

## IV Дунайські наукові читання: гуманітарна освіта в теорії та практиці

L'épithète « adoré », le choix des mots « bonne humeur » et « générosité » mettent en relief le portrait moral de l'oncle. Ces images apparaissent et deviennent vivantes à l'aide des procédés stylistiques. Le roman est riche en épithètes, en comparaisons, en métaphores, ces figures du style permettent de pénétrer dans le monde des personnages et de l'auteur lui-

même. Le choix des moyens stylistiques du roman est déterminé par son contenu et par les particularités du système artistique de Camus. L'emploi des procédés stylistiques servent non seulement à la révélation du logique du texte, mais aussi à l'information émotionnelle, expressive et esthétique.

1. Camus A. Le Premier Homme / A. Camus // Le premier homme. – P. : Ed. Gallimard, 1994. 331 p.
2. Todd O. Albert Camus. Une vie / O. Todd // Albert Camus. Une vie. – P. : Ed. Gallimard, 1996. 1200 p.

### WAYS OF MOTIVATION IN LEARNING FOREIGN LANGUAGES

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English teachers never fail to emphasize the value of developing speaking, reading, listening and writing abilities. Students should consciously realize that these skills are learned for communication, not just for examinations. There are some activities, which are interesting and attractive for students as they integrate the four skills in a natural and spontaneous way. Their emphasis is on fluency and the process rather than accuracy.

Students are used to practising their writing skills in English class. They do written exercises, write compositions, summaries and essays. However, they seldom involve themselves in creative writing activities where they state their own point of view. There is a very good reason to suggest activities that imply a personal involvement as the feeling of becoming the main character of the plot can lead to a further motivation in the learning of the language. The following tasks may be suggested to the students of different levels at the English lessons:

1. «A poem» (*Level: beginners to advanced*)

Teachers provide an example before telling students to write their own poems about their life, family, feelings, problems. They should not be too long and difficult. Students

may type their poems or read them aloud with some music.

2. «My life as a little kid» (*Level: beginners to advanced*)

Students write a little book for children about their own childhood and the funniest things they remember. They think up an interesting title and can even illustrate the book with simple funny pictures.

3. «Letters and postcards from abroad» (*Level: beginners to advanced*)

Students imagine their trip to the country they like best. They write their friends or teacher short letters and postcards from the different places they visit on their way where they describe the sights they saw, the people they met, the food they ate, and all interesting events happened to them.

4. «Book characters» (*Level: beginners to advanced*)

Students are used to reading activity, which is a way to test the knowledge of the content. Doing this task they have an opportunity to become the main protagonists and rewrite (and then retell) the story from their own point of view. They may also become a character in the story and change the plot.

5. «Autobiography» (*Level: low intermediate to advanced*)

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Students write about their own lives. They may illustrate their autobiographies with funny pictures they draw or with real photographs. Students include descriptions of people and places, biographies of family members and friends, different dialogues. They may only describe just one definite period in their lives. Teachers should provide examples of autobiographies of famous people before starting this activity.

6. «My life as a famous character» (*Level: low intermediate to advanced*)

Students imagine they are a famous character. They can choose any person they want and write about his/her life and time. It means they should do some research in order to be convincing. Then they speak about themselves and answer the groupmates' questions about the characters they represent.

7. «My life as a dog» (*Level: low intermediate to advanced*)

Students select their favourite animal (it may be also the character from the book) and impersonate it. Before starting this activity they should also do some research about the life and habits of the animal they have chosen.

8. «A problem» (*Level: intermediate to advanced*)

Students write stories consisting of several chapters, which may contain some problems. Students are protagonists and describe their own feelings and emotions. Then they are to tape this story and exchange it with another student. They listen to each other's stories and give advice or comments on their friend's troubles. In conclusion the students discuss the provided solutions in a round-up session.

9. «Funny alphabet»

Students choose words starting with each letter of the alphabet and name, for example, wild or domestic animals (alligator, bear, chimpanzee, etc.) until they complete the whole range of letters. Sometimes they may look up the word in the dictionary. Then they may tell a joke, an anecdote or mention a proverb or an idiom, connected with this word.

10. «Newspaper clippings» (*Level: intermediate to advanced*)

Students choose an article from an English-language newspaper, which contains a photo, and become the protagonists of the events reported. They may also act as a witness to the events described. As a variation, they can act as journalists reporting this piece of news. They rewrite it with new dialogues, data, charts or other new information. They can tape it for a radio programme or act as a newsreader presenting the report for TV news.

11. «To be or not to be» (*Level: high intermediate to advanced*)

*To be, or not to be, - that is the question-  
Whether 'tis nobler in the mind to  
suffer*

*The slings and arrows of  
outrageous fortune,*

*Or to take arms against a sea of  
troubles,*

*And by opposing end them? - To die, - to  
sleep,-*

*No more; ...*

*(Hamlet, Act III, Scene I)*

Hamlet's lines are well-known and can be used as an example for this activity. Students write a monologue about their problems, feelings, doubts with as many questions as possible. A funny variation of this exercise is to write a hilarious monologue about a simple problem, for example, defeat at the competition or a bad weather, which spoils the weekend. A monologue could start as follows: «To cry or not to cry, that is the question». Students can act out their monologue or tape it.

English newspapers also can be used to teach many aspects of language and communication skills. Both quality papers and tabloids contain news, editorials, information about politics, sports, art, music and literature, there are family pages and business sections, classified advertisements and announcements of births, anniversaries and weddings. All this can be of great help in teaching formal and informal varieties of the English language: editorials and feature articles provide topics for discussions, letters to the editor can demonstrate good examples of letter writing, reports on court proceedings illustrate questioning techniques. Different articles can

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provide material for grammar study and for teaching various types of writing, such as description, analysis, and they provide models of written forms: paragraphing, introduction, key sentence, conclusion, etc. The higher is the quality of newspapers, the better language teaching aids they contain.

Newspapers can facilitate English language teaching and learning, but it is impossible if they use incorrect expressions and forms of the language. There is certainly no better agent of good language teaching than the language teacher himself/herself. He/she encourages his/her students to talk, it may be

pair work or group work, when students can concentrate on the process of communicating, rather than worry about the right use of vocabulary or grammar structures. It is a time when fluency takes precedence over accuracy and the teacher need not correct every single mistake. The teacher needs to consider time, level, content, structures of language, potential problems, organization, and so on. The structures involved could be question forms, future, conditionals, the functions could include suggesting, agreeing or disagreeing, persuading. Then such well-planned activities will be successful.

1. Beaumont, Digby & Colin Granger. The Heinemann ELT English Grammar, Macmillan. – Heinemann: Методика, К., 1999.
2. Dobson, Julia. Effective Techniques For English Conversation Groups. – Washington, D.C., 1992.
3. Murphy, Richard A. From Practice to Performance / Murphy. – Vol.1. – Washington, D.C., 1995.
4. Webster's New Twentieth Century Dictionary of the English Language. Unabridged. – New York, 1993.

#### АСТРАЛЬНИЙ КУЛЬТ У МІФОПОЕТИЧНІЙ МОДЕЛІ СВІТУ МИТЦІВ ПРИДУНАВ'Я

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Естетичний рівень лірики митців Придунав'я (М. Василюка, В. Виходцева, Т. Кібкало, В. Рєви, В. Сімейка та ін.) – факт очевидний і на сьогодні визнаний. Про це свідчать і наукові дослідження індивідуальних граней їх художнього світу, й загальна оцінка читацького загалу, а також місце та роль у культурно-мистецькому й освітньому житті краю. Кожен із них створив власну художню систему, виявив індивідуальний творчий почерк, засвідчив авторську версію гіпотези буття. Проте не можна не зауважити, що усіх їх об'єднує чимало спільних змістово-формотворчих ознак. У цьому ряду очевидним постає виразне міфологічне ядро образно-символічних структур, що засвідчує синтез кодів різних горизонтів сприйняття та відображення світу.

Художнє мислення придунайських поетів функціонує в типологічному колі міфологічної течії української поезії другої половини ХХ ст. й продовжує та розгортає її міфософську лінію (Б.-І. Антонич, В. Свідзінський, М. Драй-Хмара, ранній П. Тичина, М. Орест, Ігор та Ірина Калинці, Т. Мельничук, В. Голобородько, І. Малкович та ін.), що її репрезентують поети «безпосередньо-спонтанного, часто необ'єктивованого, суб'єктивного і тим особливо привабливого світопізнання із сильним пантеїстичним, загалом натурфілософським забарвленням» [1, с. 116].

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