. Tolkien also have authorial features, to which we can refer peculiar spelling of the plural form of the word «dwarf» — «dwarves». J.R.R. Tolkien mentioned that he preferred this form to the grammatically right one «dwarfs» and historically correct - «dwarrows», because the first differently from two others perfectly combines with the plural form of the word «elf» («elves») [5].

Therefore we can conclude that dwarfs in Tolkien's universe are related to mythology through the application of intertexture on the level of nomination: general nomination "dwarf" and proper names borrowed from "Elder Edda"- Bifur, Bombur, Bofur, Gloin, Dwalin, Dori, Durin, Oakenshield, Kili etc. Appearance attributes:

1) little size;

2) long beard (*the Longbeards* [13, p.56]);

3) great physical power (*The dwarves are exceedingly strong for their height* [12, p.14]);

4) partiality towards mining (*they mined, tunnelled and they made huger halls and greater workshops* [12, p. 21]);

5) spatiotemporal characteristic – residence the bosom of mountains (*under the Mountain* [14, p. 78]);

6)longevity (*Durin the Deathless* [14, p. 439]).

Using the parts from "*Elder Edda*" and interweaving the dwarves and the wizard into his novel, the author adds a depth to *The Hobbit* for people who recognize it. *"Elder Edda"* is considered to be invaluable masterpiece and one of the primary sources on Norse mythology that survived till nowadays. This gives Tolkien's novel additional complexity, and bounds it with the tales exposed in the "*Elder Edda"*.

Tolkien's use of intertextuality enhances his novel *The Hobbit*. For anyone unfamiliar with the texts Tolkien references, the novel is still a canon in literature, a classic among fantasy novels. However, to those familiar with the other texts, *The Hobbit* takes on an extra layer. Tolkien acknowledges previous great works, and in doing so his novel takes on aspects of them, of the issues they attempt to display and the meanings they had for previous audiences. *The Hobbit* becomes connected to the other works, its characters enhanced and complicated by their relation to previous character, and the novel is greater for those connections.

2. Dragons

Tolkien also utilizes intertextuality to form one of the most important characters and conflicts in the novel – Smaug. In Tolkien's opinion, "dragons, real dragons, essential to both the machinery and the ideas of a poem or tale, are actually rare."[13, p.23]

The word "dragon" (ME. dragun - F. dragon. — L. draconem) comes from old Greek "dracṓn" , which was used to denote "huge snake or worm" [8]. Etymology of this word defines the main feature peculiar to dragons – they are ophidian. The resemblance between dragon Smaug and snake affiliates on the basis of some details: *coiled tail* [12, p. 159], *coiled length* [12, p. 169], and also the implementation of the nomination «worm» in regard to Smaug .

To the common features of dragons, distinguished on the basis of analysis on the dragon descriptions in old Greek, Scandinavian, Anglo-Saxon and Germanic mythology, that are also typical for dragon Smaug, we can refer:

1) supernatural powers, depending on considerable dimensions (*There he lay, a vast red-golden dragon* [12, p. 159]) and the ability to manage element of fire (*thrumming came from his jaws and nostrils, and wisps of smoke, but his fires were lot in slumber* [12, p. 159]) and wind (*Smaug lay, with wings folded like an immeasurable bat* [12, p. 161]);

2) exceptional viability, based on longevity (*they live practically forever* [12, p. 88]) и enduring skin (*«No blade can pierce me»* [12,p. 203]);

3) the possession of vulnerable spot (“*Every worm has his weak spot*” [12, p. 183]);

4) habitation in subterranean world (*under the Mountain* [12, p. 150]);

5) the function of the keeper (*they guard their plunder as long as they live* [12, p. 88]).

In this way dragon Smaug, represents collective image, in which realized versatile features, typical for the dragon as precendented phenomena. Moreover, it sorts with certain precedented texts, foremost, with “Beowulf”, “Elder Edda”, “Song of the Nibelungs” based on the row of similar details:

1) objects of storage (*gold, gems and jewels, and silver* [12, p. 186]);

2) attitude towards the object of storage (*they never enjoy a brass ring of it* [12, p. 88]);

3) possession of eloquence (*Smaug spoke* [12, p. 186], *couldn't resist the fascination of riddling talk* [12, p. 191], *boasted* [12, p. 203]);

4) apparently distinguished motif of fights against dragons and motif of cursed gold;

Indeed, dragon Smaug possesses some unique features. We can refer to it, foremost, his unusual armor made of iron and gems (*"I'm armored above and below with iron scales and hard gems"* [12, p. 203]). One more authorial peculiarity is highly distinguished dragon's enmity to dwarfs and itself the presence of dwarfs in the novel, as it is known, in the myths about dragons dwarfs, as a rule, are absent. One of the most crucial points is the transformation by J. R. R. Tolkien the motif of dragon-slaying. Traditionally in mythology it is the main character who outfight the dragon, however in "Hobbit" the conqueror became secondary character Bard, while the main character – hobbit Bilbo Baggins can be considered only as the participant of the events.

In order to create more realistic image of Smaug, Tolkien alluded some considerable dragons in northern epic – the dragon from *Beowulf*. Dragon Smaug adopts the features of an epic dragon, giving the plot an ability to continue and linking the novel to the epic motifs. In *Beowulf*, the dragon wakes when someone *"handled and removed a gem-studded goblet"*[7, p56] from his treasury. In "*The Hobbit"*, Smaug wakes to find a "*great two-handled cup*"[12, p.183] missing, after the Hobbit stole it. This makes Smaug furious, prowling about the Mountain trying to catch Bilbo and the dwarves. According to "*Beowulf"*, the dragon *"scorched the ground as he scoured and hunted for the trespasser who had troubled his sleep. Hot and savage, he kept circling and circling outside the mound."*[7, p.58] Both dragons go on to destroy the neighboring towns, and meet their deaths – Smaug at the hands of Bard of Lake Town and the dragon in *Beowulf* at the hands of Beowulf. One should pay attention that the dragon dies after the injury on lower part of his body like Fanfir from "Vǫlsunga saga" and dragon from *"Beowulf"*. This resemblance has several aims. The readers who are unfamiliar with "*Beowulf"*, may accept Smaug as a remarkable specimen of

a dragon. Those who are acquainted with the epic, are more immersed into the Tolkien's universe. "*The dragon in legend is a potent creation*"[13, p.56] and by using the image of the dragon of "*Beowulf*", Tolkien provides his dragon with some potency, in order give him more background.

Moreover, the conversation between Bilbo and Smaug resembles the dialogue between Sigurd and Fanfir from "Völsung saga": as Sigurd, Bilbo refuses to reveal his real name, telling about himself through the riddles, and both dragons try to awaken mistrust in the interlocutor towards his companions. While Tolkien makes the most influential references to Norse and Anglo-Saxon epics, he also uses Greek classics. The same conversation between Bilbo and Smaug, in which Bilbo refuses to give his name, instead giving a series of riddles, is also reminiscent of Odysseus' exchange with the Cyclops. Bilbo tries to circumvent the dragon, as Odysseus deals with the Cyclops. Like Odysseus, his downfall comes from pride. Outwitting the Cyclops, Odysseus reveals his real name while vaunting, it results in the curse that made his journey home ten years long. The same situation with Bilbo starting *"to be pleased with his riddling"*[12,p.187] he accidentally reveals his connection to Lake Town. The reference to Odysseus complements Bilbo as well as "*Beowulf*" helped to develop the full image of Smaug. During his trip, which we can also compare to Odysseus', Bilbo turns out to be a real hero.In addition we can say that Smaug, persuading Bilbo in the insincerity of dwarves' intentions reminds the serpent that tempted Adam and Eve in the Eden . Partially Bilbo accepts dragon's arguments, misappropriating Archenston as his part of treasures.

3. Elves

Precedent phenomena in relation to the elves in Secondary world created by J.R.R. Tolkien are alvs that are fairy creatures in Scandinavian mythology. The

words "alv" and "elf" are related and, presumably, come from protoindoeuropian form *albho- white or effulgent [5]. Indeed, alves in "Elder Edda" are described as effulgent and bright creatures, which are associated with stars and gemstones . The connection between elves in "Hobbit" and alves is affirmed with the row of lexemes, used by the author to describe magical creatures : *shimmer, glimmer, light, bright, white, etc.* The identification of elves with stars is illustrated through the agency of such lexemes as: *starlight, moonlight , sunlight .*

The relation between mythological elves and those of Tolkien's legendarium point such features as:

1) hight (*Very tall they were, and the Lady no less tall than the Lord* [14, p. 459]);

2) beauty (*they were grave and beautiful* [14, p. 459]);

3) wisdom (*Elves know a lot and are wondrous folk for news* [12, p. 173])

4) spatiotemporal characteristic – place of residence, which, as a rule, is a forest (*Elves of Lorien [...] dwell in the trees* [14 p. 442])

5) longevity (*the Firstborn*[14, p. 55]).

To the authorial characteristics of elves we can refer: interweaving into mythological image of elves such fairy features as naughtiness and nonchalance (*they laughed and sang in the trees* [14, p. 171]), creation of artificial language, peculiar history and unique phenomena of elves' weapon - *mallorn , talan , lembas.*

4. Trolls

We are inclined to think, that the prototypes for mythological trolls were Scandinavian giants – Jotunns [1, c. 210;], related to cosmogonic myths about the creation of world out of the body of giant Emir and to myths about the fights between Jotunns and Gods. As the written source of tellings about Jotunns is

"Elder Edda", where they are depicted as malevolent giants, that always interfered with Gods, trying to possess their precious artifacts: for instance, Thor's hammer Mjolnir. In later Scandinavian myths Jotunns' characteristics were embodied in the images of trolls – huge and rude giants that lived in the mountains.

The similarity between trolls of the Tolkien's Secondary world and those mentioned in Scandinavian mythology is embodied in such points:

1) their large size (*Three very large persons sitting round a very large fire of beech-logs* [12, p. 125]);

2) malice and roughness (*they were fighting like dogs, and calling one another all sorts of perfectly true and applicable names in very loud voices* [12, p. 136]);

3) bonds with underground world and conversion into the stone under the influence of sun rays (*trolls [...] must be underground before dawn, or they go back to the stuff of the mountains, they are made of, and never move again* [12, p. 148]).

Myth-making becomes one of the ways of enhanced intellectualization and philosophizing of literature. It reflects the psychology of modern man, who, due to the deep-rooted myth in the consciousness and archetypical of thinking, uses mythologies and archetypes as one of the means of understanding and representing the world.

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SYNTAGMATIC RELATIONS OF QUANTIFIERS AND ADJECTIVES IN THE OLD ENGLISH LANGUAGE

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The current system of quantifiers in the English language was formed over a long period of time. We can trace the stages of formation of these and other units of the quantitative system in different manuscripts.

It should be stated that the quantifiers in the modern English language are sufficiently studied. The works of E.V.Shchebetenko, A.A.Molchanov, S.A. Zhabotinskay, S.O.Shvachko and others demonstrate the stated above. However, despite significant achievements of the researchers, a number of issues remain unresolved. In particular, studying the means of expressing quantities in the historical aspect and revealing their structural and semantic aspects are still relevant. If we take into account the language facts of Slovak languages, the history shows that the names of number and quantity belong to the highly archaic spheres of vocabulary. Having appeared in the language, they denoted vital concepts, did not disappear and were rarely replaced by other names [1, p. 20].

In modern languages, the term "quantifier" (from *Latin quantum – скільки*) means words, semantics of which is characterized by a high degree of generalization and which denote an indefined quantity. The general sign of indefined quantity is attributed to each member of the group. O. Espersen refers to quantifiers as "a designation of words denoting quantity" [6, p. 580].

The study is focused on quantifiers in the English language of the VII-XVII centuries. In this paper, the researched units are studied in the works of Old English period, "Beowulf" and "Anglo-Saxon Chronicle". These are the best known and most presentable works of the period. "The Beowulf" dates from the

year 1000 and is a primary document of the paganism, written in Wessex. The centre of Old English culture at this time was monasteries, and from the seventh century onwards they began recording historical events. Two centuries later these records were amalgamated into what is now known as the Anglo-Saxon Chronicle.

The relevance of our research is to analyze the words-quantifiersand adjectives, taking into account the achievements of modern syntactic studios.

A.I.Smirnitsky defined syntax as a science which studies the rules of word combinations and the rules of making a speech out of these combinations. Word collocations is only the preliminary processing of words, combining them together for further incorporation into the speech [2, p. 50]. We should note that the parts of the sentence and the links between them form an indivisible unity in the structure of the sentence. This is crucial for identifying sentence members and recognizing their essence [3, p. 59].

Later, L. S. Barkhudarov stated that different morphological units (words of different parts of the speech) and syntactic constructions can be used in the same syntactic function, and that, on the other hand, the same word or syntactic construction can be used in different syntactic functions. This statement is important, as mixing notions of morphological level – parts of the speech and syntactic functions – is typical for English grammar. The researcher Frees and his followers consolidate three parts of the speech, based primarily on the syntactic function of these or other word classes. So, it appears that the same word can belong to different parts of the speech, depending on the syntactic function of the word. For example, words like *all, his, few* and the like are classified as nouns in the following sentences:

All are free here; This money is his; A few liked the music

but in these sentences:

All men are free here; This money is his property; A few people liked the music the same words are not nouns, but noun-determiners. But from mentioned above, it is obvious that in both cases we are facing the words of the same part of the speech, but in different syntactic functions [4, p. 33-34].

The different syntactic positions of pre-quantifiers will be shown on the linguistic facts of Old English period.

In traditional grammar there are adequate criteria for defining morphological categories. In particular, the English pronoun may be placed after the proposition and indicate the category of number, but not of tense. It should be noted that there are some units which are classified as blends, as they contain some characteristics of one part of the speech and some characteristics of another.

The findings of D. Lightfoot on dichronic syntax have allowed us to look at this problem from a new perspective. He tries to prove that such units as *all, any, both, each, every,every, (a)few, more, none, some, many, much, (a)little, less, several, enough, half*, in fact had the same distribution in Old English as in New English. But they have been subjected to a categorical change and now function differently than they did in the Old English period. Therefore, a reinterpretation or regramatization of older structures lies in syntactic changes.

D. Lightfoot's opinion was that quantifiers were formed into a distinct word class during the New England period because of the positions they occupied. In the Old English period pre-quantifiers could occupy positions such as: preceding the modified noun (or any adjective), predeterminative, postnominal, with a modified noun in the genitive case, floating, nominal [5, p. 169].

In the Old English period the adjectives were placed in the above mentioned positions and had the same internal morphology. The syntagmatics of pre-

quantifiers was the same as that of adjectives, so there was no reason to consider them as nothing else but adjectives. There is nothing unusual that the traditional grammarians include these elements to adjectives. Sievers-Cook [1903:215] considers units such as *eall, monig, genog*, etc. to be adjectives. The Dictionary of Old English describes, for example, *all* as a proper adjective, but which sometimes transfer into the class of nominals or adjectives [cit. by 5, p. 169].

In this thesis the lexeme *all* will be examined in detail, as the corpus of the studied material shows that the most frequently used quantifier is this very unit. Other quantifiers take only a general characteristics.

- **postnominal**

(1) Metod *eallum* weold / gumena cynnes, swa he hu git deeð (Beowulf, 1056 –1057).

- **after prepositions wið, ofer, æfter**

(2) Swa rixode ond wið rihte wan / ana *wið eallum* oð Þæt idel stod / husa selest (Beowulf, 144-146).

- **preceding the modified noun**

(3) Ac him *eal* worold / wendeð on willan (Beowulf, 1741-1742).

- **predeterminative**

(4) Her Romane gesomnodon *al Þa* goldhord Þe on Bretene wæron (Anglo-Saxon Chronicle, 418).

- **postdeterminative**

(5) Þa hie *Þa ealle* gegaderode wæron (Anglo-Saxon Chronicle, 893).

- **nominal**

(6) *Ealla* Þa gerihta Þe Þarof arisaÞ of æiðre healfe ðare hæfene... (Anglo-Saxon Chronicle, 1031).

- **postverbal**

(7) Gen is *eall* æt ðe / lissa gelong (Beowulf, 2152-2153).

- **after personal pronouns**

(8) ...ðe *we ealle* aer ne meahton... (Beowulf, 940).

- **the position between the subject and predicate**

(9) Duguð *eal* aras (Beowulf, 1793).

- **postadverbial**

(10) Ne comse here *oftor eall* ute of Þæm setum Þonne tuwwa (Anglo-Saxon Chronicle, 893).

- **with a modified noun in the genitive case**

(11) … monna *ealles* swipost mid Þæm… (Anglo-Saxon Chronicle, 896).

- **floating**

(12) *ealle* wyrd forspeow / *mine magas* to metodsceafte / eorlas on elne (Beowulf, 2815-2817).

- **after the relative pronoun**

(13) … eald secwiga se *ðe eall* geman / garcwealm gumena (Beowulf, 2045-2046).

- **before numerals**

(14) Þa ymbe hlæw riodan, hildedeore / æÞelinga bearn *ealra twelfa* (Beowulf, 3171-3172).

The analysis of the studied material revealed unique examples of the use of this lexeme. In particular, *eall with worn=multitude*:

(15) *Worn eall* gespræc / gomol on gehðo ond eowic gretan hit (Beowulf, 3096-3097).

There are also examples of *eall* with *forswiðe*, which means **very much**:

(16) Næfde se here, Godes Þonces, Angelcyn *ealles forswiðe* gebrocod (Anglo-Saxon Chronicle, 896).

It is not characteristic of the English language to have two quantifiers in order and, moreover, written in one word. "Beowulf" demonstrated this. The Old English lexeme *ealfela* means **very many**:

(17) Hwilum cyninges Þegn / guma giephlæden gidda gemyndig / se ðe *ealfela* ealgesegena / worn gemunde word oÞer faud / soðe gebunden (Beowulf, 866-870).

Subsequent analysis of the other quantifiers showed that most of them occupy the same syntactic positions, but with some differences. The word *micel* occurs 66 times in these texts (AS micel, OHG mihhil, Goth. Mikils) [7, 388]. Positions :

- postnominative

- postdeterminative

- predeterminative

- preceding the modified noun

- after the personal pronoun

- with prepositions *wið, mid*

- absolute position (without noun).

Micel was used with *swiðe (very)* to enhance the meaning of the lexeme *micel*:

(18) Heo gehergade *swiðe micel* on Þæm norðhere (Anglo-Saxon Chronicle, 909).

The quantifier *fela* appears 45 times in these works in the following positions:

- nominative

- postnominative

- predeterminative

- postdeterminative

- floating

- after the personal pronouins

- with a modified noun in the genitive case

- after preposition *aer*.

Also, like *eall, fela* is used with *worn*, indicating *multitude* to impower the meaning of quantity:

(19) Geseah ða be wealle se ðe *worna fela* / gumcystum god guða gedigde (Beowulf, 2543-2544).

In the Old English period there was a unit *felafriegende*, in modern English the equivalent is the whole phrase. This is confirmed by an example:

(20) Gomela scilding *felafriegende* feorran rehte (Beowulf, 2108-2109) translated as: old scylding / who has heard *tell of many things* from long ago narrated.

55 words of the lexeme *many* are registered. Old English equivalent is *manig, monig,* later *mænig*, O Fris. *man(i)ch, monich, menich*, OS *manag*, Mdu *menich*, Du *menig*, OHG *manag*, Goth. *manages* [7, p. 554].

The following positions are typical for it:

- postnominative

- nominative

- predeterminative

- postdeterminative

- floating

- before the numeral

- with a modified noun

- with a modified noun in the genitive case

- absolute.

The construction of the *manige* type deserves special attention:

manige eac him (Anglo-Saxon Chronicle, 896)

monige eac him (Anglo-Saxon Chronicle, 904)

swiðe monige him (Anglo-Saxon Chronicle, 904)

which means "*багато також з ним*".

In Old English *sum*, O Fris., OS, OHG *sum*, ON *sumr*, Goth. *sums*, C Germ. *sumaz* (7, 845) occurs 41 times and has the following syntactic positions:

- nominative

- postnominative

- after the personal pronoun

- preceding the modified noun.

A single occurrence revealed the following positions:

- floating

- after and before the numeral

- absolute

- with the preposition *mid*

- before the proper name.

The Old English equivalent of the quantifier *any* is *ænig*, in O Fris.*enich*, OS *enig*, MLG *einich*, Mdu *enich* (Du *eenig*), OHG *einig*, ON *einigr*, Goth. *ainah*: – C Germ.* *ainagaz* (7.41). It should be mentioned that the positions are repeated, but with some changes. Apart from the familiar positions, such as postnominative, postdeterminative, predeterminative, preceding the modified

noun and with the preposition *on*, the lexeme *any* is found in the construction of comparison of adjectives as well as with another quantifiers. For example,

(21) Soð ic talige / Þæt ic merestrengo maran ahte / earfeÞo on yÞum Þonne *aenig* oÞerman (Beowulf, 531-533).

In Old English *each* had a form *gehwilc, ylc, æghwilc*, in the "Anglo-Saxon Chronicle" *ælc*, in O Fris. *ellik*, *elk,ek*, MLG *ellik*, M Du *elic*, OHG *eglik*: W Germ phr.*aiwo [7, p. 296]. Twenty-six lexemes identified these syntactic positions:

- nominative
- postnominative
- floating
- predeterminative
- absolute
- preceding the modified noun
- with a modified noun in the genitive case
- with the pronoun *of, on*.

The following quantifiers are considered within the scope of our article: OE *lytel,* OS *luttil*, Du *luttel*, OHG *luzzil*, W Germ. *luttila* [7, p. 532]. 18 units have been identified in the following positions:

- nominative
- postnominative
- after the personal pronoun
- with a modified noun in the genitive case
- after the proposition
- preceding the modified noun.

Interestingly, *lytle* is often used with *hwile*. In modern English this gives us *a little while*:

(22) He on weg losede / *lytle hwile* lifwynna breac (Beowulf, 2099-2100).

The corpus of the studied material gave the example of two quantifiers being used together, which is not possible in the English language:

lyt aening mearn (Beowulf, 3131).

The word *both* in OE *begen*, *ba* is deposited from Old Norse, and only in the Middle English period the form *bothe* began to be accepted [7, 109]. Of all the above-mentioned quantifiers, only *begen* is used after the irregular verb *beon* in the past:

... he *wæs bega* wen / ealdum infrodum... (Beowulf,1876-1877).

In this connection we should say about the rest syntactic positions of this unit. These are postdeterminative, postnominative, with the preposition *on*, preceding the modified noun, and floating. Once again, it is worth noting that *begen* is often used in phrases of the type **on ba healfe** (Beowulf, 2066), which is typical of the common language *on both sides*.

The quantifier *half* denotes one of the two equal parts of any word. In Old English we have *half (healf)* = O Fris., OS (Du) *half*, (O)HG *halb*, ON *haltr*, Goth. *halbs*: – C Germ. * xalbaz [7, p. 424]. In the analyzed records, *healf* has two meanings:

1. a side: Ða hie getruwedon *on twa healfa* / fæste frioðuwære (Beowulf, 1094-1095).

2. quantity (numerical value).

The main syntactic position in this link is that the quantifier *healf* is placed after the numeral:

(23) He ricsode *nigonteoÞe healf* gear (Anglo-Saxon Chronicle, 855).

Only one usage of *healf* in the absolute position (without a noun) is registered:

(24) Swa Þæt hie wæron simbe *healfe* æt ham, *healfe* ute (Anglo-Saxon Chronicle, 893).

The less frequant of these quantifiers were *nænig* (8), *mare* (5), *mæst* (5), *fea* (3), *laes* (3).

The Old English *naenig*, (O Fris.nen, ON neinn) [7, 612] took the same positions: postnominative, postdeterminative, nominative, predeterminative and preceding the modified noun. The quantifier *fea* OE *feawe, feawa*, O Fris. *fe*, OS *fa(o),* OHG *fao,fo*, ON *far*, Goth. pl. *fawai,* C Germ. ** favv* (7, 353), it occurs only in two syntactic positions: nominative and preceding the modified noun. The lexeme *laes* OE *læssa*, O Fris. *lessa*, Germ. **laisizõ* [7, p. 524] is recorded in the positions – postdeterminative and with the noun *hwile*.

(25) Scyld welgebearg / life ond lice laessan *hwile* (Beowulf, 2572).

Predecessors of the quantifiers *mare* and *mæst* (OE *mæst*, O Fris. *mast*, *maest*, OS *mest* (Du *meest*), (O) HG *meist*, ON *mestr,* Goth. *maists*: – C Germ. ** maistaz*) [7, 591] have had nearby other quantifiers:

(26) ... *sume ma...* (Anglo-Saxon Chronicle, 896).

(27) ... to *mæst ealle* Þa burgware Þe hie ærbudon (Anglo-Saxon Chronicle, 915).

At this time, it is worth noting that during the analysis of these two works, no quantifiers *enough* and *several* were used.

Looking ahead, we should say that the ability of quantifiers to occupy a predeterminative position in the New English language is special and unrepeatable, and this helps to identify them as a class, but in Old English this ability was shared with adjectives.

Summary. From the above material we can see that in the Old English period both the predecessors of quantifiers and adjectives occupied the same syntactic positions, and had practically the same internal morphology. All this confirms D.Lightfoot's opinion that syntactic changes take place, and that they are based on the reinterpretation or regramatization of the old superficial structures, which change the previous differences and create new ones.

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Розділ 2. Сучасні підходи до формування іншомовної комунікативної компетентності

Дослідження новітніх підходів до вивчення методології навчання у вищій школі зумовлено необхідністю вивчення сучасних підходів до формування іншомовної комунікативної компетентності та впровадження результатів сучасних досліджень у навчальний процес в умовах академічного середовища.

Практичне значення методичного розділу полягає у розробці навчально-методичних матеріалів, які базуються на новітніх підходах й сучасних вимогах до знань, умінь та навичок з англійської мови у студентів факультету іноземних мов. Основна увага при цьому приділяється роботі із різножанровими текстами, використанню їхнього потенціалу у формуванні іншомовної комунікативної компетентності на різних рівнях володіння мовою, розробці комплексів таких вправ та завдань, завдяки яким розвиваються вміння студентів використовувати набуті мовні знання й мовленнєві навички для ефективного усного і письмового спілкування, а також для розвитку комунікативних та соціокультурних компетенцій.

Викладачі кафедри англійської філології розробили цілу низку питань, що відповідають викликам сучасної методології.

У своїй доробці Т.В. Глазунова заглиблюється у питання, як пов'язані між собою уміння читати рідною та іноземною мовами. Авторка задумується над процесами та механізмами читання і над тим, як самі тексти можуть допомогти читачеві їх зрозуміти. При роботі із текстами науковець пропонує звертати увагу на формування навичок ознайомлювального та пошукового читання, оволодіння процесом прогнозування його змісту,

пропонує індивідуальні тактики читання. Важливою перевагою наукової розвідки є велика кількість практичних порад, як покращити свій стиль та навички читання. Розуміння всіх слів тексту, на думку Т.В. Глазунової, не означає розуміння тексту як цілого, якщо не зважати на соціокультурну інформацію, присутню в тексті, яка може бути виражена експліцитно (в словах, словосполученнях) та імпліцитно (у вигляді асоціацій, образів та уявлень що виникають у процесі читання).

Тексти, з якими пропонує працювати А.П. Лесніченко – пісні, на її думку мають великий потенціал для розвитку в учнів мовленнєвих навичок та навичок критичного мислення. Діяльність на основі пісень може об'єднати структурні, прагматичні, просодичні та комунікативні аспекти мови в мовних класах. Ретельно підібрані тексти пісень можуть підсказати ідеї для обговорення і, таким чином, розвинути мовленнєві й критичні навички учнів. Все це, на думку авторки, сприятиме покращенню їх навичок у розв'язування проблем, що, у свою чергу, допоможе протистояти викликам сучасності.

О.В. Мельницька у своїй науковій розвідці закликає використовувати надбання прогресу в технологіях та застосовувати потенціал мережі Інтернет при навчанні. Влучно зауважуючи, що для розвитку комунікативної компетентності недостатньо оволодіння лексикою та правил граматики, авторка наголошує на можливостях ефективного використання автентичних матеріалів у навчанні англійської мови в загальноосвітній школі. Спираючись на таксономію Блума, вона доводить, що головна проблема і провина нашої освіти полягає в тому, що в багатьох випадках у школах використовуються лише перші два шари таксономії – запам'ятовування й розуміння. У роботі запропоновано конкретні методи та

шляхи імплементації автентичного матеріалу у навчальний процес та детально розглянуто методику роботи з автентичними текстами, відео та аудіо матеріалами.

Т.А. Довгалюк пропонує розширити спектр важливих питань та присвячує свою розвідку питанням говоріння. Що включає в себе розмовна практика? Чого потрібно навчитися студентам FL для розвитку ефективного мовлення? Які є типи розмовної мови та як їм навчитися? На ці, та ряд інших питань відповідають лекції, якими ділиться викладачка. Вона зазначає, що деякі практики говоріння потребують такі ж стратегії навчання та підходи, що використовуються при роботі із текстами. Тексти надають певні моделі мислення. Їх засвоєння сприяє розвитку, серед інших, і комунікативних компетенцій студентів та учнів.

Соціально-культурний компонент у навчанні іноземних мов вивчає у своїй статті Н.А. Лебедєва, яка зауважує що конкурентоспроможність сучасного випускника визначається не лише рівнем знань з фундаментальних дисциплін, а й поглибленим знанням іноземної мови, і ставить за мету свого дослідження визначення соціокультурних факторів, які сприятимуть викладанню іноземних мов у вищих навчальних закладах. Серед найбільш важливих факторів авторка зазначає те, що колективна навчальна діяльність при вивченні іноземної мови займає набагато більше часу, ніж при викладанні багатьох інших дисциплін. Спільна навчальна діяльність студентів значно впливає на зміни в особистості учнів, їх здібності та спрямованість на іншомовне спілкування, які формуються не ізольовано, а у взаємодії з іншими індивідами, у зіткненні і певною мірою конкуренції з іншими членами навчального колективу. Авторка дає низку

порад для наставників академічних груп по створенню академічного клімату в групі, який сприятиме навальному процесу.

Про актуальність виховання іншомовної культури, яка визначається посиленням культуротворчих ролей людини пише В.М. Малик. На думку авторки, досягнення нового ідеалу сучасної «людини культури», що набула розумові, етичні та суспільно-духовні цінності, має стати одним із завдань сучасного педагога, а комунікативна культура – одним із основних складників процесу вивчення та володіння мовою. Авторка заглиблюється у поняття «іншомовна комунікативна культура», яке розглядає як систему знань про культуру народу та про мову, як частину культури, та навичок, необхідних для здійснення іншомовної комунікативної діяльності, де присутній компонент саморозвитку і прагнення до самовдосконалення через особисті зміни. Особливістю професійної культури педагога стає поєднання компетентності й професіоналізму в певній царині знань із власне педагогічною культурою особистості, готової не тільки до трансляції знань, але й до створення гуманного розвивального середовища в освітньому процесі.

Л.Н. Прадівлянна

2.1. Шляхи оптимізації формування компетентності в усному та писемному мовленні у студентів мовних спеціальностей

ЯК ПОВ'ЯЗАНІ МІЖ СОБОЮ УМІННЯ ЧИТАТИ РІДНОЮ ТА ІНОЗЕМНОЮ МОВАМИ?

Тамара Глазунова

Читання – зорове сприйняття та розуміння друкованого чи рукописного тексту.

Навички та уміння, тактичні прийоми читання рідною мовою, як правило, переносяться і на читання іноземною мовою. У багатьох із нас збереглася шкільна звичка читання „слово-за-словом" та дослівного перекладу. З кожним новим незнайомим словом ми хапаємось за словник. Читання перетворюється на муку, яку не можна назвати читанням. Текст перетворюється на ворога.

Багато хто і не задумується над процесами та механізмами читання і над тим, як самі тексти можуть допомогти читачеві їх зрозуміти.

1. Читання рідною та іноземною мовами.

Чи згодні ви з таким твердженням: „наші уміння та потенційні можливості читання рідною мовою визначають „потолок" наших аналогічних умінь на іноземній мові? Це означає, що ми ніколи не будемо читати більше й швидше іноземною мовою, ніж ми це робимо рідною.

Порада 1. Визначте свій рівень та свої потенційні можливості читання рідною мовою. Для цього виміряйте швидкість читання про себе, час дії оперативної чи короткочасної пам'яті, поле читання чи здатність до

синтагматичного членування фрази при читанні. Саме ці параметри характеризують механізми читання.

Для вимірювання **швидкості читання** прочитайте невеликий фрагмент за певний час, потім поділіть кількість складів (знаків) цього тексту на кількість витрачених хвилин. Російською мовою читець читає 250-300 слів/хв і розуміє при цьому 60-70% інформації. Швидкість читання про себе англійською мовою коливалась від 210 до 560 слів /хв.

Час дії **опертивної пам'яті** можна виміряти наступним чином.

Уважно прослухайте слова, які голосно, чітко, без пауз прочитає ваш партнер, а потім через 1 хвилину повторіть їх. Впродовж цієї хвилини ви повинні голосно називати непарні числа від 1 і далі, щоб не зосереджувати увагу на словах.

Слова: Spot, table, water, chair, ruler

Якщо ваша опертивна пам'ять в нормі, ви правильно назвете ці 5 слів. А тепер попросіть вашого партнера збільшувати паузу кожного разу на 1 хв. Визначте, через скільки хвилин ви все ще зможете повторити всі 5 слів. Це і буде час дії вашої оперативної пам'яті. З допомогою цього тесту можна тренувати оперативну пам'ять.

Поле читання визначається так. Знайдіть у поданій нижче піраміді уявну вісь і не відриваючи від неї погляду спробуйте прочитати всі слова. На якому слові ваш погляд склизнув вліво чи вправо? Це і є ваше максимальне поле читання. Ваше поле читання можна розширити постійними тренуваннями. На цьому і грунтується навчання читання швидкісним методом.

Він

Сом

Стіл

Школа

Голова

Правило

Навчання

Випускник

Інформація

Інтелектуал

Протистояння

програмування

Комп'ютеризація

А тепер перевірте свою здібність до **синтагматичного членування фрази.** Читаючи фразу, подану нижче, відмітьте олівцем, де ваш погляд зупинявся та ви робили паузу. Пауза після кожного слова означає, що ви не ділили фразу на синтагми, оскільки ваше поле читання надто мале. Це і є неправильна техніка читання „Слова-за-словом".

Recently- the- company- has- offered- him-a- two-year-research-position-in-a Middle-East- country-at-a-high-salary.

У такому разі вам необхідно тренувати та збільшувати своє поле читання на рідній та іноземній мовах.

2. Мій стиль читання

Дехто читає лише тексти з підручника, але цього недостатньо. Тексти в підручнику – це лише підготовка до справжнього читання, що є недорогим та

доступним способом створення іншомовного середовища, яке необхідне для вивчення мови.

Порада 2. Поспостерігайте за собою та визначте свій власний стиль читання іноземною мовою, використовуючи наступну анкету.

Запитання	Так	Ні
1.Читаючи текст вперше, ви читаєте його від початку до кінця, незважаючи на незнайомі слова, щоб отримати загальне уявлення про текст		
2. Ви читаєте текст один раз, повільно, перекладаючи кожне слово		
3. Під час читання ви концентроуєте увагу на незнайомих словах		
4. У вас є відчуття, що ви не зрозуміли текст, якщо не всі слова вам знайомі.		
5. Ви шукаєте значення всіх незнайомих слів у словнику.		
6. Ви берете прше значення слова і не читаєте всю словникову статтю		
7. Знайдені слова ви виписуєте в словник.		
8. Знайдені слова ви вписуєте прямо в текст для читання		
9. Ви намагаєтесь здогадатися про значення нових слів. - за контекстом чи ситуацією - за допомогою інших іншомовних слів чи рідної мови - за допомогою словотворчих елементів -іншими способами		
10. Ви користуєтесь англо-українським словником		
11. Ви користуєтесь одномовним тлумачним словником		
12. Перед читання тексту ви аналізуєте його		

заголовок, структуру, ілюстрації, намагаєтесь зрозуміти, про що піде мова у тексті		
13. Під час читання ви відмічаєте олівцем ключові слова чи важливі думки		
14. Під час читання ви робите помітки на полях		
15. Після читання тексту ви повільно узагальнюєте його зміст		
16. Ви не зважаєте на передтекстові завдання		
17. Ви виконуєте вправи та завдання (після тексту).		
18. Ви читаєте завжди у одному темпі.		

3. Індивідуальна тактика читання. Зміст навчання читання.

Оволодіння індивідуальною тактикою читання передбачає формування різних умінь та оволодіння знаннями:

- оперативна пам'ять та механізми читанняна достатньому рівні розвитку;

- знання про види читання та оволодіння прийомами, які допомагають засвоїти їх та користуватися ними;

- знання про різні типи текстів та навички знаходження та розшифровки їх сигналів-ознак;

- уміння прогнозувати на рівні слова, фрази, тексту;

- Володіння граматикою читання.

4. Види та цілі читання.

Ми читаємо тексти з різними цілями у залежності від типу тексту. Внесіть у наступну таблицю відсутню інформацію:

Що ми читаємо	З якою метою? (щоб щось вивчити, дізнатись, отримати інформацію, розважитися)	Як ми читаємо? (швидко, поверхово, (не)уважно, повільно, вчитуючись у кожне слово, вибірково, у пошуку конкретної інформації
детективи газети Журнали література зі спеціальності романи вірші підручники рекламні проспекти рецепти оголошення		

Порада 3. *Доповніть таблицю. Визначте три види читання*

Охарактеризуйте наступні види читання, користуючись таблицею, заповненою вами:

Ознайомлювальне (Scimming): ми читаємо швидко....

Пошукове: (Scanning) Ми читаємо вибірково...

Вивчаюче (Search Learning): Ми читаємо повільно...

Чи володієте ви цими видами читання на рідній мові? Чи передбачають підручники формування цих умінь?

Нижче наведені приклади різних текстів на англійській мові. Спробуйте, не читаючи тексти, здогадатися, про які типи текстів іде мова.

Текст1.

Ingredients

· 1 cup vegetable oil

· 3/4 cup white sugar

· 1/2 cup red wine vinegar

· 3 teaspoons soy sauce

· 1 cup chopped walnuts

· 1 (3 ounce) package ramen noodles

· 4 tablespoons butter

· 1 head romaine lettuce- rinsed, dried and chopped

· 1 head fresh broccoli, chopped

· 1 bunch green onions, chopped

Directions

1.Whisk together the oil, sugar, vinegar and soy sauce. Make at least a day ahead and refrigerate.

2.Melt butter in a frying pan over medium heat. Add crushed noodles and walnuts; toast until warm.

3.In a salad bowl, combine the Romaine, broccoli, and green onions. Add the dressing, toss and sprinkle with ramen and walnut mixture [5].

Текст 2.

iPhone 4S Tips and Tricks

With these simple tips and tricks, you'll learn all the things your intelligent assistant, your remarkable camera, and your amazing iPhone 4S can do.

See how to use Siri.

Press and hold the Home button, then tap "i." You'll see a detailed list of all the ways Siri can help you get things done [1].

Текст 3

STARLINE TOURS is the oldest and largest sightseeing tour company in Los Angeles, California, offering Hollywood Tours, Los Angeles Tours and celebrity tours of homes. Having pioneered the famous Movie Stars Homes Tour in 1935 - makes this **Starline Tours' 75ᵗʰ anniversary**.

Starline offers a full range of sightseeing tours, with Hollywood Tours and Los Angeles Tours including the Grand City Tour of L.A. and theHop-on, Hop-off Double Decker City Tour from Downtown L.A. City to the beaches of Santa Monica and tours to major attractions includingUniversal Studios, Disneyland, J.Paul Getty Center, Knott's Berry Farm, Sea World, and many others! [4].

Текст 4

Two foreign aid workers kidnapped in Somalia three months ago have been freed in a rare US military raid there.

US officials have confirmed that elite US Navy Seals were dropped into Somalia to carry out the overnight operation which resulted in a shoot-out.

The two hostages were freed uninjured, although a number of their captors are said to have been killed. No casualties have been reported among US forces [2].

Подумайте та скажіть, що допомогло вам визначити, що текст 1 – кулінарний рецепт, текст 2 – технічна характеристика, текст 3- реклама туристичного маршруту, текст 4- новини політики, стаття.

4. Формування механізму вірогідного прогнозування

Читання будь-якого тексту супроводжується процесом прогнозування його змісту та перевіркою прогнозів. Цей процес може бути неусвідомленим, але його вожливість від цього не зменшується. Часто невірні прогнози призводять до неправильного розуміння тексту. Тому необхідно навчатися прогнозувати зміст тексту.

За якими елементами або „сигналами" ви змогли ідентифікувати тип чотирьох текстів?

- рисунки, креслення, схеми;

- шрифт (жирний, курсив);

- вказівка цін;

- номери, цифри;

- заголовки, підзаголовки, назви;

- форма сторінки (колонка, ціла сторінка);

- зовнішня структура тексту.

Тепер ви можете зробити висновки, які елементи тексту можна використовувати при ознайомлювальному та пошуковому читанні з метою прогнозування змісту тексту.

Як бачите, важливим сигналом для прогнозування тексту та його розуміння є його звголовок. Він завжди виражає тему, а іноді і основну ідею тексту.

Порада 4. *Необхідно оволодіти мистецтвом дешифровки заголовків тексту. Візьміть газету та, читаючи заголовки статей, спрбуйте здогадатись, про що йде мова. Починати можна на рідній мові, а потім перейти до іноземнії.*

Прочитайте наступні заголовки та знайдіть відповідність з реченнями, у яких сформульована тема тексту:

1. **Fry food in olive oil' heart tip**
2. **Native dog breeds risk extinction**
3. **Obama calls for end to inequality**
4. Ohio-born student missing in Syria; marks 2nd American this month

A. US President Barack Obama calls for economic fairness as he sets the tone for his re-election bid in his third State of the Union speech.

B. One of Britain's oldest native dog breeds - the English setter - is at risk of extinction, says the UK Kennel Club.

C. Eating fried food is not bad for the heart, as long as you use olive or sunflower oil to make it, experts suspect.

D. The mother of an Ohio-born man is "hanging on by a thread" after her son disappeared earlier this month in violence-wracked Syria, according to family members [2, 6].

Порада 5. *Для того, щоб навчитися прогнозувати зміст тексту, слід виконувати вправи типу: знайти відповідності між текстами та ілюстраціями, скласти план до тексту, придумати заголовок до тексту та його частин, придумати початок та кінець тексту, скласти текст із окремих частин.*

Приклад завдання на складання тексту з частин:

Розташуйте речення у хронологічній послідовності, щоб отримати оповідання:

Many years ago, in England, there was a castle called Camelot.

The black knight then said, "The question is, "What do women want most?"

One day sir Lancelot went out riding on his horse from Camelot.

If you can answer this question I will not kill you. But you must promise to return soon.

Sir Lancelot was not very smart so he forgot to take his sward.

But I am a playful fellow. So I will give you a question.

Suddenly on the narrow path, the Black Knight appeared.

He said, "You have no sward. I could easily kill you...

The Black Knight was sir Lancelot's enemy.

Sir Lancelot said, "OK, I promise."

Прогнози слід вчитися робити також на рівні речення та слова. Це допоможе розширити поле читання. Збільшити швидкість читання та швидше зрозуміти текст.

Порада 6*.Прогнозуванню слова та фрази сприяють різні ігри та вправи типу: угадайте слово за початковими чи кінцевими буквами, закінчіть чи почніть фразу, поєднайте дві фрази в одну і т.ін.*

Наприклад, продовжіть наступні речення*:*

Steve is neither tall, nor...

Adam is as fat as...

Becauseof the traffic jam John...

5. Навчання ознайомлювального читання.

Цей вид читання ми застосовуєм, коли хочемо отримати перше враження від тексту, визначити його тип, тему та прийняти рішення, чи варто його читати

Порада 6. „Пробіжіть" очима наступний текст та визначіть його тему.

The mother of an <u>Ohio-born man</u> is "hanging on by a thread" after her <u>son disappeared</u> earlier this month in violence-wracked Syria, according to family members.

Obada Mzaik, a dual <u>American and Syrian citizen,</u> went missing on January 3 after he <u>traveled with his brother on a flight from Detroit to Damascus,</u> his uncle, Dr. Firas Nashef, told CNN.

Mzaik was studying civil engineering at a private university <u>in the Syrian capital</u> and had planned to pursue <u>a master's degree in the United States,</u> his uncle said.

The 21-year-old student was born in Columbus, Ohio, but moved with his family back to Syria when he was child. He had enrolled in a seasonal program at a <u>Michigan community college [3].</u>

Про що йдеться в тексті?

А) про подорож сірійських студентів;

В) про плани сірійського громадянина стосовно навчання у США

С) про щезнення американо-сірійського громадянина.

Що допомогло вам правильно визначити тему тексту? Які слова були вирішальними? Ви змогли зрозумітиїх без словника? Чому?

Для тренування ознайомлювального читання слід читати багато коротких текстів на швидкість (поступово збільшуючи її) і визначати їх тему. Ви дуже швидко зрозумієте, що єдність теми забезпечується регулярно повторюваними ключовими словами та займенниками, що їх заміщають.

Дуже важливо не „зациклюватися" на незнайомих словах. Тому

Порада 7. Вишукуйте в тексті знайомі слова. Вони створять психологічні „островки" безпеки та впевненості. Не хапайтесь одразу ж за словник. Читати –це не значить перекладати кожне слово. А тим більше, коли мова йде про навчання ознайомлювального читання.

Для тренування пошукового та ознайомлювального видів читання корисно виконувати вправи на розпізнавання верхньої половини букв.

Узахідноєвропейських мовах саме верхні половинки букв несуть основну інформацію.

6. Навчання пошукового читання.

Коли нам потрібно знайти у тексті потрібну інфориацію, ми читаємо вибірково. Наприклад. Щоб знайти у програмі передач програму „Что? Где? Когда?", будемо шукати у розділах вихідного дня три коротких слова зі знаком запитання.

Порада 8. Використовуйте цей прийом і при читанні текстів іноземною мовою. Спробуйте спочатку припустити, у якому місці тексту може знаходитися потрібна інформація, а потім вишукуйте поглядом ключові слова та сигнали, що стосуються цієї інформації.Керуйтеся при цьому своїм життєвим досвідом, фоновими знаннями та інтуіцією

Порада 9. Накопичуйте самостійно знання про структуру та особливості різних типів текстів. Аналізуйте, свідомо помічайте та запам ятовуйте.

Наприклад, вкладиші-інструкції по застосуванню ліків мають чітку структуру: спочатку склад піків. Область застосування, протипоказання, дозування, зауваження.

Існують багато типів текстів з стандартизованю структурою.

- газетно-публіцистичні (замітка, репортаж, коментар. Редакторська стаття, реклама, анонс, метеосводка);

- літературні (оповідання, новела, байка, роман);

- науково-публіцистичні(стаття, виступ, реферат);

- ділова комерційна переписка (запит, пропозиція, договір, рекламація, нагадування про оплату).

Порада 10. Не забувайте, однак, що типи текстів зі всіма їх особливостями не ідентичні у різних культурах, оскільки вони соціокультурно зумовлені. Наприклад, автобіографія українською мовою пишеться у формі короткого тексту, а при прийомі в інофірмі заповняється коротка таблична форма.

Тактикою пошукового читання можна оволодіти з допомогою спеціальних вправ, розташованих перед текстом для читання.

Приклади дотекстових вправ, які допомагають сформувати навички пошукового читання: Знайдіть у тексті факти про... Підкресліть фрази, у яких йдеться про...Знайдіть у тексті відповіді на запитання... Яка фраза може бути заголовком тексту? Поділіть текст на смислові частини, дайте їм заголовки.

7. Вивчаюче читання.

Для читаннястатті по спеціальності чи художнього твору ми вдаємось до вивчаючого читання. Для читання цього виду важлива психологічна установка та підготовка робочого місця.

Порада 11. Виділіть для читання більше часу і не поспішайте. Цейтнот часу негативно впливає на концентрацію уваги. Підготуйтесь до читання, покладіть поряд фломастери, оівці. Аркуш паперу, словники та іншу довідкову літературу. Створіть „свою" робочу атмосферу (музика, освітлення). Подумайте, з якою метою вам потрібно прочитати текст.

Американські та західноєвропейські методисти пропонують для тренування вивчаючого читання метод SQ3R (Survey-Question-Read-Recite-Review)

Згідно цього методу необхідно:

1. Створити внутрішню установку на читання тексту. Визначте обсяг тексту та мету вашого читання. Якщо текст з підручника, то цілі вказані у

перед- післятекстових завданнях (переказ, отримання інформації для дискусії, характеристика героїв, інсценування і т.п.). Уважно ознайомтесе з „сигналами" тексту та визначте його тип. На цій основі складіть кілька гіпотез стосовно намірів та цілей автора та змісту тексту.

2. Читайте текст. Часто вивчаючому читанню передують перші два види читання). Під час читання концентруйте увагу на ключових чи опорних словах, які дають відповіді на запитання хто? Що? Де? Навіщо?.Це, як правило, імена людей, дати, географічні назви. Тощо. Дуже важливо зосередити увагу на зрозумілій чи знайомій інформації. Незнайомими словами при першому читанні можна знехтувати, а у разі їх важливості, відмітити у тексті для подальшої семантизації. Відмітьте важливі для вас місця у тексті. Можливі способи маркування:

- підкреслювання однією, двома, хвилястою лінією, штрихами;

- підкреслювання одним чи різними кольорами;

- обведення рамочкою, овалом;

- обведення одним чи різними кольорами;

- виділення маркером;

- помітки на полях: ! ? + „галочки", NB!

- скорочення;

- нумерація;

- відкреслювання на полях абзацу чи фрази...

3. Після читання подумки реконструюйте осонвий зміст прочитаного. Приблизно оцініть обсяг зрозумілого вами. Проінтерпретуйте зрозумілий зміст із залученням лінгвосоціокультурних знань та коментарів. Поверніться до незрозумілих слів та фрагментів, спробуйте самостійно семантизувати їх.

У разі необхідності перекладіть слова зі словником. Якщо текст навчальний, виконайте передтекстові завдання, якщо ви їх ще не зробили.

4. Поверніться ще раз подумки до змісту тексту. Оцініть ступінь його розуміння та проникнення у задум автора, у зміст тексту. Прийміть рішення стосовно повторного читання тексту.

5. Прочитайте текст ще раз, виконайте післятекстові завдання.

8. Формування соціокультурної компетенції у процесі читання

Розуміння всіх слів тексту не означає розуміння тексту як цілого, якщо не зважати на соціокультурну інформацію, присутню в тексті. Вона може бути вираження експліцитно (в словах, словосполученнях та імпліцитно (у вигляді асоціацій, образів та уявлень що виникають у процесі читання)

На мовному рівні СКІ може бути виражена:

1) денотативною/безеквівалентною лексикою: banjo, skunk, pub, canoe, moccasins;

2) конотативною/ фоновою лексикою: white collars, blue collars, melting pot, potluck, Big Apple.

3) фразеологічними єдностями та ідіомами: to look a million dollars, another day, another dollar, to play by ear, to hit the roof, to hit the road< "We are not in Cansas any more";

4) ономастичною лексикою (власними назвами): антропонімами: A. Linkoln, M. Jackson; топонімами: Washington D.C., Columbia University; хрононімами: the fourth of July, the Great Depression, September 11, 2001;

топонимами; Washington, D.C., Boswash, Columbia University; «хрононімами» : the Fourth of July, the Great Depression, Boston Tea Party, September 11, 2001;

5) скороченнями та абревіатурами: L.A., *ads, C of E (Chirch of England)*

6) **американізмами:** *apartment, store, candy, Mom, K-mart*;

7) **афоризмами** *та* **аллюзіями:** *Star-Spangled Banner, Yankee Doodle, Free at last; In God we trust; United we stand, divided we fall*;

8) **мовленнєвими кліше:** *How'dy! How come? All hail!*

9) **графонами**, *або перекрученими* **словами:** *gotta, gimme, Chrissake, nope, belongsa, fella;*

10) *грамматичними структурами, властивими американському варіанту англійської мови.*

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THE DEVELOPMENT OF STUDENTS' CRITICAL THINKING AND SL SPEAKING SKILLS THROUGH SONGS

Alla Lisnychenko

Speaking plays an essential role in second language learning. Only well-developed communicative skills can help students express themselves and be successful in society.

At the same time, good analytical, critical thinking skills of any specialists are in great demand nowadays. But we have to admit that most students nowadays lack problem-solving skills and, as a result of it, they are not ready to face the challenges of the current time.

The solution to these problems requires using effective and engaging methods. We assume that using songs at English lessons could meet the highlighted requirements and develop students' speaking and critical thinking skills. Song-based activities can bring the structural, pragmatic, prosodic and communicative aspects of language together in language classrooms. Thoroughly selected lyrics of songs can provide the ideas, issues to discuss and, thus develop speaking and critical thinking skills of school students.

This study is *aimed:*
- to reveal the nature of speaking and critical thinking;
- to choose the appropriate songs for students;
- to create activities suitable to develop students' critical thinking and speaking skills.

The research questions in the present study are the following:

1. How can a song-based method prompt the development of students' speaking skills at English lessons?

2. What sequence of activities can develop students' critical thinking skills?

THEORETICAL BACKGROUND

1.1. The Concept of Foreign Language Speaking

The mastery of speaking skills in English is a priority for many second or foreign language learners [13, p. 15]. Learners consequently often evaluate their success in language learning as well as the effectiveness of their English course based on of how well they feel they have improved in their spoken language proficiency

While speaking we can express our ideas, thoughts, opinions and feelings. Developing learners' SL speaking skills is considered to play a crucial role in preparing them for SL communication.

Researchers define communication in different ways.

According to Brown [3] Burns and Joyce [4] speaking is "an interactive process of making meaning that includes producing, receiving, and processing information".

Communication is also described as "the process of transmitting and receiving ideas, information and messages" [3]. It is used "to persuade; to influence relationships; to inform; and to share, discover and uncover information" [3]..

Brown [3] singled out five types of speaking: *imitative, intensive, responsive, interactive and extensive.* According to the researcher, *imitative* speaking is "the learners' ability to imitate or repeat the others' words, phrases or sentences" [3]. This type of repetition involves grammar and lexis which are useful to interact in a conversation or to convey the meaning.

Intensive speaking is "the product of short discourses where the learners have to complete the tasks like reading aloud and completing sentences and dialogues" [3].

Responsive speaking involves "two persons or two groups in short conversations, small talk and simple requests to make them authentic" [3].

Interactive speaking involves "transactional language and interpersonal language. Transactional language is meant for exchanging information whereas interpersonal language for social relationships" [3].

Extensive speaking is "more deliberative and formal for extensive tasks and it involves speeches, oral presentations and storytelling" [3].

Richards [17, p. 18] admits that he uses the three-part version of Brown and Yule's framework: *talk as interaction*, *talk as transaction*, *talk as performance.*

The researcher explains that "talk as *interaction* refers to "conversation" and describes interaction which serves a primarily social function: when people meet, they exchange greetings, engage in small talk and chit chat, recount recent experiences and so on because they wish to be friendly and to establish a comfortable zone of interaction with others" [18].

T*alk as transaction*:   refers to "situations where the focus is on what is said or done. The message is the central focus here and making oneself understood clearly and accurately, rather than the participants and how they interact socially with each other" [18].

Examples of these kinds of talk are the following:

- classroom group discussions and problem-solving activities. A class activity during which students design a poster;
- discussing sightseeing plans with a hotel clerk or tour guide
- making a telephone call to obtain flight information;

- asking someone for directions on the street. Buying something in a shop:

- ordering food from a menu in a restaurant [18].

*Talk as performance r*efers to "the public talk, that is, talk which transmits information before an audience such as morning talks, public announcements, and speeches". Examples of talk as performance are:

- giving a class report about a school trip;

- conducting a class debate;

- giving a speech of welcome;

- making a sales presentation;

- giving a lecture [24].

Talk as interaction, in the opinion of researchers, is perhaps the most difficult skill to teach.

Richards suggests practicing small talk, recounting personal incidents and experiences, and reacting to what others say. For example, to practice reacting to what others say, students can be given a dialog in which listener reactions such as "really", "is that right", "wow", "that's interesting" have been omitted. Students work in pairs to add them to the dialog, practice the dialog with the reactions, then practice a different dialog, this time adding their own reactions [18].

Real-world transactions can be practiced. They include ranking activities, values clarification activities, brainstorming, and simulations. Group discussion activities can be initiated by having students work in groups to prepare a short list of controversial statements for others to think about. Groups exchange statements and discuss them. For example: "Schools should do away with exams". "Vegetarianism is the only healthy lifestyle". "The Olympic games are a waste of money." Role-play activities are another familiar technique for practicing real world transactions and typically involve the following sequence of activities:

-preparing: reviewing vocabulary, real world knowledge related to the content and context of the role play (e.g. returning a faulty item to a store);

-modeling and eliciting: demonstrating the stages that are typically involved in the transaction, eliciting suggestions for how each stage can be carried out, and teaching the functional language need for each stage;

-practicing and reviewing: students are assigned roles and practice a role-play using cue cards or realia to provide language and other support [18].

Yusuf and Adeoye [25] suggest that teachers should promote communication competence of students through task-based activities, such as group work, task work and information gap activities.

According to the researchers, this could be achieved through the following activities:

- task-completion activities: puzzles, games, map-reading and other kinds of classroom tasks in which the focus will be on the ability to use communication skills to complete a task.

- information gathering activities: student will conduct surveys, interviews and searches in which they will use the communication skill to collect information;

- opinion-sharing activities: activities where students compare values, opinions, beliefs.

- information-transfer activities: these require learners to take information that is presented in one form, and represent it in a different form;

- reasoning gap-activities: these involve deriving some new information from given information through the process of inference and practical reasoning;

- role-plays activities [24].

Mazouzi [12] considers that learners' activities should be designed based on the similarity between fluency and accuracy achievement. Both fluency and accuracy are important elements of communicative approach. Classroom practice can help learners develop their communicative competence. So they should know how the language system works appropriately.

Leong and Ahmadi on the basis of their literature analysis concluded that in speaking activities students might come across some problems: inhibition, lack of topical knowledge, low participation, and mother-tongue use. Pupils are often worried about making mistakes and they can dread criticism [11].

So, teachers when planning speaking activities should be aware of the factors that usually hinder speaking and choose the methods which reduce pupils' level of anxiety and prompt them to participate actively in the activities.

The above analyzed research findings highlight that speaking is a significant means of communication, an interactive process of making meaning that includes producing, receiving, and processing information. It is subdivided into talk as interaction, talk as transaction, talk as performance. Talk as interaction and talk as transaction have the features of dialogue speaking, whereas talk as performance has monologue features. The researchers worked out a number of activities developing these types of speaking, which should be sequenced logically from the easiest to more challenging activities for students from the point of their speaking engagement. Speaking is considered to be one of the most difficult language activities for students and, thus, requires thorough lesson planning and methods of speaking skills' development selection.

1.2. The Concept of Critical Thinking and Its Implementation in Teaching Foreign Languages

The analysis of the recent studies on the development of critical thinking and SL speaking skills indicates that the researchers trace interrelation and interdependence of learners' critical thinking and SL speaking skills [16]. The researchers support Vygotsky (1962), who noted the interdependence of thought and speech and highlighted that thinking motivates speaking and vice versa.

At the same time, scholars admit that not only speaking abilities are connected with critical thinking, other language skills are also related to thinking. In fact, the hidden basis of all cognitive activities is thinking.

Ramezani and Ezzarati on the basis of their study found out that students who demonstrate good critical thinking skills are *"*more successful in their speaking performances; and *s*tudents who are not critical thinkers perform poorly on their speaking ability" [16].

Developing secondary school learners' thinking skills requires teachers' understanding the nature of critical thinking phenomenon. According to researchers, critical thinking is the ability to analyze and evaluate information. Critical thinking is also regarded as intellectually engaged, skillful, and responsible thinking that facilitates good judgment because it requires the application of assumptions, knowledge and competence and the ability to challenge one's own thinking [16]. Unlike other forms of thinking, critical thinking requires the use of self-correction and monitoring to judge the reasonableness of thinking as well as reflexivity. When using critical thinking, individuals pause and reflect on the quality of that thinking. A critical thinker is not only evaluating, analyzing and interpreting the information, he or she is also analyzing inferences and assumptions made regarding that information. Critical

thinkers use these skills appropriately and usually without prompting. They are generally predisposed to think critically, to evaluate the outcome of their thought processes. Critical thinkers raise vital questions and problems, formulate them clearly, gather and assess relevant information, use abstracts ideas, think open-mindedly, and communicate effectively with others. Therefore, to think critically, there must be a certain amount of self-awareness and other characteristics present to enable a person to explain the analysis and interpretation and to evaluate any inferences made [25]

The researchers [15, p. 25] are sure that the recognition of the importance of the development learners' critical thinking skills and application of critical thinking strategies in the classroom will facilitate the development of learners' speaking skills. "Thinking is a natural process, but if it is not developed, it is often biased, distorted and partial. So, the necessity arises to use purposely some strategies to develop learners' thinking skills, such as analysis, evaluation" [18].

Usuf and Adeoye suggest using a five-step model to develop students' critical thinking: "determine learning objectives; questioning techniques, allow practice, review refine and improve teaching, provide feedback" [25].

As a guide for teachers to design lessons in such a way so that it could help learners to think critically Bloom's taxonomy is used. The taxonomy designed by B. Bloom and his colleagues provides a way to describe levels of thinking. The taxonomy is essentially a hierarchy, with knowledge as the first level and evaluation as the sixth level. Here are six levels of *Bloom's taxonomy*:

- *knowledge* – recalling information (e.g. answering comprehension questions from a reading)

- *comprehension* – interpreting information (e.g. discussing why a character behaved in a particular way)

- *application* – using knowledge gained to solve problems (e.g. applying information from one situation to a different situation in a debate activity)

- *analysis* – breaking down concepts or ideas to understand the relationship of the parts to the whole (e.g. analyzing prefixes to see how word meanings change)

- *synthesis* – putting together something original from learned information (e.g. writing an essay; making an oral presentation)

- *evaluation* – judging something against specific criteria (e.g. peer editing using a checklist or rubric) [2].

Bloom's Taxonomy has had tremendous influence in assisting teachers to design instructional activities that cover the six levels of the hierarchy.

The educational objectives are structured in a hierarchical order. At the lowest level students are required to know, memorize, repeat and list information. At the higher levels, students are required to judge, criticize, resolve, invent, and make recommendations. Each of the levels builds in complexity from the previous level. Verbs are used to involve students in thinking differently at each level. Verbs are identified below to clarify this point in understanding the function of the hierarchical way of thinking involving students in this process [22]:

Level I: Knowledge (knowing isolated information): Know, recall, repeat, record, define, locate, memorize, restate, identify.

Level II: Comprehension (understanding/making connections): Discuss, describe, explain, match, find, reword, review, translate, express, report.

Level III: Application (using the knowledge in a variety of ways): Display, simulate, apply, demonstrate, practice, operate, compute, present.

Level IV: Analysis (comparing and contrasting information): Analyze, compare, contrast, inquire, investigate, classify, organize, examine.

Level V: Synthesis (developing new information): Compose, invent, develop, construct, create, hypothesize, predict, speculate, role-play, generalize.

Level VI: Evaluation (expressing personal values): Judge, evaluate, advise, conclude, consider, determine, recommend [22].

When the teacher uses these verbs in the structure of a question regarding the content area it automatically involves the student thinking at that level in which the verb word appears.

Anderson and Krathwohl have revised Bloom's Taxonomy - an ordering of cognitive skills. The major differences lie in the more useful and comprehensive additions of how the taxonomy intersects and acts upon different types and levels of knowledge -- factual, conceptual, procedural and metacognitive [1].

Anderson and Krathwohl [1] suggested developing thinking skills from lower order to higher order in such sequence:

1. Remembering
2. Understanding
3. Applying
4. Analyzing
5. Evaluating
6. Creating.

In our study we will use the revised Bloom' taxonomy developed by Anderson and Krathwohl .

The analysis of research on critical thinking concept and its use in Pedagogy indicates that critical thinking is the ability to analyze and evaluate information; it is intellectually engaged, skillful, and responsible thinking which requires the

application of assumptions, knowledge and competence and the ability to challenge one's own thinking. Practice shows that critical thinkers are open-minded and communicate effectively with others. The development of this skill among students is of vital importance. The application of Bloom's and Anderson's taxonomies can help teachers to design the lessons suitable for gradual development learners' critical thinking skills.

1.3. Using Songs for Teaching Foreign Languages

The results of Hindeme and Egounleti's [8] study revealed that there is a strong connection between listening and speaking skills and songs. According to their research, 74.11% of the respondent students think that songs are very useful for developing their listening abilities needed to communicate in English language. 48.60% of the students consider songs to be a very useful tool likely to help them develop speaking abilities whereas 46.87% find them useful. Moreover, 86.35% of these teachers consider that songs serve as a powerful tool in helping EFL learners acquire speaking skills necessary to communicate. The above described results of the study demonstrate the importance of song usage for developing speaking skills [8].

Songs provide excellent contextualized models which learners can use to imitate fluent speech. The imitated expressions and lines from songs can be implemented directly into real conversations [5, 7, 9].

Using songs in SL classrooms has some other advantages.

For example, Eken [6] states that there are *affective, cognitive, and linguistic* reasons as to why teachers and researchers find using songs valuable:

1) as for affective reasons, Eken argues that the practical application of Krashen's affective filter hypothesis is that teachers must provide a positive

atmosphere conducive to language learning. Songs are the method for achieving a weak affective filter and promoting language learning;

2) as for cognitive reasons, songs present opportunities for developing automaticity which is the main cognitive reason for using songs in the language classroom;

3) as for linguistic reasons, we may say that songs offer a good variety of language samples and prepare the students for genuine language they will face [6].

Komur, Sarac, Şeker support Krashen's theory and state that music can develop human senses with retrieving knowledge and reducing stress. Hence, motivation and interest in language can be increased [10].

Songs provide excellent contextualized models from which to imitate fluent speech. The imitated expressions and lines from songs can be implemented directly into real conversations. They are good examples of expressions that can immediately be extracted and used in daily language.

Cifuentes singles out some other benefits of songs for using in SL classrooms. First, children or adolescents like songs and music and have strong personal preferences about what they like. Second, songs often include a lot of repetition that helps them to make language memorable. Third, songs contain chunks of language that students can remember and use. Fourth, there are many songs that are about issues of interest to this age group. Fifth, songs are sung at a reasonably fast speed; they contain natural phonological features like linking and weak forms that students learn to recognize and become comfortable with. Lastly, music can stimulate strong feelings that can be channeled to enrich the language learning experience [5]

Eken [6] puts forward the following reasons for using songs in the English language classroom:

- to present a topic, a language point, lexis, etc.

- to practice a language point, lexis, etc.

 - to focus on common learner errors in a more indirect way

 - to encourage extensive and intensive listening

- to stimulate discussions of attitudes and feelings

 - to encourage creativity and use of imagination

- to provide a relaxed classroom atmosphere

- to bring variety and fun to teaching and learning [6].

On the basis of the above described analysis we can conclude that a song based method has a number of advantages that make it valuable to learn a foreign language. Researchers point out affective, cognitive, and linguistic reasons for that. For our study the assumptions of the researchers, that the use of songs at the English lessons can facilitate the development of speaking skills and enhance students' critical thinking, are of great importance. Music reduces the level of stress, diminishes the fear of making mistakes and, thus, provides the opportunity to develop speaking skills effectively. Besides, it offers a good variety of language samples and prepares the students for genuine language. Problems raised in songs' lyrics can stimulate learners to discuss different ideas, express different opinions, and share their thoughts and beliefs.

METHODOLOGY

2.1. A Framework for a Song-Based Lesson

Researchers analyze the appropriate ways of using songs in the classroom.

Simpson [21] considers the process of selecting a song one of the most difficult aspects of using music in a lesson. He suggests taking into consideration

the following: 1) examine what the teacher wants your class to learn in the classroom (vocabulary, grammar, pronunciation, or a particular topic); 2) think about the language level of the class; 3) the age of the learners; 4) the kind of access to the song.

Setyaningsih admits that songs can be used in many different ways: as warmness at the beginning of the lesson, as a transition from one activity to the next, to introduce new language, to practice language, to revise language, to change mood, to get everyone's attention, to channel high levels of energy, or to integrate with storytelling, games or topic work [20].

The researcher singles out such stages of using songs.

1. Set the context (buildup the environment by explaining the purpose, background information)

2. Pre-teach any necessary vocabulary using visual aids, actions; realia, etc.

3. Play on cassette or sing to allow children to listen, show understanding, familiarize themselves with the rhythm, tune, etc. Teachers should not bother too much if they are not good at singing. It is not a singing lesson; singing is a means to transfer the knowledge only.

4. Do further listening activities, like matching, coloring, filling in gaps.

5. Work on pronunciation awareness in songs provides a good model.

6. Invite children to listen, repeat, and practice by joining in and learning to sing. Encourage children to use actions, mime, drama, gestures, etc. They will help children memorizing words and their meanings [19].

Peachey describes the following framework for a lesson based on a song:

1. Pre listening stage

2. While listening stage

3. Post listening stage

On the first stage students do the following:

- Students brainstorm kinds of songs

- Students describe one of their favourite songs and what they like about it

- Students predict some words or expressions that might be in a song.

Second stage of the framework encompasses:

- Students listen and decide if the song is happy or sad

- Students listen again and order the lines or verses of the song

- Students listen again to check their answers or read a summary of the song with errors and correct them.

Post listening stage includes:

- Focus on content

- Discuss what they liked / didn't like about the song

- Decide whether they would buy it / who they would buy it for

- Write a review of the song for a newspaper or website

- Write another verse for the song

When pupils focus on the form, they:

- look at the lyrics from the song and identify the verb forms

- find new words in the song and find out what they mean

- make notes of common collocations within the song [14].

In planning the framework on the base of using songs we will follow the described above three stage work [14] and create the activities to facilitating speaking and critical thinking skills according to Bloom's taxonomy.

2.2 *Song-Based Activities Aimed at Secondary School Learners'* *Critical* **Thinking and Speaking Skills' Development**

SONG 1: N'OUBLIEZ JAMAIS (Joe Cocker)

Objectives: to develop pupils' critical thinking and speaking skills on the base of the song

PRE-LISTENING STAGE

Lead-in:

What might this song be about?

*Task1 (**aim**: to familiarize pupils with the new words)*

Mode of interaction: S, S

Time: 4 min

Instruction: In this task you will see the words from the song "N'oubliez Jamais". To make sure that you know them all match the English words on the left to the corresponding Ukrainian translations on the right. Work individually. You have got 4 minutes.

1) brand new	a) шукати
2) anger	в) пристрасть
3) regret	c) зцілення
4) a rebel	d) жаль
5) to disobey	e) абсолютно новий
6) destiny	f) переслідувати
7) passion	g) не підкорятися
8) to haunt	h) доля
9) to search	i) злість
10) cure (n)	j) бунтар

WHILE-LISTENING STAGE

Activity 1 (REMEMBERING)

(**aim:** *to help pupils remember the use of auxiliary verbs)*

Mode of interaction: S, S

Time: 4 min

Instruction: Listen to verse 1 of the song and choose the right variant in brackets.

Verse 1:

"Papa, why __ play all the same old songs (you/do you/are you)?

What __ say with the melody (you/do you/have you)?"

"Cause down in the street something __ going on (is/are/has/have),

There __ a brand new beat and a brand new song (is/was/has/do).

"In my life there __ so much anger (does/was/were),

Still I __ no regret (is/am/do/have).

Just like you I __ such a rebel (is/was/were/has),

So, dance your own dance and never forget."

Activity 2 (REMEMBERING)

(**aim**: *to check whether pupils' remembered the song details)*

Mode of interaction: S, S

Time: 4 min

Instruction: *Choose the answers to the following questions about the song*:

  1.   How many people are talking in the song?

   a)   two; b) three; c) four; d) more

  2.   What is the point of the misunderstanding between the parents and the son?

   a)   music; b) dances; c) games; d) generation gap

3.   Which of these statements in your opinion represent(s) the idea of the song best? Prove your choice.

a) parents and children belong to different generations with different ways of life and the older generation should keep it in the mind;

b) parents and children belong to different generations with different ways of life and they both should accept it;

c) it shouldn't be surprising that the music of younger generation is not comprehensible to their children;

d) younger generations never want to accept their parents' way of life;

e) younger generations shouldn't forget the songs of their parents;

f) every generation is unique in its own way, but they all have much more in common than they think.

Activity 3 (UNDERSTANDING)

(aim: to check pupils' understanding of the song text)

Mode of interaction: S,S

Time: 6 min

Instruction: *The French phrase "N'oubliez Jamais" means "Never Forget". The title sounds like the beginning of advice. What continuations might it have? Make 5-6 pieces of advice beginning with*: *Never forget … (something). Never forget … (to do something). Forget about … (something).*

POST LISTENING STAGE

Activity 4 (APPLYING)

(aim: to encourage pupils to apply new vocabulary and ideas expressed in the song in a role-play)

Mode of interaction: S-S, S-S

Time: 10 min

Instruction: Role-play the dialogue between father/mother and son/daughter. While performing this task use Word Box 1 and Word Box 2.

Student A: ask your father/mother what their favorite song used to be when he was young. Express an opinion about your father's favorite song.

Student B: Ask your son/daughter what their favorite song is. Express your opinion about their favorite song.

Word Box 1. Music Preference Description.

Used to be, favourite singer/ band, to go to the concerts, to buy records, to adore, to be mad about smb.

Word Box 2. Attitudes.

(not) to understand one's choice, to hate, to prefer smth. to smth.

Activity 5(ANALYZING)

*(**aim:** to encourage pupils to make a questionnaire and interview their parents about their favourite music bands of the 80's and analyze)*

Mode of interaction: S, S, S

Time: 7 min

Instruction: Brain storm the ideas what special questions you can ask your parents about the 80's. (Possible questions: Who was your favoutite singer /band? How old were you? What kind of music did you like? What kind of dances did you dance to it?). Use these questions to interview your parents about their favorite music bands of the 80's.

Activity 6 (EVALUATING)

(aim: encourage pupils evaluate whether the facts which they will hear are worth keeping in memory)

Mode of interaction: S-Ss

Time: 10 min

Instruction: Read out six facts or events of your present life to your group and let the others guess whether you consider this information worth keeping in your memory or not.

Activity 7 (CREATING)

(aim: encourage students to develop their speaking skills while creating a podcast)

Mode of interaction: S, S

Time: 30 min

Instruction: Create a podcast using the information you've got from your parents about trends of 80's

SONG 2: IF TODAY WAS YOUR LAST DAY (Nickelback)

Objectives: to develop critical thinking and speaking skills on the base of the song

PRE-LISTENING STAGE

Lead-in:

(aim: build pupils' interest)

Mode of interaction: T-Ss

Time: 3 min

Lead-in:

1. The title of the song sounds as an unfinished request of the author to us. Choose the proper continuation of the question: "If today was your last day… :

 a) what would you eat?;

 b) what would you do? ;

 c) where would you go?"

 2. Does this question prompt us to think about means of saving our life or virtues in our life?

Vocabulary:

Instruction: In this task you will see the words which are in the song "If Today Was Your Last Day". To make sure that you know them all match the English words on the left to the corresponding Ukrainian translations on the right.

1)	donate	a) згадувати минуле
2)	dime	b) дарувати, жертвувати
3)	stride	c) повернути (перемотати) назад
4)	reminisce	d) великий крок
5)	rewind	e) зернинка
6)	grain	f) монета в 10 центів

WHILE-LISTENING STAGE

Activity 1 (REMEMBERING)

(aim: *to help pupils know grammar rules of English uncountable nouns and verbs)*

Mode of interaction: S,S

Time: 3 min

Instruction: *Point a mistake in each line of verse 1.*

Verse 1:

My best friend gave me the best advices,

He said each days a gift and not a given right.

Leave no stone unturn, leave your fears behind...

And try take the path less traveled by.

That first step you take are the longest stride.

Activity №2 (REMEMBERING)

   (aim: *develop pupils' listening skills)*

   Mode of interaction: S, S

   Time: 3 min

   Instruction: ***Listen to verse 3 and fill in the gaps with missing words***.

   Verse 3:

Against the grain should be a way of ___,

What's worth the prize is always worth the ___.

Every second counts 'cause there's no ___,

So live like you'll never live it ___.

Don't take the free ride in your own ___...

   Leave old pictures in the past,

Donate every dime you have?

Would you call old friends you never see?

Reminisce of memories,

Would you forgive your enemies?

Would you find that one you're dreaming of?

Swear up and down to God above,

That you finally fall in love...

If today was your last day...

Activity 3 (REMEMBERING)

(aim: *to develop pupils' grammar accuracy)*

Mode of interaction: S,S

Time: 3 min

Instruction: *Fill in the gaps in verse 4 with prepositions: in, of, by, on, for.*

Verse 4:

If today was your last day...

Would you make your mark __ mending a broken heart?

You know it's never too late to shoot __the stars,

Regardless __ who you are...

So do whatever it takes,

'Cause you can't rewind a moment __ this life...

Let nothing stand __ your way,

'Cause the hands __ time are never __ your side...

Listen to verse 4 and check yourself.

Refrain.

POST LISTENING STAGE

Activity 4 (UNDERSTANDING)

(aim: *to check pupils' understanding of the text)*

Mode of interaction: T-Ss

Time: 6 min

Instruction: Report what is the idea of the song? Prove it referring to the text.

Activity 5 (APPLYING)

(aim: *to encourage pupils to apply their knowledge in a role-play)*

Mode of interaction: S-Ss

Time: 7 min

Instruction: The title of the song sounds as an unfinished request of the author to us. Role-play a communicative interaction with your partner, proper continuation of the question: "If today was your last day… :

 a) what would you eat?;

 b) what would you do? ;

 c) where would you go?"

Activity 6 (ANALYZING)

(aim: to encourage pupils to compare the information)

Mode of interaction: S-Ss

Time: 5 min

Instruction: Compare your and your group-mate's vision of last day, tell about differences and similarities in your visions.

Activity 7(EVALUATING)

(aim: *to encourage pupils to compare and evaluate the information)*

Mode of interaction: T-Ss

Time: 5 min

Instruction: Think of the example of novels, poems or songs, in which similar problems were raised. Compare and contrast this story with another you have read.

Activity 8 (CREATING)

(aim: *to encourage pupils to compose a dialogue)*

Mode of interaction: S-Ss

Time: 10 min

Instruction: Compose a dialogue that answers the question: "What would you do if today was your last day on the Earth? What would you take with yourself to Mars?"

CONCLUSION

The discussion of various scientific research and its findings above indicated that teaching speaking is a very important part of foreign language learning. The ability to communicate in a foreign language clearly and efficiently contributes to the learners' success in life. Thus, it is essential that teachers pay great attention to teaching speaking and provide a rich environment with meaningful communication.

Besides, teachers should take into consideration that speaking tasks are the most challenging tasks for foreign language learners and can cause anxiety, fear of making mistakes, fear of speaking in front of others and this can lead to their low speaking activities participation.

Using songs at a SL lesson can create a favorable atmosphere and serve as an affective filter for students' anxiety and, thus, enhance active participation and influence positively their speaking skills' development.

Besides, songs are rich in different chunks, collocations that can be used for speaking activities. Rhythm and line repetitions of songs contribute to better memorization of vocabulary and grammar structures used there. Together with speaking, songs provide learners' listening and pronunciation skills development.

Furthermore, thoroughly selected songs' lyrics can provide ideas for discussions, debates, role-play, dialogues and promote the development of students' critical thinking skills. Keeping to Bloom's taxonomy, revised by Anderson and Krathwohl in planning song-based activities, allows teachers to develop gradually learners' thinking starting from the lower order thinking skills ("remembering") and finishing with the higher order thinking skills ("creating").

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AUTHENTIC MATERIALS IN TEACHING SECONDARY SCHOOL STUDENTS

Олена Мельницька

Nowadays, in the time of globalization, it is vital to know at least one foreign language. One of the most significant reasons for it is communication. People communicate with each other, conveying their thoughts, emotions, and feelings. Most of this is done verbally – with the help of words. Every person, who expresses their ideas, wants all the other people comprehend them properly. When one knows a foreign language, it is not a big deal to get familiar with diverse traditions and cultures.

Due to further advances in technologies, one can enjoy unlimited opportunities for communication once there is access to the Internet. Nevertheless, to take advantage of networking by means of a foreign language one should have a good command of it. Thus, the issue of raising foreign language mastery with all types of learners has been a crucial one with both educationalists and pupils. One can hardly deny that a foreign language teaching / learning process does not always meet the expectations of those acquiring a language. If a language teaching is carried out through drilling exercises and extensive text translation solely, one can hardly expect desired outcomes. Mastering vocabulary and learning grammar rules are not enough to develop the communicative competence.

This paper seeks to emphasise the effectiveness of using authentic materials in teaching English language in secondary school. The Ukrainian Education system is steadily altering these days. One of the key reforms is the New Ukrainian School, which tends to modify the methods of teaching disciplines in

schools. Due to this innovation, students are to develop their critical thinking, freely express their opinions and not to fear to make mistakes. It is crucial to refer to Bloom's Taxonomy in this respect. The main fault of our education is that in many cases only the first two layers of Bloom's Taxonomy are used in schools, which are remembering and understanding. The first one deals with rote learning, with no comprehension of the information. The second one teaches students to explain or retell data, they have learned in their own words and usually most learning is done in this category. The next steps such as Application, Analysis, Evaluation and Creation are very complicated to deal with. A teacher organizing working process in a way that students can develop their skills further and further vividly understands what objectives are to be accomplished. Nevertheless, the main target of the New Ukrainian School is to provide children with effective and relevant knowledge, which they can apply in real life. So, this program aims at going through all the taxonomy levels and providing children with engaging and interesting experience. It means all the school subjects must be taught differently. The teachers of English have the same goal – to teach foreign language, which includes the improvement of linguistic abilities, mastering a foreign language as a means of communication and awareness of the culture of the country of the studied language. All these objectives are possible to achieve with the use of authentic materials.

It is crucial also to define theoretical background, which lies in the further study of teaching English as a second language with the help of authentic materials and discovering ways of improving teaching techniques, which include authentic materials.

The practical value is determined by the fact that authentic materials can be used in the process of teaching English language, starting with the intermediate

level. These materials may help to significantly diversify the process of teaching English, increase the motivation of learners and familiarize them with the culture and traditions of the target language country.

The theoretical foundations of authentic materials usy. The notion of authenticity and its major features.

The usage of authentic materials in learning a target language may refer to an intricate question these days. First, what do authentic materials constitute to? Broadly speaking, these are some objects created by native speakers specifically for their daily use. Nevertheless, over recent years many scholars have proved that it is very useful and efficient to employ these materials into learning of a particular language. Here belong TV shows, radio, news broadcasts, movies, photographs, blogs, etc. Teachers' objective is to insert authentic materials to improve a range of language skills and integrate them as well. The relevant question here is whether authentic materials are really necessary to be intervened into the process of studying. They surely provide students with the chance to observe a model of modern foreign language, which creates the illusion of being part of the daily life of the country. Moreover, with the help of these facilities students can obtain an insight into the real language circulated in natural habitat. Getting closer to native speakers is considered to be one of the most widespread motives to learn a foreign language. Many people have a desire to comprehend them better and take an active part in their lives; it is due to the intrinsic motivation. In such a way, authentic materials employ this motivation very strongly as a flavour of everyday life or exoticism and excitement of the bizarre foreign life. Students do benefit from them, if a teacher selects these materials properly, according to students' needs, level of their knowledge, relevance of a

topic, length and appropriateness. A teacher has to use things which are as up-to-date as possible or which have a timeless quality about them.

Scientists also accentuate on the significance of preserving the authenticity because it allows making students familiar with some language peculiarities. For example, they may come across speech clichés, which are completely new for them. Besides, in many languages there are idioms or phraseological units and it is challenging for students to render their meaning by translating word by word. It requires persistent work with language used in different spheres of life and belonging to different styles. Students will encounter words and constructions that they have probably never seen in books. By using authentic materials, students will hear the true tone and see body language of native speakers when listening. It is much more complicated to listen to records with background noise and try to catch the main idea of the conversation. Moreover, authentic materials can expose students to culture, so not only language will be perceived, but context as well.

Taking into account all the things mentioned above, we drive at the conclusion that authentic materials are indeed a valuable part of teaching a foreign language. They assist to increase students' motivation and develop their cultural competence.

The use of authentic materials in foreign language learning has begun long time ago. Henry Sweet, a famous English philologist, phonetician and grammarian, who specialized in the Germanic languages, was known for regular using authentic materials in his works. In the twentieth century, the role of authenticity was very brightly discussed by many scholars, as the question of Communicative Language Teaching was raised up. It was believed, that authentic materials included many interesting ideas for enhancing communicative abilities of learners. Scholars believe that authenticity relates to the language produced by

native speakers for native speakers in a particular language community [19, p. 42]. However, authenticity may be viewed from diverse perspectives and traced either in everyday real communication, culture, society or in textbooks. It becomes apparent at this very point that authentic materials become a very helpful tool for understanding another nation, especially for learning a language of that very nation. In this case, it is crucial for learners to use authentic materials in learning a second language to become communicatively competent.

From the variety of existing approaches to the understanding of authenticity in the methodology of teaching a foreign language, we will use the traditional interpretation. It says that 'authentic materials' are the materials created by native speakers, but in the future found application in the educational process focused on the communicative approach in teaching a foreign language outside the language environment [6].

Authentic materials emphasize the importance of preserving the authenticity of the genre, which allows students to get acquainted with new units of speech. The advantages of authentic materials as a means of learning are obvious: the language presented in authentic materials acts as a means of real communication, reflects the linguistic reality, the peculiarities of the functioning of the language as a means of communication and the natural environment. A significant fact to be mentioned here is that the information presented through authentic materials in a non-linguistic environment has a high level of credibility. As it is a natural process, it causes more cognitive activity, while educational materials perform a purely educational function and reflect fictitious situations that hardly ever exist outside the classroom, thereby reducing the motivation of students, the reliability of the information provided. Besides, the use of educational materials may

subsequently complicate the transition to understanding the materials taken from "real life".

In accordance with the new target settings, the task of a foreign language teacher is to provide conditions for the introduction of the student's personality to a foreign language culture and prepare a learner for effective participation in communicative acts. Therefore, at a foreign language lesson, a special place should be given to such forms of classes that provide active participation of each student, stimulate oral production and contribute to the formation of interest and desire to learn a foreign language.

A text or material can be called authentic, when it is endowed with certain structural features and represents an authentic discourse. The discursive authentic text is characterized by natural lexical content, naturalness of grammatical forms, situational adequacy of linguistic means, logical integrity and thematic unity [6].

Discursive authentic text has the following characteristics.

a. **Structural authenticity** is associated with the peculiarities of text construction and its logic, the content and formal integrity. The integration of the text is determined by its topicality and the title which adjusts a learner to the perception of a certain kind of data.

b. **Lexical-phraseological authenticity**: a text presented to students is not hefty and its vocabulary impacts those areas of life that may appeal to students: family, leisure, hobbies, travelling, etc. Expressiveness and emotional coloration is provided in the text due to phraseological expressions. They allow students to form skills of authentic speech behaviour.

c. **The authenticity of grammar** is observant through the use of both oral and written speech characteristics of the language grammatical

structures. The acquaintance with grammatical models helps minimize the impact of cross-language and makes it possible to avoid many mistakes in the further mastery of a foreign language. However, grammar of any language and its vocabulary regularly undergo changes and continuously develop.

d. **Functional and cultural authenticity:** the variety of texts provides students with an opportunity to comprehend authenticity and adapt means of expression appropriately to the specific communicative situation. The importance of cultural authenticity is in the close relations with the culture, peculiarities of life, behaviour and mentality of the country in which the language is spoken.

e. **Informative authenticity**: any natural text contains novel information that can arouse reader's interest. Therefore, the content should be formed taking into account the age characteristics, interests of students and evaluate the information in terms of relevance and accessibility for students. Students are provided with appropriate texts which portray the life of foreign students, traditions and customs of the country of the target language, history, etc.

f. **The authenticity of national mentality** implies the desire to reflect ordinary situations happening in daily life of a native speaker and teach non-natives how to properly and adequately react to them. There are certain speech taboos about certain topics, such as religion, income, and personal problems.

g. **Reactive authenticity**: in real communication any text, whether read or heard, will cause a certain reaction. Therefore, when developing a learning

text, it is necessary to give emotional colouring and provide feedback from mental and speech activities.

h. **The authenticity of the decorated text** implies the existence of photographs, videos or audios, which facilitate the comprehension.

i. **Authenticity of educational text tasks**: these tasks stimulate interaction with the text and are based on operations that take place in the process of working with the source of information [1, p. 60-62].

Thus, an authentic text is not only a concept based on originality and authenticity, however it also takes into consideration a great deal of characteristics for a text to be called an authentic discourse and perform a number of pedagogical tasks.

It is already proved that authentic materials are profitable for learners. They help learners to get an image of real language, which is used by native speakers in everyday routine. Moreover, students can improve a range of all linguistic skills and integrate them as well due to the fact that authentic materials are not only texts, but also TV commercials, cartoons, comedy shows, radio ads, songs, photographs, postcard pictures, newspaper articles, sports reports, restaurant menus, street signs, tourist information brochures, maps and greeting cards. Hence, reading and listening comprehension, communicative competence, lexical and stylistic knowledge can be improved owing to authentic materials. Nevertheless, teachers should apply authentic materials very carefully for working with these materials may become a real challenge for learners.

Firstly, they are culturally biased, which makes them too ambiguous for non-native speakers, as additional background knowledge is required. It particularly refers to teaching elementary students, who are unable to use simple language

structures. Yet it happens that advanced students fail to fully recognize implicates in texts.

Secondly, the level of language used in authentic materials may be too complex. Students may encounter unfamiliar words or speech clichés, which are completely new for them. Besides, in many languages there are idioms or phraseological units and it is challenging for learners to render their meaning by translating word by word. It requires persistent work with language used in different spheres of life.

Thirdly, sometimes, authentic recordings of native speakers' conversations possess accents, which are extremely intricate for learners to perceive.

Fourthly, these materials become out-of-date very fast, which makes it problematic for teachers. The procedure of selecting these materials according to the needs and abilities of students is very excruciating. It means teachers should constantly look for new aids in order to provide their learners with efficient information.

Conversely, the merits of using authentic materials in the classroom may far outweigh the previously mentioned flaws. Students can get interested in new knowledge and values, which will boost their intrinsic motivation. As they become aware of the peculiarities of other nation's culture, they are eager to discuss it and share their own opinions or attitude. It happens due to that fact that students realise they can cope with authentic materials, which are originally meant for native speakers.

The very idea of getting foreign things right motivates students of any language level. It is all about achievement of certain personal goals. At the same time there is some room for enhancing listening comprehension and speaking skills. When faced with the realities, such as aphorisms, idioms and other

phraseological units of the studied language, students are able to compare and analyse them, find similarities and differences in their native and foreign languages. In addition, authentic materials are characterized by lively intonation of spoken language, natural emotionality and pauses.

These are characteristic features of natural informal communication, which also intensifies students' interest. However, authentic listening materials should be introduced beginning with intermediate level of a target language, when students already have a sufficient stock of knowledge on the basic linguistic aspects. The usage of authentic texts is more appropriate at this very stage, as pupils perceive a foreign language more as means of obtaining and deepening knowledge in various fields of culture, science and technology.

The diversity of authentic teaching materials

The main purpose of learning a foreign language, laid down in all legal documents regulating the educational process in a foreign language, is to achieve students' foreign language communicative competence in all types of speech activity, that is, the ability and willingness to carry out adequate speech and intercultural interaction with native speakers and representatives of other linguistic cultures. In an artificial language environment, this purpose is incredibly complicated to achieve due to the considerable distance between Ukraine and the English-speaking countries, the lack of constant speech practice and irregular contacts with native speakers.

All this creates an artificial motivation for communication, which is very difficult to maintain throughout the period of learning a foreign language. Thus, the insufficient motivation to speak inevitably leads to a decrease in the quality of learning a foreign language as an academic discipline. Therefore, in the

practice of teaching a foreign language it is extremely important to compensate for the lack of real live communication.

As we have already mentioned before, authentic materials account for diverse educational resources which might be implemented in the classroom. Thus, it is worth having a closer look at authentic texts, videos and audios and their immediate influence on learning process. Developing reading skills is aimed at extracting basic information from readable texts and understanding its content, which are important factors in memorising language material. A positive emotional background leads to enhancing motivation and intensity of intellectual activity of learners. After all, motivation has a significant impact on the efficiency of teaching foreign languages. Nevertheless, choosing relevant texts must remain a priority, taking into account their content, novelty and practical value. The most popular texts, which are perceived with great enthusiasm, are the authentic texts of linguistic and cultural content.

The use of authentic texts

Authentic texts are distinguished by their informative nature. They reflect the real facts of the modern reality of the country of the studied language and convey a typical idea of this country. These text resources frequently inform about the geographical position of the English-speaking countries, their political systems, national holidays, symbols, etc. Thus, while reading authentic texts, students get acquainted with the culture and traditions of the country, moral and spiritual values of foreigners and consequently form a lingual-social-cultural competence.

In today's world, the Internet offers a myriad of online resources, where every teacher is able to find appropriate authentic texts. Online resources contain electronic databases of the most famous newspapers and magazines in English,

such as The Daily Telegraph, The Guardian, Washington Post, Wall Street Journal, USA Today, New York Times and others. Based on these resources, it is feasible to make a selection of analytical texts, in accordance with the age characteristics of students and the level of their knowledge of the English language. The teachers can organize working with authentic texts in many different ways; for instance, 1) reading the title of the text to express assumptions or predictions about a given text; 2) navigating in the compositional structure of the text; 3) locating key words, highlighting the main points; 4) eliciting the lexical implications without dictionaries.

Therefore, firstly, reading authentic texts during foreign language lessons enables pupils to improve their language level, enrich their vocabulary and understand the culture of native speakers. Secondly, these texts contribute to the spiritual and moral development of students and have a positive impact on their personal and emotional state. Finally, the usage of authentic texts increases not only communicative and cognitive motivation, but also forms intercultural competence.

The use of authentic video-materials

Authentic videos are one of the most accessible and effective tools. By 'video materials' we actually mean any material, which can be demonstrated for educational purposes using video equipment. Video recording is used in the process of teaching a foreign language to create dynamic visibility and operational audiovisual support to enhance foreign language speech communication. Appropriate and methodically well-organized usage of video materials assists to create an atmosphere of real language communication, brings more emotionality and enthusiasm to the learners of foreign language.

N. V. Baryshnikov identifies five major tasks that should be purposefully solved when using video in foreign language classes. These are:

a) conscious and well-organised teaching to perceive the incoming information;

b) developing cognitive skills (observation, classification, choice, hypothesis);

c) learning how to analyse and summarize the information;

d) learning to imitate the authentic samples of statements;

e) teaching how to correctly express the ideas inherent in the video, taking into account the socio-cultural norms that take place in a foreign language society;

f) critical estimation of the video content [2, p. 88].

It should be noted that the presentation of educational material with the help of video is characterized by a number of features:

a) the model of the material introduction is characterised by the presence of the plot and composition, which contributes to the "effect of complicity and empathy" and the estimated attitude of students to the characters of the video;

b) information is presented dynamically, which increases the effective aspect of learning and density of interaction in the classroom, contributes to the memorization of information;

c) information supplied with the video has a high degree of credibility, its authenticity creates a high level of confidence in the perceived information [3, pp. 188-189].

In the process of teaching a foreign language, video materials can act in different quality: meaningful support, semantic support, stimulus to speech. The

consistent use of video will contribute to formation of foreign language skills. Of course, working with video materials involves certain stages of activity. U. Komarov suggests five stages of video production: preparation, receptive, analytical, reproductive and productive stages [3, p. 193].

It is obvious that before watching foreign language videos the educational process requires some preparatory work for students and removal of language difficulties in the perception of video. These can be phonetic difficulties (e.g. borrowed or mispronounced words), grammatical (unfamiliar structures), lexical (realities, proper names), spelling, etc.

The most productive exercises required at this stage are questions on the content, filling the gaps in the sentences, the description of the picture, dialogues modifications. In order to facilitate the understanding and focus the listeners' attention on the most important information transmitted by video materials, the exercises should necessarily include a number of settings that organise perception. The examples of exercises at this stage are answering questions, agreement/disagreement with statements, organising sentences in order of their sequence in the video or finishing sentences. For a real effective use of video in the classroom, it is necessary to make sure that the content of the video materials used corresponds to the real level of general and linguistic development of students; situations of the video provide interesting opportunities for the development of language use, speech and social-cultural competence; the context has a certain degree of novelty or surprise; the text of the video is accompanied by a clear instruction aimed at solving a specific and realistic educational problem, understandable to students and justified by the whole logic of the lesson [1, p. 29].

The use of authentic audio-materials

The opportunities of Internet resources for listening skills improvement based on authentic audios when learning a foreign language are unlimited. For example, the BBC World Service provides an opportunity not only to read, but also listen to the news in English on the BBC Website. In addition to radio broadcasting this service has a project BBC Learning English, which is the most popular program that assists students in learning English.

Moreover, there is a large database of interesting free English online podcasts (small audio recordings of radio transmission), contributing to a significant improvement in perception English speech by ear. The leading podcasts are held by native speakers, so there is an opportunity to listen and learn a live language. Podcasts vary from elementary to advanced language levels to please evert listener.

The advantage of the BBC Learning English project is that the pace speech in dialogues is absolutely different, depending on the level of language training. Moreover, there are explanations of new words and expressions done in English. YouTube platform is widely used for the purpose of University education audition. This service along with the BBC Learning English project provides the following services for placement and storage of video information. Users can not only view and listen, but also comment on the videos. However, the availability of access to Internet resources does not guarantee success of foreign language acquisition. Mastering foreign language communicative competence of students with the help of the above mentioned sources is possible only with methodically competent work of a teacher.

In conclusion, it should be noted that the regular use of different types of authentic materials in the process of teaching foreign languages can significantly

improve learning a foreign language. All of these materials have a great potential for solving educational problems, they create an atmosphere of real language communication and are able to ensure the successful perception of a foreign language and boost intrinsic motivation.

THE PRACTICAL IMPLEMENTATION OF AUTHENTIC MATERIALS

The implementation of authentic texts

To demonstrate the practical implementation of the authentic materials use, the set of practical exercises has been developed. The short story 'A Christmas in March' [20] has been used as the basis for the reading comprehension activities.

Activity 1: Before reading, look at the title of the text and make predictions what the story will be about.

Activity 2: Scan the text quickly, highlight the unfamiliar words and identify their meanings. Give examples to prove your answer.

Activity 3: While reading the text, match the words to their synonyms. There is one extra word, you do not need to use.

a) to support	1. an achievement
b) a feat	2. lucky
c) to crash	3. point
d) to peek over	4. to ruin
e) a needle	5. to maintain
f) fortuitous	6. to give a quick glance
	7. unfortunate

Activity 4: Choose the correct answer.

1. The mother is an optimist. What is the meaning of the word?

    a. It is difficult to make her sad

    b. She never cries

c. She tries to be positive all the time

d. She thinks over everything before doing

2. What conclusion can you make about the brother judging by his letter?

a. He will not be home for Christmas.

b. He will be home by March.

c. He is one of the Airmens.

d. Nothing of the above.

3. What word can you use to describe sisters' intentions to keep the tree looking beautifully?

a. catastrophe

b. astonishment

c. struggle

d. working together

4. The girl saved the tree and its decorations, because she…

a. respected Christmas as a holiday

b. needed something to do

c. wanted to preserve them for Clifton

d. was afraid of disappointing her mother

Activity 5: Decide if the sentences are true or false.

1.   The family got a postcard from Alabama before Christmas.

2.   The Christmas tree was going to stay in the house up to spring.

3.   The mother was irritated because of pine needles falling on the floor.

4.   The brother was not satisfied with a tree.

5.   It was just an appropriate time for the brother to come back home.

Activity 6: Work in groups and discuss the following questions:

a. What is the main message of the story?

b. What does the World War II symbolize in the story?

The given authentic text is provided with various pre-, while- and post-reading activities. The initial tasks demand expressing their own opinions and assumptions, before reading the text and scanning for unfamiliar words. In such a way, learners may develop noticing, listening and speaking skills. While- and post-reading activities are more focused on the reading itself, comprehension of the text and surfing for specific information. The input is roughly-tuned, which gives learners an opportunity to guess meanings of the unknown words from the context without consulting a dictionary. Thus, the text assists learners in enriching their vocabulary, develop different skills and understand better the culture of the English-speaking country better. On the basis of the given text, a teacher may develop a plenty of activities.

The implementation of authentic video-materials

To develop students' listening comprehension skills the set of practical activities has been created. To reach this aim, we have chosen the video 'Uproar Over School Lunches' [21] as the foundation.

Activity 1: Before listening, get familiar with the words you may not know.

a) Obesity – a condition in which someone is too fat in a way that is dangerous for their health.

b) Nutritious – kind of foods, which provides the substances that people need in order to be healthy.

c) Plop – to drop something carelessly onto a surface.

d) To cut down on smth. – to start doing less of something, especially because it is bad for your health.

Activity 2: Work in pairs and try to guess what 'powerbeans' and 'X-ray vision carrots' are.

Activity 3: Watch the video without sound for the first time. Try to make assumptions about its content.

Activity 4. Listen attentively to the video and see whether your predictions have been true or not. While listening, complete the sentences below.

1. American government protests against child's _____, claiming to lessen high-calorie products and eat more fruit and vegetables.

2. The amount of calories is the same, but the food provided for children is more _____.

3. Children just _____ healthy food into dustbins, as they do not want to eat them.

4. It is necessary to invent different names for food like 'X-ray vision carrots' and encourage children eating, so as the plate waste will be _____ .

Activity 5: Arrange the given words into two lists.

Tomatoes, nuts, ice-cream, pizza, carrots, cookies, apples, potato chips, meat, hamburger, coca-cola, onions, sugar, fish.

Healthy food	Unhealthy food

Activity 6: Work in two teams. The first team is FOR the providing pupils in schools with healthy food and the second is AGAINST it. You have seven minutes to brainstorm your arguments on the pieces of paper.

Activity 7: DEBATE IT. The first group has a word now and gets two minutes to present their first argument to the audience. The second group then

gets two minutes to present the opposite argument. Both sides make a summary. The procedure goes until the last argument is voiced. The debate then is over and we will sum everything up.

With the help of the video-material 'Uproar Over School Lunches', which is taken from ABC News, a teacher may present many activities on the topic 'Food'. The crucial merits of authentic videos are their accessibility and relevance. Learners are given an opportunity to make the assumptions about the events happening in the video, as they watch it without sound for the first time. Such technique helps draw students' attention to the video and make them interested in listening process. The audio-visual support creates the atmosphere of real language communication and help students better comprehend the culture of native speakers. Students may improve cognitive skills as they observe and analyse what they have heard. The discussion in groups aids also to summarize the given information and critically evaluate the content of the video. The process of working with the video-material is organized according to the listening stages. The video corresponds to the intermediate level of students of secondary school and as every authentic material contains some novelty. The situation of the video provides students with opportunities for the improvement of their language, speech and social-cultural competence. It is directed at solving a problem, which is comprehensible for learners and is justified by the whole logic of the lesson.

The implementation of authentic audio-materials

With the purpose of displaying the practical implementation of using authentic audios, we have analysed the podcast 'Life vs films'. As a result, the activities for boosting listening comprehension have been developed [22].

Activity 1: Look at the picture. What can you see here? Have you ever watched these movies? Do you like watching films? How often do you watch them? [23]

Activity 2: You are going to listen to the conversation of two people. Before starting, get familiar with some tricky words.

1. Scenario – a written description of what happens in a film.
2. Bugbear – something that keeps annoying or worrying you.
3. Seat belt – a strong belt in a car, that you put around yourself to hold in a seat.
4. Drama – a play for the theatre or a very emotional genre film.
5. However – is used to express contrast between sentences.
6. Ridiculous – silly or unreasonable, deserved to be laughed at.

Activity 3. Work in pairs and discuss the question 'When you watch a film, do you believe in all the events happening or is it simulated?'

Activity 4: Listen to the audio and think if you agree with the speakers or not. Prove your ideas.

Activity 5: Listen to the audio again and choose the speaker (a man or a woman) for each phrase.

1. The events happening in the film differ from real life. _____

2. It takes much time to decide what dishes to order in a restaurant. _____

3. It is my own bugbear! _____

4. It is silly people do not wear seat belts. _____

5. I cannot understand how the driver does not look at the road. _____

6. They have to put something into the suitcases to make it look heavy._____

Activity 6: Read the statements below and decide which of them are true.

1. The scenes in a restaurant do not look like real.
2. In films, people always take time to look through a menu.
3. It is not difficult to find a parking spot in real life.
4. In films, people usually do not notice following cars.
5. People always lock car doors in films.
6. In real life, the driver is not supposed to look at the road.
7. People always use real coffee in films.

Activity 7: Work in groups and brainstorm ideas to improve the things the speakers have mentioned.

Activity 8. In the recording, the word 'however' was used. We use it to show the contrast between two sentences. We may also use 'although' to show the contrast between two parts of a sentence. Complete the following sentences with 'however' and 'although'.

1. I cried at the end of the movie, _____ it was supposed to be a comedy.
2. _____ the film was interesting, I did not like the main character.
3. All the actors played very well. _____, it did not made me excited.
4. The scriptwriter made a gripping job, _____the music was inappropriate.
5. The director got a prize for his last movie. _____, it was not his best one.

Activity 9: Work in pairs. Discuss the last movie you watched: its name, genre. Did you like it?

Activity 10: Read the film review below, written by a 13-year-old Marta from Mexico [24].

Activity 11: Write several sentences about the film you have discussed with your partner in **Activity 9** (The movie is called 'Home alone, etc.).

Activity12: Write a film review of the film you have seen recently. Include this information: a. the name of the film, cast, genre; b. the content of the movie; c. your own impressions.

The usage of authentic audio-materials in the classroom is very beneficial for every learner. In such a way, learners can acquire a natural language of native speakers, intonation and pronunciation. With the help of PodcastsInEnglish, using the podcast 'Life v Films', we have worked out a set of activities on the topic 'Cinema'. The main advantage of the website is a wide variety of audios for any language level. The pace of dialogue corresponds to the intermediate level of learners. All the activities are constructed in accordance with listening stages. Moreover, the authentic film review, written by a girl from Mexico is included into the set, as an example. Learners have a final task to write their own reviews based on Marta's work.

Conclusions

Having analysed in detail the nature of authentic materials and the purpose of their using in the classroom, we have come to the following conclusions. Authentic materials are a vital part of learning a foreign language. These materials provide learners with true-to-life situations, which they may experience while communicating with native speakers. Authentic materials are the objects created by native speakers specifically for their daily use. Thus, inserting authentic materials into learning process means not only developing language skills, but also exposing learners to culture, teaching them competence.

Nevertheless, applying authentic materials is a very laborious process. Any careless action may entrap learners and cause serious incomprehension. Authentic

materials are culturally biased, so they may seem too ambiguous for learners. The level of language, the tempo of speech and accents, in short, the degree of complexity of any authentic material should correspond to the level of learners. If these materials are attentively selected, analysed and developed by an efficient teacher, learners commence to benefit new knowledge and values, which means their intrinsic motivation increases. The realization of understanding a speech of a foreigner, only contributes to boosting of students' interest.

The practical implementation of authentic materials is a valuable part of any learning process. It is very effective to take an authentic material as a core of a lesson and frame it with a diversity of other additional activities. Usually these are reading or listening materials, which can be integrated with many other skills. The tasks should be designed in accordance with lesson stages, going from the easiest to the most complicated task. Usually, initial tasks demand expressing brainstorming, making predictions, scanning for some specific information or focusing on the vocabulary, before reading or listening. The input of any authentic material has to be roughly-tuned, as one of the important characteristics is novelty, which assists learners to figure out meanings of unknown words from the context without looking up in a dictionary. One of the most significant merits of authentic materials is their accessibility and a wide range of choice. Most of video- and audio-materials are directed at solving a problem, which is comprehensible for learners and is justified by the whole logic of the lesson.

Thus, authentic materials help learners enrich their vocabulary, develop and integrate different skills and understand better the culture of other countries. Taking into account all the things mentioned above, we drive at the conclusion that authentic materials are indeed of exceptional importance in teaching / learning any foreign language.

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TEACHING SPEAKING

Таміла Довгалюк

Part 1. Lecture plan:

1. What speaking involves

2. What FL learners need to learn to produce effective speaking

3. Different types of spoken language

1. What speaking involves

Speaking is so much a part of daily life that we take it for granted. The average person produces tens of thousands of words a day, although some people – like politicians – may produce even more than that. So natural and integral is speaking that we forget how we once struggled to achieve this ability – until we have to learn how to do it all over again in a foreign language.

What then is involved in speaking? The first point to emphasize is that speech production takes place in real time and is therefore essentially **linear.** Words follow words, and phrases follow phrases. Likewise, at the level of **utterance** speech is produced utterance-by-utterance, in response to the word-by-word and utterance-by-utterance productions of the person we are talking to (our **interlocutor).** This **accidental** nature of speech, whereby each utterance is dependent on a preceding one, accounts for its **spontaneity.** This is not to say that speech is unplanned, only that the planning time is severely limited. And the planning of one utterance may overlap with the production of the previous one. These 'real-time processing' demands of speech production explain many of the characteristics of spoken language, which are also determined by the purposes for speaking [3, p. 2].

Very broadly, there are two main purposes for speaking. Speaking serves either a **transactional** function, in that its primary purpose is to convey information and facilitate the exchange of goods or services, or it serves an **interpersonal**

function, when its primary purpose is to establish and maintain social relations. A typical transactional speech event might be phoning to book a table at a restaurant. A typical interpersonal speech event might be the conversation between friends that takes place *at* the restaurant [3, p.13].

These two basic purposes for speaking generate different types of speech events. These, in turn, will be sequenced and structured in accordance with the kinds of social and mental processes that they accompany. For example story-telling, which a **narrative script by nature,** if to put it very simply, traditionally has a beginning, middle, and end.

Service encounters (conversations), such as buying goods, getting information, or requesting a service, are transactional speech events that follow a fairly predictable script. Typically, the exchange begins with a greeting, followed by an offer, followed by a request, and so on. For example:

- Good morning.
- Good morning.
- What would you like? A dozen eggs, please. Anything else? ... etc.

A certain amount of variation is generally permitted. Different cultures and sub-cultures may develop their own variants. Some service encounters in some cultures may permit bargaining, for example.

Over time and within particular speech communities, these speech events have evolved into specific **genres.** An important factor that determines the structure of a genre is whether it is **interactive** or **non-interactive.** Multi-party speech, as in a shopping exchange or casual conversation between friends, is jointly constructed and interactive. **Monologues,** such as a television journalist's report, a university lecture, or when you leave a voice-mail message, are non-interactive.

A distinction also needs to be made between **planned** and **unplanned** speech. Certain speech genres, such as public speeches and business presentations (Monologue), are typically planned, to the point that they might be completely scripted in advance. This means that their linguistic features will resemble or replicate features of written language. On the other hand, a phone conversation (Dialogue) to ask for train timetable information, while following a predictable sequence, is normally not planned in advance: each participant has to make strategic and spontaneous decisions on the basis of the way the discourse unfolds. This, in turn, will affect the kind of language used [3, p. 14].

So, people speak to maintain existing social relationships and to make new ones. They also speak to pool and exchange information and to ease the performance of transactions.

In order to express what they want to, speakers recall the appropriate words and organise them into units (using vocabulary and grammar awareness). They must also move lips, tongue and so on to form the appropriate sounds, monitor what comes out and be prepared to correct it. In addition to all this, speakers need an awareness of cultural conventions, which may limit what it is appropriate to say or how something is expressed.

For native speakers this all happens exceptionally quickly, but is much slower when operating in a new language.

As a result, even fairly high-level learners can find it difficult to participate effectively when in unpredictable conversational settings [2].

2. What learners need to learn to produce effective speaking

The ability to speak fluently presupposes not only a knowledge of language features, but also the ability to process information and language 'on the spot'.

Here is a summary of what learners need to be able to do in order to speak effectively in a variety of situations:

- learners need to carry out 'routine', predictable exchanges - for example, when greeting someone or **asking for directions**

- learners need to take part in unpredictable exchanges - for example, **casual conversation**

- learners need to know such things as when it is appropriate to speak, how they can **politely interrupt** and how direct contributions should be

- learners need to monitor what they say, so that they can **rephrase parts as necessary**

- learners need to be able to **negotiate and manage exchanges — inviting others to speak, asking for repetition, clarification and so on**

- learners need to develop strategies to cope when they are unable to express exactly what they want, such as **paraphrasing skills**

- learners need to **select appropriate vocabulary and use grammar** to express and organise what they want to say. Spontaneous speech is marked by the use of a number of common lexical phrases, especially in the performance of certain language functions. Teachers should therefore supply a variety of phrases for different functions such as agreeing or disagreeing, expressing surprise, shock, or approval.

- learners need to speak with **intelligible pronunciation**

- **Connected speech:** effective speakers of English need to be able not only to produce the individual phonemes of English (as in saying *I would have gone)* but also to use fluent 'connected speech' (as in *I'd've gone).* In connected speech sounds are modified (assimilation), omitted (elision), added (linking r), or weakened through contractions and stress patterning

- **Expressive devices:** native speakers of English change the pitch and stress of particular parts of utterances, vary volume and speed, and show by other physical and non-verbal (paralinguistic) means how they are feeling (especially in face-to-face interaction). The use of these devices contributes to the ability to convey meanings. They allow the extra expression of emotion and intensity.

In order for learners to acquire the skills and knowledge necessary to become confident speakers in English, teachers need to provide plenty of varied opportunities to use the language communicatively in the classroom [1].

3. Different types of spoken language

There are many different types of spoken language. The most basic distinction is that between monologue and dialogue. The first form of speech (monologue or performance) requires one person (i.e. a lecture) and doesn't imply any verbal response on the part of the recipient. The second form of spoken speech (dialogue – interpersonal/transactional) requires more than one person and it implies interaction. Interaction produces patterns of conversation or exchange of ideas. Some more definitions of monologue and dialogue are:

Monologue: a long utterance by one person (especially one that prevents others from participating in the conversation)

Dialogue: a reciprocal conversation between two or more entities.

In Ukrainian secondary schools teaching speaking is aimed at practicing and developing both monologue and dialogue speech types. When choosing teaching strategies though it is important to be aware of the fact that each of the two speech types is characterised by its own communicative functions, psychological and linguistic features.

Speeches have different **functions.** These include being **persuasive** (e.g. trying to convince the audience to vote for you), **informative** (e.g. speaking about

the dangers of climate change), **entertaining** (e.g. a best man's speech at a wedding) or celebratory (e.g. to introduce the winner of an award). Some speeches may have more than one of these aims. Dialogues alone can perform the communicative functions of **enquiry/request, sharing information and exchange of ideas,** etc.

Dialogue features

Psychological features of the Dialogue	Linguistic features of the Dialogue
• Motivated • Situational • Reciprocal (taking speaking turns) • Two-way communication (listenig↔speaking) • Addressed • Emotional (voice pitch, intonation) • Spontaneous (each utterance is dependent on a preceding one)	• Elliptical sentences (-Coffee, please) • Pause fillers (well, let me see, ...) • Contracted forms ('d, 've, 'll,) • Stock phrases/cliches (Thank's a lot / Excuse me,…)

Monologue Features

Psychological features of the Monologue	Linguistic features of the Monologue
• Contextual • Coherence (the text makes sense) • Cohesion (connective devices) • Topic-based • Situational (a long extended utterance (micro monologue in a dialogue)	• Extended utterances • Primarily complex sentences • Transitional/ connective/ linking words (firstly, secondly, but, etc.)

Monologue Functional Types

The common **monologue** / **public performance functional types** taught at a secondary school are:

- **Description.** Common grammar structures and tenses: there is / there are ; Present Continuous, Present Indefinite, Past Indefinite.
- **Narrative** (1-st person/ 3-rd person story, report, presentation). Common grammar structures and tenses: Past Indefinite, Past Perfect; adverbial clauses of time, time adverbials - in the morning, then, after that, etc.
- **Opinion** Common grammar structures and tenses: complex sentences of **cause and effect.**

Dialogue Functional Types

The common **dialogue functional types** taught at a secondary school are:

- **Informal small talk.** Common speech acts: greetings and partings, apologies, compliments.
- **Inquiry.** (one-way/two-way). Common speech acts: asking for and sharing information; Who? What? Where? When? questions.
- **Agreement.** Common speech acts: requests ↔ agreement/refusal, invitations↔ agreement/refusal, proposals ↔ agreement/refusal.
- **Discussion: Sharing information/Exchange of ideas/debate.** Common speech acts: expressing agreement /disagreement, approval/disapproval, doubt, convincing arguments.

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Part 2. Lecture plan:

1. Teaching different speech types.

- Dialogue (interactional, transactional)

- Monologue (performance)

2. Classic speaking activities

Oral skills have hardly been neglected in EFL/ESL courses, though how best to approach the teaching of oral skills has long been the focus of methodological debate. Teachers and textbooks make use of a variety of approaches, ranging from **direct approaches** focusing on specific features of oral interaction (e.g., turn-taking, topic management, and questioning strategies) to **indirect approaches** that create conditions for oral interaction through group work, task work, and other strategies (Richards, 1990).

In designing speaking activities or instructional materials for second language or foreign-language teaching, it is necessary to recognize the very different functions speaking performs in daily communication and the different purposes for which our students need speaking skills.

In the previous lecture we considered the two main purposes for speaking – interactional and transactional (Brown and Yule (1983)) and the corresponding speech types they generate for: *talk as interaction, talk as transaction (Dialogue speech types)***;** *talk as performance (Monologue speech type).*

Each of these speech types is quite distinct in terms of form and function and requires different teaching approaches.

Talk as interaction

Talk as interaction refers to what we normally mean by **"conversation"** and describes interaction that serves a **primarily social function**. When people meet, they exchange greetings, engage in small talk, recount recent experiences, and so on, because they wish to be friendly and to establish a comfortable zone of interaction with others.

Talk as interaction is best taught by providing examples embedded in naturalistic dialogs that model features such as opening and closing conversations, making small talk, and reacting to what others say and so on. One rule for making small talk is to initiate interactions with a comment concerning something that both participants have knowledge of. The comment should elicit agreement, since agreement is face-preserving and non-threatening. Hence, safe topics, such as the weather, traffic, and so on, must be chosen. Students can initially be given models such as the following to practice:

A: Nice weather today.

B: **Yes, it is.**

A: I hope the weather is nice for the weekend.

B: **Me, too.**

A: The buses to school are always so crowded.

B: **Yes, they are.**

Later, students can be given situations in which small talk might be appropriate (e.g., meeting someone at a movie, running into a friend in the cafeteria, or waiting at a bus stop). They can then be asked to think of small talk topic comments and responses.

The **conversation** is highly interactive and is in a collaborative conversational style. Examples of these kinds of talk are:

- Chatting to an adjacent passenger during a plane flight.

- Chatting to a school friend over coffee.

- A student chatting to his or her professor while waiting for an elevator.

- Telling a friend about an amusing weekend experience, and hearing him or her recount a similar experience he or she once had.

Some of the skills involved in using talk as interaction involve knowing how to do the following things:

- Opening and closing conversations

- Choosing topics

- Making small-talk

- Joking

- Recounting personal incidents and experiences

- **Turn-taking** (реплікування)

- Using **adjacency pairs.*** (діалогічна єдність)

- Interrupting

- Reacting to others

- Using an appropriate style of speaking

Adjacency pairs: A sequence of two related utterances by two different speakers. The second utterance is always a response to the first. For example, complain - apologize, compliment - accept, invite - decline.

Second language learners need a wide range of topics at their disposal in order to manage talk as interaction. Initially, learners may depend on familiar topics to get by. However, they also need practice in introducing new topics,

utterances into conversation to move beyond this stage and to be able to keep the conversation going [2].

Talk as transaction

Talk as transaction refers to situations where the focus is on what is said or done. **The message** and making oneself understood clearly and accurately is the **central focus**, rather than the participants and how they interact socially with each other. In such transactions [1, 24]:

Examples of talk as transaction are:

- Classroom group discussions and problem-solving activities
- Discussing sightseeing plans with a hotel clerk or tour guide
- Making a telephone call to obtain flight information
- Asking someone for directions on the street
- Buying something in a shop
- Ordering food from a menu in a restaurant

Some of the skills involved in using talk for transactions are:

- Explaining a need or intention
- Describing something
- Asking questions
- Asking for clarification
- Confirming information
- Justifying an opinion
- Making suggestions
- Clarifying understanding
- Making comparisons
- Agreeing and disagreeing

Common prompts for teaching dialogue: Model Dialogue, Open Dialogue, Deleted / Gapped Dialogue, Question Sheets, PowerPoint Captions, Substitution Tables, Menu Cards, Route Maps.

Teaching talk as performance

Teaching talk as performance requires a different teaching strategy. Initially, talk as performance needs to be prepared for and scaffolded in much the same way as written text, and many of the teaching strategies used to make understandings of written text accessible can be applied to the formal uses of spoken language. Jones (1996:17)

This approach involves providing examples or models of speeches, oral presentations, stories, etc., through video or audio recordings or written examples. These are then analyzed, or "deconstructed," to understand how such texts work and what their linguistic and other organizational features are. Questions such as the following guide this process:

■ What is the speaker's purpose?

■ Who is the audience?

■ What kind of information does the audience expect?

■ How does the talk begin, develop, and end? What moves or stages are involved?

■ Is any special language used?

Students then work jointly on planning their own texts, which are then presented to the class [1, 34].

Common prompts for teaching performance/monologue: model monologue (written or recorded), head sentences/sentence stems, useful phrases, a plan in a form of guiding questions, pictures, photos.

Different speaking activities such as conversations (interactional dialogue), group discussions (transactional dialogues), and performances (monologues) make different types of demands on learners. They require different kinds and levels of preparation and support, and different criteria must be used to assess how well students carry them out.

2. Classic speaking activities

Sentence stems

Dictate the beginning of five or six sentences. The learners must write what they hear and complete the sentences for themselves. For example:

The teacher dictates:

In the future I hope to...

My perfect job would be...

After the lesson, I...

The learners complete the sentence stems appropriately, for example: *'In the future I hope to travel around the world.'* The teacher then puts the learners into groups to discuss the ways in which they have completed the sentences and to ask each other questions about what they have written: *'What countries would you like to go to*?' and so on. The teacher listens to the discussion and later gives feedback.

Role play

Set up a role play. For example:

There is a proposal to build a new chemical factory in a town. Some residents think this is a good idea because there is currently high unemployment. Some residents think this is a bad idea because they are concerned about the risks of pollution.

Each student is given a card with their role described. For example, there are two representatives from the company, concerned parents, a doctor, unemployed workers and so on. The learners are given time to prepare what they want to say and then they perform the role play. The teacher monitors and only becomes involved if communication breaks down. Feedback is given after the role play.

A distinction should be made though between *role-plays, simulations and dramas*. The former involve the adoption of another 'person', as when students pretend to be an employer interviewing a job applicant or celebrities mingling at a party. Information about their roles can be supplied in the form of individualized role-cards, as in the example above.

In a *simulation,* on the other hand, students 'play' themselves in a simulated situation: they might be stuck in a lift or phoning to arrange an outing, for example. *Drama* is the more general term, encompassing both role-play and simulation, as well as other types of activities, such as play-reading, recitation, and improvisation.

Moving discussion/ moving circles / onion rings

The teacher organises the room so that there are two concentric circles. The learners sit or stand facing each other. The teacher writes three topics on the board such*: Blood sports should be banned. Why I love my country. Tourism is nearly always a bad thing.*

The learners work in pairs (with the person they are facing) and must choose one of the topics which they then discuss for three minutes. The teacher then stops the activity and writes two or three more topics on the board. All the learners in the outer circle move around one place and with their new partner decide on which topic they want to talk about — and again they have three minutes in which to do

so. The activity continues until all the learners in the outer circle have spoken to all the learners in the inner circle. If there is the odd number of students in the classroom each person will act as an active listener in turn. The teacher then conducts a feedback session, including some correction of errors.

Survey

Set up a mingling activity whereby learners briefly interview other members of the class. They could find out information such as what people had for breakfast, how they travel to school or favourite pastimes. After the survey, results can be reported back.

Alibi

Set up a situation such as this one: *The institution you work in was broken into last night between the hours of 8.00 and midnight and the police are investigating.* Members of the class are suspects. Nominate two learners to leave the room for a few minutes - their task is to provide an alibi for each other by agreeing the details of where they went and what they did last night. One learner re-enters the room and is quizzed by the rest of the class. When this has finished the second 'suspect' re-enters and is similarly interviewed. If their stories coincide, they are innocent, if not...

Telling stories

Ask learners to prepare stories in small groups. These could be based on a particular genre (a ghost story, for example), or set of vocabulary, or some pictures. Allow time for the learners to prepare, and then ask them to tell their stories to other learners.

Managing a conversation

Teach and practise expressions such as:

So, do you mean that...?

I didn't understand the last thing you said.

Could you speak a little slower, please? I'm sorry, I didn't mean to interrupt you.

Sorry, you go first.

This enables learners to manage conversations more effectively.

Moral dilemmas

Set up some moral dilemma type situations and ask learners to discuss them. For example:

Your company is bidding for an important government contract, winning it will secure jobs and even create some new ones. A very important government official suggests that you pay $100,000 directly to her to help win the contract. What would you do?

Solving problems

Set up a problem-solving activity, for example, a survival game in which learners must work together to develop a survival strategy.

For example:

Ask learners to imagine that the light aircraft they have been travelling in has been forced to make an emergency landing. There are items in the plane that they can take and they must put them in order of usefulness. The items include such things as water, a box of matches, a gun and so on. The learners think for a couple of minutes about what they think is important and then work in groups to discuss their strategy and the potential value of each item. The teacher monitors the activity and later invites each group to report on their decisions before conducting feedback.

Information gaps

Set up an activity in which each learner has some information, but not all the information required.

For example, the learners plan a trip to New York and each member of the group has different information about places to stay. They must share their information so that together they can decide on the most suitable accommodation.

Keep talking

The class is divided into teams. Each learner is given a different topic and must try to speak for 60 seconds on that topic without excessive hesitation. If they are successful, they score a point for their team. If they only manage to speak for a part of the time, a member of the other team has to speak for the remainder of the time to score a point.

Ask me my questions

Learners each write three questions that they themselves would like to answer about their lives. They then give the questions to another learner, who uses them as a basis of an interview.

It is worth mentioning that in all of the activities described above, speaking combines with other skills, principally listening. In the previous section we looked at how preparation time can be beneficial to learners. Some of these activities, such as *Sentence stem* and *Alibi* have preparation time built into them and in other cases it can be added. As well as allowing preparation time, repeating tasks can also be very beneficial. Research suggests that repeating the same task with different partners can also help to improve the accuracy, fluency and complexity of the language used. Many of these activities would lend themselves to this, with learners doing essentially the same task with different partners.

Some learners respond particularly well to activities in which they can express their own thoughts, ideas and feelings. *Sentence stems, Moral dilemmas* and *Ask me my questions* and information gap type activities can be easily personalised, where learners discuss information that is true for them (their favourite movies, pastimes and so on). On the other hand, some learners may find expressing personal opinions challenging or embarassing and may prefer activities of the role play type, where they only express the opinions of the character they take on.

Several of the activities described above are very flexible and can be easily adjusted for level. For example, if learners are to construct a story, the teacher can easily adjust the amount of support that is offered through doing such things as pre-teaching relevant vocabulary, useful phrases or giving a model story from which the structure can be copied. Role plays can be adjusted for level through the choice of scenario and the amount of support that is given before learners act it out [3, 79].

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2.2. Формування соціальних умінь на заняттях з англійської мови та літератури

SOCIO-CULTURAL COMPONENT
IN TEACHING FOREIGN LANGUAGES

Наталія Лебедєва

Formulation of the problem. Today is a time of modern, advanced technologies. This is a century in which international relations are rapidly developing, new discoveries are made every day in various industries. The process of Ukraine's integration into the European and world space, close cooperation with other countries in scientific, technical, economic, agricultural, educational and other spheres is taking place. Thus, the state has a need for competent, mobile and competitive professionals. The situation on the labor market dictates the need to modernize the higher education system, namely, to strengthen its professional component. In this case, a special role is given to foreign languages (FL), the possession of which at the present stage is an integral attribute of a successful specialist. The competitiveness of a modern graduate is determined not only by the level of knowledge in fundamental disciplines, but also by in-depth knowledge of a foreign language.

Analysis of previous research. The problem of socio-psychological aspects in the teaching of a foreign language was partially covered in the works devoted to the formation of motives for educational activities (V. Balashov, M. Boryshevsky, L. Bozhovych, D. Ishchenko, S. Karpenchuk, A. Leontiev, B. Lomov, A. Markova, O. Mateyuk, M. Mahmutov, M. Savchin, O. Safin, N. Talyzina, M. Yakobson, etc.); development of cognitive interest (O. Volobueva,

M. Dobrynin, V. Ivanov, G. Shchukina); education of values to educational subjects (G. Grigoryan, M. Dubrovin, J. Kozik, P. Milrud).

It should be noted that the main attention of researchers was focused on the study of the motivational sphere and the patterns of its formation in school-age subjects. Therefore, we will consider this issue from the standpoint of studying foreign languages in universities.

The purpose of the article. Despite the existing need of society for specialists in various fields who are well versed in FL, as well as the growing interest of students in receiving quality training in FL, the fact remains that over the years a large number of students fail to develop language skills. To determine which socio-cultural factors will contribute to the teaching of foreign languages in higher education - and is the purpose of our study.

Presenting main material. The education system in our country is currently undergoing a stage of reform - changing the requirements for learning outcomes, improving curricula, attracting the experience of foreign universities, the convergence of domestic and foreign universities in the framework of European integration.

All the above processes in education are a reaction to the phenomena of globalization in the economy and labor market. Among the representatives of various industries there is a serious concern that young professionals - graduates of universities do not have not only a sufficient level of social competencies necessary for effective communication, but also the ability to work in a team, to successfully solve problems. There is an obvious gap between the existing state educational standards of higher professional education in a foreign language and the social order. That is why, in our opinion, corporate training in foreign languages is gaining popularity in Ukraine, in addition, it is practiced not only by

multinational corporations, but also by relatively small companies working with foreign colleagues. The range of strategies used to overcome the language barrier in the professional environment is quite wide. Among them are the use of a foreign language to solve language problems through the use of specialists of the company with knowledge of a foreign language as translators and specialists in intercultural communication with foreign partners, as well as staff training to develop the necessary skills, filling gaps in language training after higher education [4].

The requirements for specialists in technical specialties are constantly growing, they are given a lot of attention by various competent organizations. So, in the last decade under the auspices of UNESCO requirements for the engineer of the XXI century are developed. They are formulated by experts from the authoritative International Organizations FEANI (European Federation of National Engineering Associations) and ABET (Council for Accreditation of Engineering and Technology), as well as national professional and public organizations. After reading the requirements, we identified non-technical aspects, which turned out to be many.

Here are some of them, presented in the work of E. Popova, indicating the process of humanization of education:

- constant, conscious and positive attitude to their profession, chosen field of activity, the desire for continuous personal and professional improvement and development of their intellectual potential;

- high professional competence, possession of the whole set of fundamental and special knowledge and practical skills necessary for work;

- creative approach to solving professional problems, the ability to navigate in non-standard conditions and abnormal situations, analyze emerging problems, independently develop and implement a plan of action;

- high communicative readiness to work in a professional (industrial, scientific, technical, informational) and social environment;

- the integrity of the worldview of the specialist as a representative of the socio-professional group of intellectuals [7, p. 60].

Analyzing the above requirements, it becomes obvious that during the training of non-language specialists it is necessary to pay special attention to the training of professionally oriented communication.

Currently, the requirements for future professionals in different countries are almost the same. Representatives of industry, business and education unanimously declare that a professional at the present stage is not only a narrow specialist in his field, but an enterprising person who knows how to work in a team and is ready for constant development. Thus, the report of the representatives of the Swedish Industrial Federation states that "the industry needs a large number of well-educated scientists and engineers. However, quantity is not the most important thing, much more important - specialists have competencies that need to be considered from different positions. On the one hand, excellent scientific knowledge is needed, but it is not enough. You can't do without social competencies and worthy abilities. The ability to cooperate, creativity, responsibility - these are the requirements that are vital at the present stage. Continuous personal development is also necessary for professionals [4].

Among the above-mentioned social competencies are the ability to cooperate, communication skills, a high level of language and culture.

It should be noted that the process of mastering foreign languages in artificial conditions has a number of features and difficulties. The fact is that students' learning takes place in conditions when the student's personality has largely been formed, mastered the native language. The psychological aspect of this problem is associated primarily with the characteristics of students, including different attitudes to learning, which is due to the fact that learning has a different personal significance for them [1, p. 41].

There are socio-psychological factors that affect the process of learning foreign languages by students of universities. One of the most important factors is that collective learning activities in the study of FL take much more time than in the teaching of many other disciplines. The joint educational activity of students takes place, as a rule, in such organizational forms that decisively determine their social and professional development [4].

All the forms of students` activity of in higher education go simultaneously with education process. The greatest changes in the personality of students occur under the influence of those factors and circumstances that arise in the predominant types of common activities. Thus, the student's personality, his abilities and focus on foreign language communication are formed not in isolation, but in interaction with individuals, in collision and, to some extent, competition with other individuals-members of the educational team, together with other participants in the learning process.

The peculiarities of FL training should also include the fact that mastering oral skills requires the presence of the person or persons to whom the message is addressed. This applies not only to dialogic but also to monologue speech.

Thus, it should be emphasized that of special importance in the formation of a model of student behavior in the process of foreign language communication,

the emergence of self-confidence, the ability to adequately respond to audience reactions, skillfully and confidently correct their statements using "feedback". and levels of its development. In this case, it is advisable to consider the study group as an entity that has some influence on the personality of individual students. This is closely related to the problem of the influence of the team on the individual and the individual on the team in general [4].

An important condition for the development of the study group as a team is its composition. The fact of which the study group consists, the degree of its homogeneity, the existence or absence of a "hierarchy", who is the leader, largely determines the main trends in the development and functioning of the group as a training team.

It is necessary to consider the factors that determine the success of the implementation of a foreign language message in relation to the process of studying FL. These are such factors as: 1) the target orientation of the message: the task of the statement should be clear, specific and feasible;

2) business orientation of the message, which expresses the degree of group control: the message should be clear and, ideally, interesting to the group, and acceptance of the purpose of the message by all members of the group provides a positive reaction of the author of the statement; 3) interpersonal orientation of the message, which reveals the internal emotional relationships in the group; 4) the element of self-organization, ie the ability of the group to independently organize joint activities to achieve group-wide tasks for the implementation of foreign language communication.

In academic groups, the focus on intragroup goals is most pronounced. The teacher's skillful use of this tendency in teaching foreign language speech activity can give a certain positive effect. Relationships with classmates are of the greatest

value in student groups, so it would be appropriate to use this in language learning situations. This should also be taken into account when preparing and organizing group types of language exercises, so it is not always possible to achieve the desired coherence in the work of students with language material. The teacher must be prepared in advance that the intended result will not be achieved in full, and must be prepared to accept a partial failure to perform the task for their shortcomings. An important factor in the influence of the team on the individual is the presence of leadership and, to some extent, the "hierarchy" of students. On the other hand, the individual himself is a factor influencing the group. In interaction, these factors determine the overall readiness of the group to perceive the educational language task and determine the success of its implementation in full and with maximum learning effect [4].

Given that higher education is largely outside the educational process, the role of extracurricular activities at FL - thematic conferences, competitions, "round tables" - should not be underestimated. These activities allow students to develop the skills of collective communication in combination with improving the skills of foreign language etiquette.

As in any other type of collective activity, in the teaching of FL in a group contact, it is possible the emergence of conflict situations [2, p. 26]. Conflict can be caused by a conflict of interests and ambitions of applicants for educational language leadership, emotional tension in the learning process, and dissatisfaction with their own results or the alleged bias of the teacher, or inadequate response of students, partners in situational exercises (role and business games).

To optimize the learning process and improve the psychological climate in the group in the educational and extracurricular situation, the teacher can: a) note the nature of relationships in the group and use (perhaps even develop) positive

trends; b) take into account the negative aspects of the mutual influence of the individual and the team; c) avoid unwanted difficulties in communication and prevent possible language conflicts [5, p. 32].

There is another important psychological factor that affects not only the process of teaching a foreign language, but also the process of teaching other disciplines [5, p. 40]. This is the student age and its features. This age is conventionally called late adolescence or early adulthood. This is the age of prosperity of physical and mental development of man [3, p. 22]. All modern students are divided into three groups according to the criterion of attitude to education. The first group consists of students focused on education as a value and a profession in the process of higher education. The second group consists of business-oriented students. They show no interest in scientific research and see education as a tool and means to create their own business in the future. The third group consists of students for whom the problem of professional self-determination has not yet been resolved.

Conclusions. It should be noted that in order to successfully teach FL in higher education and increase the motivation of students to study FL, modern teachers need to take into account all the above socio-cultural aspects as well as choosing methods of teaching FL.

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ВИХОВАННЯ ІНШОМОВНОЇ КОМУНІКАТИВНОЇ КУЛЬТУРИ ПЕДАГОГІВ

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Гуманізація освіти, нові вимоги до особистості вчителя передбачають підвищену увагу до різних характеристик професійної культури. Але що стосується педагогічної професійної культури, то чіткого розуміння суті аналізованого явища ще немає.

Проте, вчені впевнені, що іншомовна комунікативна культура є одним з важливих аспектів базової культури особистості. Її слід вважати основним компонентом культури, де іншомовна культура служить системою для покращення формування професійних і соціально-значущих якостей особистості, а мова є засобом комунікації та розвитку іншомовної комунікативної культури.

Виховання іншомовної культури, міжкультурної взаємодії та освіти стало окремою галуззю навчання науки другої половини XX століття та першої половини XXI століття.

У наш час іншомовна комунікативна культура розглядається як сукупність норм і правил, що регулюють спілкування людей в різних культурних контекстах. Вона характеризується наявністю *комунікативного ідеалу, толерантним ставленням до співрозмовника як до цінності, усвідомленням його індивідуальних особливостей, власних комунікативних здібностейта уміннями володіти комунікативною ситуацією.* Це – система внутрішніх ресурсів людини, необхідних для існування у колі ситуацій міжособистісної взаємодії різних рівнів.

Методологічні засади чинної проблеми розроблялись у напрямках: культурологічного (А. Валіцька, М. Бубер), особистісно орієнтованого (К. Платонов, І. Якиманська), основ теорії комунікації (Ю. Лотман, Р. Якобсон, К.О. Апель) та ін..

Зазначимо, що вітчизняні та зарубіжні вчені дотримуються думки, що іншомовна комунікативна культура є одним із важливих аспектів базової культури особистості. ЇЇ слід вважати основним компонентом культури, де іншомовна культура служить системою для покращення формування професійних і соціальнозначущих якостей особистості, і саме мова є засобом комунікації та розвитку іншомовної комунікативної культури[3].

Крім того, педагогічна культура суспільства не може не впливати на розвиток професійної культури педагога.

Автори по-різному визначають сутність і структуру культури спеціалістів, нерідко вживаючи як синоніми поняття «культура праці», «професійна культура».

Термін «професійна культура особистості» у понятійному апараті педагогіки порівняно новий. Не випадково ані в жодному зі спеціалізованих педагогічних словників, ані в енциклопедії ми не знаходимо цього поняття або хоча б згадування про нього при розкритті структури поняття «культура особистості» [5].

Якщо ми характеризуватимемо професійну культуру фахівців із точки зору педагогіки, то побачимо, що у цьому випадку перший рівень характеризує сукупність соціально-економічних чинників, що визначають місце і значимість освіти в загальній структурі культури суспільства, тобто об'єктивні умови, за яких складається і, як нині, модернізується система освіти. Це загальнодержавний рівень педагогічної культури [5].

Другий рівень характеризує гармонізацію відносин усередині педагогічної системи (регіону, республіки, краю, області, району) і виявляється у стилі взаємин між керівними органами освіти й освітніх установ, між адміністрацією й педагогічним колективом, між навчальним закладом і структурами соціального середовища. Цей рівень виявляється у зрілості міжособистісних стосунків, рівні творчого розвитку педагогічної системи з урахуванням нових технологій і регіонально-національних особливостей культурних традицій.

Третій рівень - це прояв професійної культури особистості конкретного педагога, що характеризується компетентністю, широтою кругозору, гуманними відносинами з усіма суб'єктами освітнього процесу, творчою активністю, почуттям комфортності й задоволеності реалізацією свого особистісного та професійного потенціалу [5].

Саме до третього рівня належить сформована «мовна особистість». Під «мовною особистістю» розуміють людину, як носія мови, здатного до мовленнєвої діяльності, тобто комплекс психофізичних властивостей індивіда і сукупність особливостей вербальної поведінки людини, що використовує мову як засіб спілкування [3].

Проведений аналіз дозволяє зробити висновок: педагогічна культура суспільства, локальної освітньої системи і професійна культура педагога творять логічно категоріальну систему, оскільки співвідносяться між собою як єдність загального, особливого й одиничного.

В. Карасик визначає мовну особистість як узагальнений образ носія культурно-мовних і комунікативно-діяльних цінностей, знань, установок і поведінкових реакцій.

Таким чином, іншомовна комунікативна культура розвиває вміння людини слухати, чути, аналізувати і розуміти думку іншого, оцінити і взяти до уваги специфіку культурних цінностей іншої культури та порівняти зі своїми і прийняти їх. Саме тому, сучасна молода людина, яка шукає нові елементи і форми культурної активності для обміну думками, знаннями та почуттями є основою успішної діяльності особистості нашого часу [3].

Термін «іншомовна культура» зустрічається в роботах багатьох дослідників і трактується досить схоже. М. Сафронова під «іншомовної культурою» розуміє знання про всі області життя країни мови, що вивчається, виховання діалектичного ставлення до країни і народу, мову якого вивчається, розвиток вміння спілкуватися в різних життєвих ситуаціях, формування мотивації до подальшого оволодіння мовою, певні знання, уявлення про систему конкретної мови, збагачення рідної мови [7, с. 23].

На думку М. Сергєєвої, «іншомовна культура» – це інтегративне утворення, що включає в себе сукупність мовних, етнічних і поведінкових явищ і процесів, традиційних для носія мови [8, с. 104–110].

Володіння іншомовною комунікативною культурою включає в себе не тільки здатність спілкуватися з людьми, які мають різні культурні цінності лінгвістичні коди та моделі поведінки [1, с. 122–128].

Щоб оцінити, наскільки значима комунікативна культура педагога у структурі особистісного аспекту його професійної культури, спробуємо простежити процес формування культури фахівця.

Відомий фахівець в галузі культури педагогічного спілкування В. Кан-Калік уводить навіть особливе поняття «комунікативна діяльність

педагога». Беручи до уваги стадії педагогічного процесу, він визначає і специфіку змісту комунікативної діяльності на кожному етапі.

• Моделювання майбутнього спілкування із класом у процесі підготовки до уроку (прогностичний етап). На цьому етапі комунікативна культура педагога виявляється у здатності обґрунтованого відбору й доцільного структурування навчального матеріалу.

• Організація безпосереднього спілкування (початковий етап комунікації). Тут комунікативна культура педагога виявляється у здатності привернути увагу, налаштувати на продуктивну навчальну взаємодію, в умінні перебороти бар'єри, що виникають між позицією вчителя і настроєм вихованців. Основне завдання - завоювати ініціативу.

• Керування ходом спілкування (етап педагогічної взаємодії). Комунікативна культура виявляється у здатності вести діалог, підтримувати інтерес і активність учнів, орієнтуватися на зворотний зв'язок, бути гнучким, мобільним, відкритим і доброзичливим.

• Аналіз того, що вийшло, і висновки на майбутнє (рефлективний етап). Комунікативна культура виявляється в самокритичності, здатності до рефлексії і прагненні вдосконалювати свою майстерність [5].

Г. Дмитрієв визначає чотири рівні сформованості іншомовної культури: *перший рівень* характеризується розвитком у студента толерантного ставлення до культурних особливостей країни досліджуваної мови; на *другому рівні* спостерігається розуміння і прийняття іншої культури; *третій рівень* демонструє повагу культурних відмінностей, відбувається більш активний діалог культур; а завершальний *четвертий рівень* – це становлення полікультурної особистості, тобто твердження культурних відмінностей. Індивід починає усвідомлювати, що

толерантність, прийняття і повага культурних відмінностей вже недостатні: необхідна активна позиція, де активним повинен бути в першу чергу сам студент, тому цей етап вважається одним з найскладніших [4, с. 34].

Важливу роль у вихованні іншомовної комунікативної культури відіграє лінгвокультурологічний підхід, відповідно до якого, навчання іноземній мові та культури сприяє розвитку в студентів здатності адаптуватися до нових мовних ситуацій. Як зазначає М. Байрам, при навчанні іноземній мові особливе значення має бути приділено підготовці студента до непередбачуваного, замість відпрацювання передбачуваного [2].

Головним є вміння зрозуміти чужу поведінку та взаємодіяти з представниками різних культур, які володіють іншім набором цінностей. Самоспостереження та інтерпретація іншомовної культури дозволяють краще аналізувати власну культуру, порівнювати її з іншими культурами, сприймати і розуміти її з точки зору стороннього спостерігача [3].

Крім того, виховання іншомовної комунікативної культури передбачає розвиток знання загальноприйнятих у країні норм поведінки. Відомо, що в кожній культурі існують стандарти, що дозволяють визначити, яка поведінка є нормою. Неволодіння її комунікативними моделями може привести до непорозумінь і культурного шоку. На думку Г.Нойнер, комунікативні моделі поведінки можуть бути вербальними, невербальними та змішаними. Для того, щоб комунікативна взаємодія відбулася з дотриманням усіх норм і досягла бажаного результату, співрозмовники мають знати закони такої комунікативноїповедінки. Тим більше, що цього вимагає сучасний стан розвитку міжнародних відносин. Вони зумовлюють активізацію взаємовідвідувань зарубіжних країн, під час яких мова слугує

важливим засобом міжкультурного спілкування. До вербальних моделей належать типові мовленнєві зразки, що використовуються у різноманітних ситуаціях спілкування і забезпечують різні сфери життєдіяльності людини. Моделі невербальної поведінки диференціюються на такі види: паралінгвістичні (інтонація, паузи, дикція, темп, гучність, ритміка, тональність, методика та ін.); екстралінгвістичні (різні шуми, сміх, плач тощо); кінестетичні (жести, міміка, рух очей); проксематичні (пози, рухи тіла, дистанція під час здійснення спілкування) [6].

Невербальні засоби спілкування не менш важливі, ніж вербальні, і виконують такі функції: акцентують увагу на певній частині вербального повідомлення; передбачають те, що буде передано вербально; виражають значення, що (не) суперечать змісту висловлення; заповнюють або пояснюють паузи, виражають намір продовжити висловлення, забезпечують пошук необхідного слова тощо; зберігають контакт між співрозмовниками і регулюють потік мовлення; замінюють окреме слово або фразу. Володіння зазначеною інформацією допомагає краще сприймати іншомовне середовище та, відповідно, спілкуватися із носіями мови без бар'єрів [6].

Отож, поняття «іншомовна комунікативна культура» може розглядатися як система знань і навичок, необхідних для здійснення іншомовної комунікативної діяльності, де присутній компонент саморозвитку і прагнення до самовдосконалення через особисті зміни, що дозволяє володіти когнітивними, емоційними способами поведінки під час комунікації.

Виховуючи іншомовну комунікативну культуру, молодь набуває знань про культуру народу, зокрема про мову, як частину культури та розвиває свої комунікативні здібності.

Висновки. Педагогічну культуру ми можемо розглядати на трьох рівнях: як культуру взаємин держави й освіти, як показник рівня розвитку педагогічної культури на регіональному рівні, як культуру конкретного фахівця у сфері освіти.

Особливість професійної культури педагога - поєднання компетентності й професіоналізму в певній царині знань із власне педагогічною культурою особистості, готової не тільки до трансляції знань, але й до створення гуманного розвивального середовища в освітньому процесі.

Пріоритетним в умовах гуманізації стає комунікативний аспект особистісної культури педагога, його вияв у реальному педагогічному спілкуванні. Отже, культура педагогічного спілкування - умова успішності освітнього процесу й комфортності педагога в його професійній діяльності.

Оскільки комунікативна культура являє собою структурний компонент професійно-педагогічної культури, доцільно проаналізувати, як відбувається становлення професійної культури педагога.

Крім того, аналіз вивчення наукових праць дозволяє визначити іншомовну комунікативну культуру як здатність вільно встановлювати й підтримувати контакти з людьми іншомовного середовища. Це – набуття певної сукупності знань і вмінь, котрі забезпечують простий і невимушений процес комунікації іноземною мовою.

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SUMMARY

Cognitive and Discursive Features of Texts of Different Genres and their Potential in the Formation of Foreign Language Communicative Competence at Different Levels of Language Proficiency.

This monograph is the result of combined efforts of the teaching staff of the English Philology Department, done within the scientific research theme «Contemporary Poly-paradigmatic Linguistic Studies and Introduction of their Methodology into the Educational Space of Higher Educational Institutions».

The philological section is devoted to the study of key issues of the cognitive-and discursive scientific paradigm. It pursues and develops theoretical foundations and modern approaches to language as a hierarchically organized system that reflects the mental structures of cognition.

The second section analyzes modern methods of teaching and explores the ways to improve the communicative competence of pupils/students in the process of learning English. The articles focus on methodology and define the strategies aimed at implementing the basic principles, developed in the course of theoretical work, into the teaching of theoretical and practical disciplines of the department.

Knowledge of the key issues of leading linguistic and methodological areas of contemporary philology and methods of EFL teaching will help students understand major directions in modern linguistic and methodological research, comprehend the metalanguage of modern science, systematize and structure their own research. It may also assist them in planning and conducting English language classes during teaching practice at school. This will generally contribute to the formation of a highly competent personality of the teacher of the new generation.

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