

Рівненський державний гуманітарний університет

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ФІЛОЛОГІЇ. ІНОЗЕМНІ МОВИ**

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**Резюме.** Исследование посвящено проблеме системного изучения теоретических проблем литературоведения в текстах писателей “пражской школы”. Доминирующим в творческом дискурсе Юрия Липы, Елены Телиги, Олега Ольжича является внимание к конкретно-реальному миру и соотнесение эстетических принципов творчества с национально-культурными потребностями. Культ высокой художественности и мировоззренческой глубины “пражане” синтезировали в единую творческую модель.

**Ключевые слова:** концепция, модернизм, стиль, национальная специфика.

**The summary.** The above-mentioned work has been dedicated to the problem of the systematic study of theoretical problems of the literary criticism in the text of the “Prague school” writers. The problem of discourse of the “Prague school” ers have been determined and analyzed on the level of theory and literary criticism. The cult of high artisticism and ideological depth had been synthesized by the “Prague” men into the only theoretical pattern, which brought about a harmonic combination of the national source and their striving to achieve a world-recognized level of the European artistic and philosophical culture.

**Key-words:** here should be defined as such: “conception, modernism, discourse, style”

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О.Є. ФРАНЧУК

## DEBATE TECHNIQUES FOR EXPLORING TRUE STORIES BEHIND JONATHAN SWIFT'S SATIRE.

### (PART 1)

**Резюме.** Виклики сучасності вимагають від викладачів запровадження інноваційних технологій при навчанні іноземних мов і трансформації ролі викладача в консультанта, координатора, організатора проблемно-орієнтованої, дослідницької, навчально-пізнавальної діяльності студентів. Поставлені проблеми і завдання зумовили вибір теми “Використання дебатних технологій для дослідження правдивих історій за завісою сатири Джонатана Свіфта.” В статті, що пропонується до уваги, на матеріалі дослідження творів письменника пропонуються приклади практичного застосування дебатних технологій в процесі навчання англійської мови під час занять з студентами.

**Ключові слова:** дебатні технології, дебатні технології для вивчення іноземних мов.

### 1. Critical Thinking Strategies Across the University Curriculum in the Modern Investigations.

The field of teacher education is a relatively under-explored one in both second and foreign language teaching. The literature on teacher education in language teaching is slight compared with the literature on issues such as methods and techniques for classroom teaching [5, 93]. By 1990, some in the field had begun to argue that it was important to examine how people learned to teach languages. Thus, the emphasis began to move to the relationship between L2 as the content or subject matter, and teacher education [1, 289-299]. In general terms, it is fair to say that teacher education has been predicated on the idea that knowledge about teaching and learning can be transmitted through processes of organized professional education to form individuals as teachers. This knowledge has been broadly defined as consisting of subject matter and pedagogy. Mostly, up till now the University faculties preparing pre-service teachers provide teacher-learner with certain knowledge- usually in the form of general theories about language learning, prescriptive grammatical information about language, supported with training (exercising), and pedagogical methods – that could be applicable to any teaching context. There are still many problems with this knowledge-transmission view [4:84-89]. Since 1980s, teacher education has moved from this view of knowledge transmission to one of knowledge construction in which teacher-learners build their own understanding of language teaching through their experience by integrating theory, research and opinion with empirical and reflective study of their own classroom practices [7, 249-265]. In this connection we should consider the following reasons:

- the need to remove the gap between the university traditional mission of providing detached and scholarly reflection of the world, and its obligation to prepare pre-service teachers to implement effectively their knowledge in teaching/learning environments;
- a want for the pre-service teachers not only to know the core concepts of the disciplines, but also make them able to practice the systematic and informed habits of thought that created those insights, and that will lead them to create more knowledge, and solutions to the problems, even those which their education cannot foresee;
- the challenge to relate the course work to the world outside of the classroom and previous experience;
- the urgent necessity of forming a critical thinking professional which is to be more of a kind of a facilitator and moderator in the modern classroom than a source of knowledge, which in the Era of Global Information the one has ceased to be;

- an awareness of the international dimension should be fully integrated into that process to give them the understanding how to think and operate in an increasingly globalise world.

This background frames the key issues of the article which follows. In this article we dwell upon the strategies and techniques that agree with the concept of knowledge construction as the basic for working out the strategies for use across the curriculum; we offer the implementation of debate techniques, cooperative learning strategies and knowledge construction approaches on the material of the English Literature course, namely on works by Jonathan Swift and William Blake, and use the worked out sessions of class studies to illustrate the effectiveness and perspective outcomes on the way to optimizing the English Language teaching/learning process keeping in mind mentioned above priorities

## 2. Jonathan Swift: Exploring the True Stories behind the Satire. (Part I)

Students make progress in their learning when they face what the psychologists Piaget called cognitive disequilibrium, challenges to their comfortable and familiar ways of seeing things. That is, a student who believes there are right answers will search lectures for them, while a student who has come to recognize that knowledge is provisional will be interested in the professor's ways of inquiring as in the ideas the one could think over. Charles Temple, Professor of Education at the College of William and Mary, USA foresees three main conditions which seem to help students advance in their intellectual development:

1. They should be faced with the choices, with materials that invite more than one interpretation, and the challenges to make and defend their own interpretations;
2. They should hear their peers express points of view different from their own (When it comes to their intellectual growth, hearing someone's thought expressed that are only slightly different-perhaps slightly advanced-than our own can be more of a stimulus for advancement than hearing reasons that is considerably more sophisticated than our own).
3. They should be encouraged to reflect, especially in writing, on the ways in which their thinking is changing.

Literature course can be introduced through a great many of teaching strategies for active learning and critical thinking. Below we present the following section which includes a selection of strategies for teaching reading and writing for critical thinking on the material of *Verses on the Death of Dr. Swift ( Occasioned by Reading a Maxim in Rochefoucauld)* by Jonathan Swift and *A Poison Tree* by William Blake .

### Objectives

Students will

- review literary elements of symbolism and satire,
- discuss contemporary and historical connections to situations in texts,
- conduct research on historical allusions in a text,
- synthesize information to draw conclusions about a text's message.

*Verses On the Death of Dr. Swift ( Occasioned by Reading a Maxim in Rochefoucault)* by Jonathan Swift is a brilliant piece of a satire. In 1731, Swift wrote to his friend, John Gay, "I have been several months writing near five hundred lines on a pleasant subject, only to tell what my friends and enemies will say on me after I am dead." "His wit and critical viewpoint of society did not exclude himself as a topic. In his poem "Verses on the Death of Dr. Swift," he addresses how he imagines his own decline, death and the response of his so-called friends and public. The underlying theme in this poem is that profuse shows of concern and compassion serve to cover the basic self-interest of the individual, who is enormously glad that the sufferer is not himself. Likewise, Swift lampoons his own reactions to the success of others. Examination of this work shows how Swift uses the symbol of pride to point out the follies inherent in human behaviour"(from the student's essay).

Pre-reading activities may include *anticipation guide* technique as a supportive activity. The teacher prepares a set of questions with short answers (or clearly evident answers to be given) that tap important aspects of the topic [8]. Students may be asked individually, in pairs, to answer the questions before the main part of the class begins. They return to their answers at the end of the topic development to see how their opinions have changed.

### 1 Pre-reading: Exploring your own experience.

Before you read the poem, think and talk about how you, and your classmates consider your friends.

#### Think-Pair-Share

1. First, think for a few minutes about your best friends.

- *What do you feel when you think of them ?*  
(Smiling ? Angry ? Loving ? Appreciative ? Envious ? Open-heartedly ? Hate them ? )
- *What are your wishes for your friends ?*
- *What do you do when some of them are ill ? What would you do if you friend died ?*
- *What nice features of the character do your friends have ?*
- *What do you remember mostly : good or bad in your relations ?*
- *Do you have any enemies? What people they are and why are they considered to be enemies?*

2. Next, tell your partner what you are thinking.

3. Finally, with your partners, sit with another pair of students. Take turns talking, each person telling what his or her partner said.

Making a Chart

When you finish your talk, your group might make a chart to show how people treat their friends and enemies. Share your findings with the whole group.

*What can you say about your classmates based on your chart?*

*Do they have friends? Do they value friendship?*

If the teacher plans a *personal authorship* writing on the subject discussed, you may add some tips ( Friendship Survey, Quiz, Problem Solution tips) to make the discussion more verified.

What kind of a friend are you?

1. *If your friend tells you a secret that isn't bad but you promised not tell anyone, do you:*

A: *tell everyone*

B: *keep the promise*

2. *If you know your friend is planning to cheat on a test, do you:*

A: *tell your teacher*

B: *let your friend cheat*

C: *help your friend study for the test so she won't feel she needs to cheat*

3. *If your friend tells you a secret and it may cause his or her death, do you:*

A: *tell a trusted adult*

B: *keep it a secret*

C: *tell your friends*

*You may answer the questions. Then discuss the answers with your friend.*

Interview your partners and record their responses.

• *How long have you known your friend(s)? Longer than a year*

*Less than a year*

*Just met*

• *Do you have fights with your friend(s)?*

*Yes*

*No*

• *Has your friend ever embarrassed you in a funny way?*

*Yes*

*No*

• *Do you have a special sign or symbol to show your friendship?*

*Yes*

*Might get one*

*No*

• *Do you make up with your friend after a fight?*

*Yes*

*No*

Our Solutions to Problems with Friends.

1. *Friends don't know how to say something without getting mad with each other.*

*The best way to solve this problem is to try not to say much, that will get each other mad.*

2. *Friends don't know exactly how to apologize after a fight.*

*First you start off telling each other that you're sorry. Then you go from there.*

3. *Some friends don't know how to keep secrets from becoming rumors.*

*The best way to keep secrets from becoming rumors is just don't tell anyone if you don't want it to become a rumor.*

Tips to Being Friends

*Treat your friends the way you want to be treated.*

*Keep secrets that are told to you.*

*Pay attention when your friend is talking.*

*Keep your promises.*

*Share things with your friend.*

*Tell your friend the truth.*

*Stick up for your friend.*

*Take turns.*

To illustrate other people's emotions you could use the poem "A Poison Tree" by William Blake to start a deeper investigation of the problem (*the realization of Meaning Phase*). The teacher may use the *Enhanced Lecture* strategy [2, 103]. The strategy begins with the above mentioned *evocation* activities to draw out the students questions and encourage them to set purposes for listening to other opinions. The lecture is broken into sections of about 10-15 minutes (even 5-10 min), separated by another *evocation* response technique, before another section of lecture is given. Such pieces may give an example to your students of a *Structured Presentation/Speech*, that at the end of the class sessions you may ask them to deliver themselves. The material for your *Enhanced Lecture* may be some interesting information about the poet, in the case of W. Blake you may dwell upon him being a poet, whose poetry, inspired by mystical vision, is among the most original, lyric, and prophetic in the language; a painter, and engraver, who created a unique form of illustrated verse. As was to be the Blake's custom, he illustrated his verses with designs that demand an imaginative reading of the complicated dialogue between word and picture. His method of illuminated printing is not completely understood. One of the easy-to-perform activities for *the Realization of Meaning* is to ask students in groups to draw what they understood from the poem before you show some Blake's illustrations. *Clusters (or Semantic Webs)* which will help the students to see the relationship between ideas [6, 24-40] could be suggested afterwards. The teacher would draw a circle in the middle of the display, and then list as satellites the main sub-topics of the topic discussed. Students can be challenged to formulate statements for the parts they know related to each sub-topic, and to formulate questions for the parts they do not yet know. These questions will give the purposes for their inquiry during the upcoming classes. For the stylistic analysis you may refer to the Satirical Techniques Definitions, suggesting a debate on the genre of the poem, keeping in mind the main topic of discussion in the class. To prepare it the teacher may suggest *Close Reading with the text Coding* to help students set purposes for reading, and later get able to use this information from the text. Ahead of activity, think of four or five answers/ kinds of information you want your students to locate in the text. Come up with a simple symbol for each kind, explaining your task as best you can. With some examples having been given, you will tell the students to begin reading the poem, and to mark each piece of information of each type. (*Attachment 1*). As evidence support for the main topic of the class being discussed, the students will use the information from the *Clusters (or Semantic Webs)*, newly formulated statements / statements located in the text. The same type of table can be worked out to mark the satire devices used by the author in the text. For this the students may be referred to the above-mentioned Satirical Techniques Definitions.

**II Reading** Exploring *Verses On the Death of Dr. Swift* in the class you will need to think of a number of vocabulary training activities ( Advanced organiser, Web diagram, synonyms and antonyms in a T- Chart, etc) for the *evocation phase*. To start reading this piece of poetic writing which is 484 lines verse long, you can divide it into several parts to suggest to different groups of students to read one. *Jigsaw reading*, which implies the peer *reciprocal teaching* is probably the best to assign the whole reading in the case, and make the students accountable for the contents of the whole assignment. *Pared/Group Reading/Summarising* technique is one of easy to be suggested [3, 228]. Here students read a text together, taking turns, after one student reads a section silently or aloud, she summarises/translates/interprets what has been said in the text. The others ask probing questions about the text, which all of them try to answer. Then the roles are shifted when the next section is read. Study tasks (to fill in the *Agree/Disagree/Question Chart*) can be prepared and shared with all the groups of the students. Several students with advanced English and good communication skills will be assigned to *expert group* in which they work together and become especially proficient at a research of historical allusions and at teaching their peers to know about this topic. Then they will return to their *home groups*, and teach their part of the material to their peers. Once, the reading and *expert group* teaching have been finished, the students are asked to work on the after-reading tasks.

### **III. After you read**

- *Think about the poem and discuss your ideas with your friends and the teacher.*
  1. *What ways does the author give to regard friends? Do you agree with him?*
  2. *What do you know now about the author and his life? What made him think of his friends this way?*
  3. *How can you characterize the author from his own words?*

*Ten minutes essay* may be very apt when the prior discussion resulted in completing *Clusters (or Semantic Webs)* drawn for "A Poison Tree" by William Blake at the last class session. Students have articulated and heard a lot of ideas that may be forgotten if they are not fixed immediately after the activity. Even if you expect from the students later a more elaborated piece of writing, you can invite students to take ten minutes at the end of a discussion and write down everything they have heard, appreciate, anticipate, and think about the topic in question. To encourage exploratory writing you may ask your students to go on with writing journals and respond papers, with a focus on recording ideas for consideration and further discussion, not necessarily for finished presentation. Then all their writing the students could keep to themselves as a support for the upcoming speech activities.

- Write a short essay about Jonathan Swift as a satiric writer adding the information you've got today.

Teachers who take seriously the challenge of making clear to the students how they should write in the course usually needs to take some certain steps to prepare his students for this kind of work. It may become a separate subject for the article, but here it is good to mention several structural aspects of a certain kind of paper. In a writing comparing works by two authors, you may want your students to:

- begin by setting out the background of the two authors,
- describe their styles,
- setting out the criteria for comparing works by them,
- comparing two representative works,
- writing the conclusions of their comparisons.

If you'd prefer your students to apply the knowledge they have obtained during the sessions to their own world, you will expect them to write an essay of free writing style. Encouraging students' *personal authorship* the teacher nurtures the idea that everyone has something important to say, that each of his students is an expert at least on one's own experience, and that everyone can make meaning through thinking and writing. Thus, you may choose what to emphasize: the process of writing or the content over form- in all cases you have to make very clear explanations for the form and the stylistic of students' writing, organize recording random observations in diaries and journals, encouraging many attempts at a piece before the best way to approach a topic, and teach these things clearly. The students should be given a simple but well-written short story on the subject (*Attachment 2*)

### 3. Summary.

As we see our aim at organizing students' active learning in the university classroom which will lead to critical thinking and usable knowledge, we will promote the long-life learners, preparing them to keep up an intellectual conversation with the world, that continues to help their professional growth. Classes that exercise active learning and critical thinking are better places to get to know other peers –not only to make friends, but to understand and be able to transcend differences, which is crucially important for the teacher in the modern school at present. We hope them to be cooperative, but capable of leadership roles; must be respectful to people from diverse backgrounds, but also possess individual initiative; must be willing to act on principal, but also able to define ways to relate endearing principles to rapidly changing situations in our Globalise World.

#### *Attachment 1*

##### **“Satire as a Genre”**

Satire is often strictly defined as a literary genre or form; although, in practice, it is also found in the graphic and performing arts. In satire, human or individual vices, follies, abuses, or shortcomings are held up to censure by means of ridicule, derision, burlesque, irony, or other methods, ideally with the intent to bring about improvement.!!Although satire is usually meant to be funny, the purpose of satire is not primarily humour in itself so much as an attack on something of which the author strongly disapproves, using the weapon of wit.

A very common, almost defining feature of satire is its strong vein of irony or sarcasm, but parody, burlesque, exaggeration, juxtaposition, comparison, analogy, and double entendre are all frequently used in satirical speech and writing. The essential point, however, is that "in satire, irony is militant". This "militant irony" (or sarcasm) often professes to approve the very things the satirist actually wishes to attack.

Satirical works often contain "straight" (non-satirical) humour - usually to give some relief from what might otherwise be relentless "preaching". This has always been the case, although it is probably more marked in modern satire. On the other hand some satire has little or no humour at all. It is not "funny" -nor is it meant to be.

Humour about a particular subject (politics, religion and art for instance) is not necessarily satirical because the subject itself is often a subject of satire. Nor is humour using the great satiric tools of irony, parody, or burlesque always meant in a satirical sense.

#### *Attachment 2*

##### **Best Friends Forever, Right?**

##### **Story By Melanie Swaner.**

*They've been friends for the longest lime. They do almost everything together. Parties, all night study sessions, term papers, everything. They would go through thick and thin for each other. Their first fight was horrible, but they stuck through it knowing it was probably over something incredibly stupid . What goes into a friendship? Webster defines it as a person whom one knows well, one who is not an enemy, and one who is a supporter or sympathizer.*

##### **Becky & Jackie**

Sophomores Becky Owen and Jackie Johnson have known each other since the third grade when they were both nine and have been best friends for seven years. Owen says, "Jackie and I became friends right when she moved here in the third grade, I finally found another girl who would play football. When I told my parents about my new friend I found out our dads would be working together and that they already knew each other." Owen and Johnson say what they think makes a friendship last is:" To make a friendship last so long is a good understanding of each other," Owen says," I can tell when Jackie's sad, happy, mad, so I know when to cheer her up or leave her alone. She also does the same thing for me so, she's the easiest person to be around." Johnson Says, "We also have all the same kind of interest, which is why we spend so much time together. I've never found another person who enjoys sitting eight hours in a gym to watch a wrestling tournament. "They're fondest memory they say would be, "All the wrestling tournaments we went to together."" I know we will be friends after high school. We still spend summers together." Owen said.

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**Резюме.** В связи с необходимостью внедрения современных инновационных технологий в учебный процесс, учитель должен быть подготовлен к трансформации своей роли в консультанта, фасилитатора, организатора проблемно-ориентированного обучения, исследовательской, учебно-развивающей деятельности учащихся. Проблема подготовки учителей, способных к такой деятельности и обусловили выбор темы «Использование дебатных технологий для изучения правдивых историй за завесой сатиры Джонатана Свита». На конкретных примерах, разработанных для серии занятий по литературе Англии, читателям предлагается проанализировать эффективность дебатных методик.

**Ключевые слова:** дебатные технологии, Дебатные технологии при изучении иностранных языков.

**The summary.** In this article we dwell upon the strategies and techniques that agree with the concept of knowledge construction as the basic for working out the strategies for use across the curriculum. With this article we offer the implementation of debate techniques, cooperative learning strategies and knowledge construction approaches on the material of the English Literature course, namely on works by Jonathan Swift and William Blake, and use the worked out sessions of class studies to illustrate the effectiveness and perspective outcomes on the way to optimizing the English Language teaching/learning process.

**Key words:** debate technologies, Debate technologies in teaching foreign languages.

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А.І. МИКОЛАЙЧУК

### ПІВДЕННЕ МОВЛЕННЯ У РОМАНІЙ ПРОЗІ У. ФОЛКНЕРА

**Резюме.** У статті проаналізовано фонетичні, лексичні та граматичні особливості Південного діалекту США в романах У. Фолкнера "Сарторіс", "В свою останню годину", "Крик і шал" та досліджена лінгвокультурологічна роль діалекту у регіональному і/або соціальному розмежуванні персонажів названих романів.

**Ключові слова:** діалект, південний діалект США, Фолкнер.

This article will first of all investigate Southern dialect as a linguistic pattern, and explore how it has become a symbolic device in the author's attempt to represent in writing a speech that is restricted regionally, socially, or both. Southern dialect as a language variety constitutes an important part in Faulkner's Yoknapatawpha novels, and it is an important field of research in Faulkner studies.

Unlike other investigations that have been conducted in this field, which have mostly concentrated solely on an elaborate analysis of the regional dialect or social dialects in Faulkner's novels, this article will take an overview and make a general analysis of the dialect in the novels as part of Southern speech, and will then relate it to its use as a literary device for characterization and thematic purposes. Typical speech modes of individual characters are another category, in which four different types will be distinguished as symbolic devices in thematic description. Aside from individual speech patterns, this article will also explore some key words, expressions, or structures employed by the author in his depiction of certain scenes or characters. Their appearance in particular contexts charges them with symbolic meanings.

"Natural languages and notational systems of all sorts are preeminently symbolic" [1, 20]. The symbols that make up those systems are arbitrary — that is, their relation to other conceptual objects is purely conventional, unmotivated by any other association. In the history of their development, people in the American South have established their own cultural traditions, expressed by and including their Southern symbolic system — the linguistic system, a variety of American English dialects known as Southern speech.

In a statement on dialects Edward Sapir remarks: "A group of dialects is merely the socialized form of the universal tendency to individual variation in speech" [10, 83]. These variations affect the phonetic form of the language, its formal characteristics, vocabulary, and such prosodic features as intonation and stress and that dialect as "a habitual



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# АКТУАЛЬНІ ПРОБЛЕМИ СУЧАСНОЇ ФІЛОЛОГІЇ. ІНОЗЕМНІ МОВИ

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