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CREATIVE APPROACH TO TEACHING ENGLISH IN HOME READING CLASSES AT HIGHER INSTITUTIONS

***Аннотация.** Данная статья рассматривает методику по домашнему чтению в высшей школе по рассказам Катерины Мэнсфильд. Делается акцент на развитие коммуникативной компетенции студентов посредством литературного, стилистического анализа, интерпретации рассказа, составления плана по драматизации художественного текста. При анализе текстового материала более детально обсуждаются эпизоды и сцены, которые затем используются как основа для написания сценария драматизации. Элементы проектной работы по составлению сценария и сопутствующие задачи обеспечивают возможность развития творческого воображения и самовыражения студента.*

Katherine Mansfield's literary creativity is really a great contribution to the world's literature. Her endowment to English literature mainly takes the form of short stories. Although she couldn't altogether escape the influence of contemporary decadent art, her work on the whole upheld the traditions of English realism.

Katherine Mansfield (pseudonym of Katherine Middleton Murry), in her brief lifetime, has published only four collections of short stories, but they have set her among the internationally renowned masters of psychological prose. An admirer of the art of Chekhov she prefers "subdued tones and colours and leaves her main message in implication" [1].

In the Journal she wrote: "I am the English Anton Chekhov". This, of course, is an exaggeration. She lacks Chekhov's "depth of understanding, his vast knowledge of people in every sphere of life, his concern for both present and future of his country" [3]. Hers is a narrow world-principally that of the intelligentsia, though their feelings and thoughts are analyzed by her with rare insight, often ironical and sometimes tender. But within her scope she had a vivid sense of society's inhumanity to the lower classes, disgust with the snobbishness and hard-heartedness of the privileged, their indifference to the sufferings and the merits of the poor.

The value of short stories for classes in Home Reading as close scrutiny of a fine literary text may be in itself a richly satisfying and rewarding experience as it enhances our intercultural sensitivity and awareness that there are universal truths and sentiments that bind us all. To be able to do it a student should be aware of the literary devices writers use to enrich the language and create complexity within a story.

Katherine Mansfield's short stories are highly advisable for literary analysis in Home Reading classes as the short story is usually concerned with a single effect conveyed in only one or a few significant episodes and scenes, thus being timesaving as it quite possible to make literary analysis and to evaluate a story within the 90-minute class and to make up a plan for a drama language learning.

It is noteworthy that Katherine Mansfield's stories are extremely interesting for this purpose, as they are emo-

tional, the language is up-to-date, the one for language learning classes. The students get to know writer's approach to the social, psychological and philosophical problems of life through the analysis of her treatment of characters, choice of plot, and manner of writing. The main idea of this article is to make Home Reading classes both entertaining and beneficial and it is an attempt to show how you can use Home Reading classes as a basis for teaching literature through elements of project work and dramatic activities.

To understand how the lesson progresses it is necessary for a teacher to have a clear vision of 3 phases:

- Phase 1 is literary analysis of a story;
- Phase 2 is working out a plan for making up a fictitious scenario;
- Phase 3 is acting out.

The Story "The Baron" is really appropriate for this kind of work. With masterful skill the author shows snobbishness of the people in the German pension who worship a weak and wretched person just for being the First of Barons, for his title. There is almost no plot in the story but indepth look into the inner world of human emotions and feelings.

The dominant peculiarity of Katherine Mansfield's stories is a combination of contrast, climax and denouement. The narration is given in the first person. The atmosphere of reverence, worship and awe to the Baron is conveyed from the very beginning illustrating the way the privileged cringe to the upper classes.

The scenes and episodes given below are supposed to be suitable for dramatic activities based on the story "The Baron" [5].

The scene when the postman comes with the mail illustrates this masterfully "...he threw my letters into my milk pudding, and then turned to a waitress and whispered. She retired hastily. The manager of the pension came in with a little tray. A picture postcard was deposited on it, and reverently bowing his head, the manager of the pension carried it to the Baron. Myself, I felt disappointed that there was not a salute of twenty-five guns" (sarcasm) [5].

Another scene in the salon when the people of the pension gather in the evening "...suddenly the door opened and admitted the Baron. Followed a complete and deathlike silence. He came in slowly hesitated, took up a toothpick from a dish on the top of the piano and went out again. When the door was closed, we raised a triumphant cry. It was the first time he had ever been known to enter the salon. Who could tell what the Future held? (sarcasm). He never had any instinctive, natural desire to establish contact with others". No wonder "...he debarred himself from the pleasures of intellectual intercourse" [5].

How does K. Mansfield portray the Baron? -"Small and slight, with scanty black hair and beard and yellow-toned complexion"[5].

It goes without saying that such a person is engaged only in trivial things, inappropriate for "a great person – the First of the Barons".

The way he eats salad "...taking a whole lettuce leaf on his fork and absorbing it slowly, rabbit-wise a fascinating process to watch", he "...looked like a little yellow silkworm" [5].

The way he has his coffee makes him pitiful and somewhat wretched but not an awesome person, "...we were served with coffee. I noticed the Baron took three lumps of sugar putting two in his cup and wrapping up the third in a corner of his pocket – handkerchief. He was always the first to enter the dining-room and the last to leave", "...looked forlorn, his feet slipped in his sandals" [5].

So what does that man do in his solitude? He never mingles with anyone, forever alone with black leather bag (that is the symbol of his bygone wealth) - "...he entered with the black bag, he retired with his black bag – and that was all"[5].

So why did he do so? "I fear", he said, "that my luggage"(all his luggage could be packed in a little bag) "will be damp. I invariably carry it with me in this bag – one requires so little – for servants are untrustworthy". "I sit alone that I may eat more, my stomach requires a great deal of food. I order double portions, and eat them in peace". Which sounded finely Baronial. "And what do you do all day?" "I imbibe nourishment in my room" [5].

So the author here uses denouement that speaks for itself. These episodes reveal snobbishness of the people in the pension who seeked any contact with the Baron due to his rank and looked down on people that they considered inferior.

Phase I

The structure of the lesson may be as follows:

- 1) Describing in logical sequence the portrayal of the Baron and the attitude of the people in the pension.
- 2) Giving a summary of the story (in 2-3 sentences)
- 3) Giving certain details of the story which portray the attitude of the author to characters and events
- 4) Analyzing devices used by the author to send her message to the reader.

At this Phase the students analyze the point of view, the tone, the voice, the plot of the story, the narration, the composition, i.e. they get ready for Phase II when they have to make up their mind which task to take up.

Phase II deals with elements of project work on the story "The Baron".

1. the monitor,
2. writing a scenario,
3. actors,
4. carrying out interviews for highlighting the play,
5. making a poster about the play,
6. finding characters in paintings of artists similar to those of the story,
7. acting out the play,

Each item of phase II is discussed in class causing positive motivation what is the key to successful language learning. This discussion helps to develop the learner's own communicative competence as it bridges the language of the story and the learner's own world, disclosing abilities for self-expression in the most beneficial way. It is really a rich and rewarding experience both for students and for teachers themselves.

Phase III.

Acting out, drama, workshops with the students in which the students deepen their understanding of linguistic, stylistic, cultural etc. issues, involve them in practical exercises making them enthusiastic and genuinely interested in the participation in the scenario, which in educational terms, is highly significant.

It is supposed that this approach to foreign language teaching methodology is undeveloped and it is worth much closer attention and studies. We worked at short stories of Katherine Mansfield as a basis for teaching literature through dramatic activities, though it is rather hard to do taking into account the development of students imagination and self-expression. Still we have made an attempt in this aspect of teaching English and we have used Katherine Mansfield's stories (The Baron, Bliss, A Cup of Tea, The Garden Party, Marriage A La Mode) as a basis for making up a scenario and acting out. While doing so we set up a fictitious scenario which intensified further some of the issues that had been raised in the writer's stories. This way of having Home Reading classes gives a new impetus, students experience something new in each class, they are full of surprise, sudden twists, unexpected situations which keep them motivated and interested and this kind of language teaching contributes to the overall personal development of the learner. And is not this what all education, including language education should really be about? Language learning becomes a playful, enjoyable activity. Let us bear in mind what well-known German poet Friedrich Schiller stressed in his reflections about aesthetic education: "... man only plays where he is a human being in the fullest sense of the word, and he is a complete human being only where he plays" [6].

Источники и литература

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ДУГА НЕСТАБИЛЬНОСТИ В УКРАИНСКОЙ ГЕОПОЛИТИКЕ

*«Государство создается не ради того только,
чтобы жить, но преимущественно для того,
чтобы жить счастливо...»*

Принцип ответственности государства и его руководителей за судьбу украинского народа выдвигает на первый план актуальность внешнеполитического курса страны на данном историческом этапе.

Актуальность проблемы обусловлена:

1. Значением категории социокультурная рубежность Украины, которая проявляется в этноконфессиональных традициях, принадлежности ее к русскоязычному миру. Необходимо помнить, что после падения Киевской Руси восточнославянские земли стали рубежом противостояния католического Запада и православного Востока
2. История воин, история походов западных орд против Руси подтверждает, что нашим народам приходилось не раз объединять для того, чтобы отстоять честь и независимость объединенных государств восточных славян
3. Актуальность проблемы в том, что Украина как важнейшая часть восточнославянского мира формирует новую прозападную геополитику, нанося сейчас еще больше в будущем огромный вред всеобъемлющей безопасности православной цивилизации
4. Актуальность статьи обуславливается кризисным состоянием не только политики и экономики страны, но и усиливающимся расколом нации на восточную и западную часть
5. Актуальность проблемы диктуется особым вниманием науки, средств массовой информации украинской общественности к обсуждаемым вопросам. Этой проблемой занимается институт геостратегических технологий, ученые и исследователи: профессор В. Дергачев – «Геополитика» Киев 2000, «Евразийские рубежи войны и мира»-Одесса, 1996, «Раскаленные рубежи» Одесса, 1997, Гадживе. «Введение в геополитику».-М.1998; Бжезинский. Великая шахматная доска. Господство Америки и его геостратегические императивы.-М, 1999; Данилевский Н.Я. Россия и Европа.-М, 1991, Дугин А. Основы геополитики.-М, 1997 и др.

Публикуемая статья раскрывает недалековидные шаги украинских политиков направленные на защиту интересов США и НАТО вопреки интересам восточнославянских народов. Цель статьи – усилить акцент геополитических интересов Украины, отметить ошибочность и вредность прозападного и антиросийского курса Украины в современных условиях.

Периодическая печать и публикуемые аналитические исследования обсуждают и анализируют геополитический вектор политики Современной Украины. Этим вопросам посвящены разделы в учебных пособиях, например, Дергачева В.А. Геополитика.- Киев, 2000, статьи в газетах «Крымская правда», «Зеркало недели» и др., статьи в журналах «Вестник МГУ», «Мировая экономика и международные отношения», «Политические исследования» и др.

Популизм первых лет независимости Украины сменился несмолкаемыми стенаниями об утраченных возможностях дефицита финансовых, материальных, энергетических и других ресурсов.

Независимость, свалившаяся как «манна небесная», не стала той драгоценностью, ради которой народ