

*Byelobrova T. A.,
Associate Professor of the Department of Linguodidactics
Odessa National Polytechnic University*

TO THE PROBLEM OF METHOD IMPLEMENTATION OF THE CREATIVE READING BY THE FOREIGN STUDENTS

Summary. This article presents the pedagogical experience in the implementation of extracurricular work with the foreign students and the conditions for effective teaching, the emphasis is placed on the method of creative reading for improving the individual's capabilities, the relevance of the posed problem is proved in the formation and application of the instructional techniques, the main tasks of practical implementation are clarified with the aim of achieving the planned results during the process of extracurricular work, the effective means of artistic and aesthetic perception of the work are presented as well.

Key words: method of creative reading, dramatic reading, extracurricular work, creative abilities (artistic skills), textual analysis, symbol, dialogism, monologism.

Challenge problem. One of the methods of teaching Russian language to the foreign students is the method of creative reading. First of all, it's a tool of aesthetic education, spiritual enrichment, the ability to listen, to evaluate, to empathize, to perceive, to evaluate, to feel, to realize and implement what has been conceived. Disputes about the relevance of the analysis and its implementation raged, and still rage nowadays, many methodologists believe that it is enough to read a work of art, focusing on the emotional aspect, others are founded on the idea of studying of the work as an art object.

Actual scientific researches and issues analysis. The methodological framework and methodological basis for the study were the theory of methodology, works on dramatic reading, developed in the works of B. Bulyalsky, M. Kudryashev, V. Marantzman, M. Rybnikova, K. Ushinsky, study materials, the results of empirical researches, the reviews in serial publications, the works of known methodologists, such as V. Golubkov, L. Novikov, M. Rybnikova, G. Tokman, F. Steinbuk. A considerable contribution to the development of methods, techniques, information technologies, have made O. Buinitskaya, E. Isaeva, N. Kravets, A. Khutorskoy, O. Shklovskaya.

The purpose of the article is to:

- identify the interaction with the literary text;
- develop methodological approaches of creative reading among the foreign students;
- using the example, to examine the methodology of the holding of the creative reading.

Statement of basic materials. Very often students face the problem of speech techniques, logic, reading, stress, tempo, rhythm, correlation of logical and rhythmic pauses. The teaching of forms (methods, techniques, principles) of organization of learning activities, stimulation for individual study, identification of individual characteristics, control over the quality of the knowledge acquired and control over the quality of skills to the foreign students is a small list of tasks that face the teacher and students. Offering a certain set of theoretical knowledge, concepts on the technique of creative reading for the foreign students, the teacher should show

their practical improvement by their own example. Cascade training for the application of the method of creative reading will certainly create the basis for aesthetic education, for the perception of the art of a living word, for the emotional experience, for sense of completeness and beauty of a poetic text. Self-fulfillment of the foreign students in an alien environment depends on communicative competence, knowledge of not only their own native language, but also of foreign (Russian) language. According to the observations of M.A Rybnikova, "we set our methodical task sights on showing those exercises through which the teacher should conduct students, raising attention to the sound, to the word, to the sentence, to the paragraph, developing the precision and clarity of pronunciation, the sonority and flexibility of the voice, developing the responsiveness and exactingness of hearing" [4, p. 149].

G.L. Tokman, who is a famous methodologist, notices that "creative reading is a specific literary method that consists in activating the immediate, emotional, aesthetic perception of a piece of work. It contains different approaches for dramatic reading, listening to the text in the actor's reproduction, retelling, reader's comments, commenting, illustrating, creative task of the personal impression" [6, p. 78].

The classification proposed by the methodologist N.I. Kudryashev, that is based on the application of the method of creative reading, in "the activation of artistic perception, the formation of artistic experiences, the assimilation of the artistic particularities of the work, and the learning to listen and hear the artistic word" is still relevant today [3, p. 59]. The methodological methods that were mentioned by the scientist, provide the actual method implementation, and namely (dramatic reading, commented reading, conversation, creative tasks on personal impressions) and such activities as (reading, memorising, listening, planning, storytelling, creating of feedbacks, viewing of illustrations), haven't lost its influence [3, p. 59]. The scientist paid much attention to the dramatic reading, to the development of a culture of perception and reading poetry; "Using" of the imagination and the emotional sphere during the listening to the adult's reading.

It is difficult to find time for training of reading skills in speech development for foreign students, students have little understanding of the creativity of writers, they know little by heart, they do not read well, and tasks related to the memorisation are often perceived negatively, without desire, interest, reflection. Therefore, in order to consolidate the knowledge gained, students are invited to participate in extracurricular literary events. The contest "We read poetry", which is annually held at the Pre-university courses, gives an opportunity to express yourself, to find a creative way to the implementation and to the desire to convey the specific content of the facts, events, pictures of the nature, so that their listeners would be able to properly understand and appreciate them. Out-of-class work differs from the in-class system by organizational and methodological forms. The main goal of the out-of-class activities is to develop

the creative abilities of students, to develop their aesthetic taste, to strengthen their worldviews on the material of works of fiction.

Let's define the outstanding characteristics of out-of-class work:

1. execution of the event during the off-hours, out of class;
2. voluntary participation of students in the mentioned work;
3. absolutely free choice of form and content;
4. events dedicated to the literary dates and occasions;
5. the connection of out-of-class work with the modern life;
6. necessary consideration of individual interests of students,

for the development of their creative abilities.

In the teaching methodology, there are such forms of out-of-class work (O. Bandura, N. Voloshina): *mass* or *frontal*, in which the number of students of parallel groups or the whole faculty is involved. Mass events include (poetry evenings, excursions, festivals); *group*, which are conducted by students of the same group (dramatic reading, folklore club, literature and regional club, literature and drama club, music club), sections, clubs, publication of newspapers, extracurriculars; *individual*, that are conducted with individual students (reading of works, writing of reports, speeches, presentations, performing of creative assignments and tasks, helping the student to perform at the planned events).

The specificity of dramatic reading classes assumes a special structure. Methodologist M.A. Rybnikova argues the following: "Dramatic reading – this is the first and basic form of concrete, visual education of literature, that for us is more important than any visibility of the visual order. We do not deny the visibility of the visual, but the very nature of the sounding word defines the basic method of penetrating the word into our consciousness – the method of its expressive and dramatic pronunciation" [4, p. 165]. To organize classes for dramatic reading, the teacher must choose texts of poems that are comprehensible by the content and subject matter, focus the attention on the history of the creation of the work, for its understanding and perception. Visual aids, the use of technical training tools, provide an opportunity to the foreign student to "open up" in full and to evaluate himself: illustrations, listening to his own reading, reciting of the poem by the teacher himself provides invaluable help to the performers. It is known that the first acquaintance with the artistic text, as a rule, acts in the form of listening to the dramatic reading and the storytelling of the teacher.

This work includes a creative approach, search, discoveries, individual opportunities of the students, psychological mental approach, visibility.

The employment of visual aids and technical training tools is aimed to create an atmosphere, dialogue, emotional and spiritual development. Behind the words of G.L. Tokman "visibility is classified into *technical methods (techniques)* (visual, audio recordings, audio-visual), *printed* (tables, cards, pictures), *natural objects* (plants, materials, models, moulages)" [6, p. 113].

During the process of preparation to the event, organizing and conducting work on dramatic reading, one should take into account the use of illustrative material, a tape recorder, a gramophone recording. While providing students with the texts of the poems, the teacher should conduct an analytical work, finding out the history of the creation of the work, it is possible look at illustrations that will be close to the content of the text, listen to the record of your own reading, while giving the opportunity to evaluate yourself, to offer students help to correctly perceive and understand the proposed text.

Using an example of a poem by L.V. Kostenko from the collection of poetry "Selected poems", "Arrow wood is wearing a necklace" (1989), we will consider the methods of creative reading:

the obligatory foreigners' acquaintance with the work of the great poetess, who opened the way for the next generations of Ukrainian writers, showing students the slides with photographs of the writer, collections of her works, poetry illustrations, features of her creative manner of writing. At first, the foreigners should read the text about her creative biography all together, with the teacher, they should learn about the writer's personality, the conditions in which her character and philosophical and aesthetic system were formed; conversation with the students, working with vocabulary (incomprehensible words and expressions are explained by the teacher, a dramatic reading of the teacher, an exchange of impressions from the text of the work they heard, commented reading for the purpose of correct emotional perception.

Let's analyze a small poem of the famous Ukrainian writer, poetess Lina Kostenko:

Arrow wood is wearing a necklace,
And you are flying down the motorway...
Life itself is nothing more than a crazy rallying.
I'm asking destiny:
"And what comes next?" [2, p. 263].

U – U – UUU – U
U – U – UUU – U
U – UUU – U – U
U – U – UU – – U

(rhythmus – 4-foot iambus, pyrrhic foot (2nd foot, 3-lines, of the 3rd foot of the 1rst, 2nd, 4th line; spondee (the 4th foot, 4 lines); syllabic-accentual versification; type of the strophe (stanza) – quatrain.

1. Students receive a creative task on observations or on the text: *The teacher: I suggest to pay attention to the main symbols, that are presented in this poem, describe your impressions in a form of writing a micro essay;*

2. Vocabulary work: *there are many incomprehensible words in this poem, for this we will find out their meaning (necklace, motorway, rallying);*

3. Dramatic reading of the teacher;

4. Conversation with students, their impression of the text: *what is the national symbol of Ukraine described by the writer, what are the key images, determine the main themes and motives, what is the main mood of the written poem?*

5. Reading, explaining, commenting;

6. Dramatic reading;

7. Retelling;

8. Verbal (literary) drawing (*students are offered to imagine a picture of life, destiny, road, nature*);

9. Slides with photos, landscapes, illustrations of poetic collections.

Gramophone recording of the work (listening): *absolutely in all genres of literature there is an image of nature in all its glory, richness of colours, sounds, smells, where earthly, underground and heavenly motives are united. Nature – as a lace of "life movement", which draws us into its cycle. It is always presented in two dimensions. In every microcosm the poet can feel the universe. The main theme (the key topic), the motives – reflections about the destiny of a civilization, the place of a man in it, ancient "quo vadis?", or "камо зрядеши?". Wandering motives: of arrow wood, of road, of destiny.*

*The idea here is not reduced to the main idea; it is presented in the entire artistic fabric of the text, it is metaphysical, as a soul. A quintessence is performed rhetorically, as the final rhetorical question. The concept of **arrow wood** in the Ukrainian language*

picture of the world is represented by many symbolic meanings, such as: a symbol of fire, sun, berries, plants, Ukrainian Cossacks, family fire, the symbol of Ukraine, the Motherland, eternal love, fidelity, traditions, customs, purity, beauty...

Let's try to thematically outline the plan of textual analysis:

1. technique, organs of articulation;
2. breathing, logical stress;
3. voice, diction;
4. the voice score, the ratio of pauses.

The plan of textual lesson is an integral part of the creative method. The process of artistic creation is deeply individual, all logical laws and rules should be taken into account.

Conclusions. Summing up, it is possible to distinguish stable values of verbal images, independence from the context of the work. Arguments of N.D. Tamarchenko are indicative, point of view that the "ready" poetic image (in all its varieties) is opposed by the images with an unconsolidated semantic kernel and unlimited potential: first of all, *parallelism, metaphor* (not as "techniques", but as forms of prelogical thinking) and the symbolic image; secondly, "simple" (unstyled, unpoetical) word. These types of verbal image carry in themselves not a ready-made meaning, but an actualizing in the context of the poem as a whole, a potentially *infinite meaning* [5, p. 151].

Every nation has its own language, thesaurus, grammatical norms, and this is all due to national specifics. Dialogical, monologic, narrative features of written and oral speech are considered in the general structure of ideological, thematic, linguistic, genre peculiarity. Specifically, the figures of speech and expressive means of language give speech a special charm. Language (linguistic) means are subordinated to the artistic concept of the image. The verbal image (poetic language) shows life in its movement, history, musicality, "synthetical character". The process of artistic creation is individual. The style of the writer has a feature of the diversity of forms of verbal art. All poetic means of expressiveness need to be analyzed holistically. G.A. Gukovsky wrote: "The word is used as a sign, a symbol that evokes in the reader's mind a number of associations with his own emotional experiences, with the image of the poet's soul" [1, p. 70]. Hence, it follows that the system of expressive means and the word in a work of art is multilateral (multidimensional).

References:

1. Introduction to literature studies: textbook for bachelors / N.L. Verzhinina and others; under general editorship of L.M. Krupchanov. M.: Uright edition, 2015. 479 p.

2. Kostenko L.V. Selected poems. K.: Dnipro, 1989. 559 p.
3. Kudryashev N.I. Interconnection of teaching methods during the literature lessons. M., 1981.
4. Rybnikova M.A. Essays on the method of literary reading. M.: Enlightenment, 1963. 316 p.
5. The theory of literature: manual for graduate students of philological faculties: in 2 parts / under the editorship of N.D. Tamarchenko. Part 1: N.D. Tamarchenko, V.I. Tupa, S.N. Breitman. The theory of artistic discourse. Theoretical poetics. M.: Publishing Center "Academy", 2008. 512 p.
6. Tokman G.L. Methodology of teaching Ukrainian literature in secondary school: textbook. K.: Publishing Center "Academy", 2013. 312 p.

Белоброва Т. А. До проблеми реалізації методу творчого читання іноземними учнями

Анотація. У статті розглядається педагогічний досвід реалізації позакласної роботи з іноземними студентами й умови ефективного навчання, акцентується увага на методі творчого читання для удосконалення діяльнісних можливостей особистості, обґрунтовано актуальність поставленої проблеми у формуванні та застосуванні методичних прийомів, з'ясовано основні завдання практичного здійснення з метою досягнення запланованих результатів у ході позакласної роботи, представлені дієві засоби художньо-естетичного сприймання твору.

Ключові слова: метод творчого читання, виразне читання, позакласна робота, творчі здібності, текстуальний аналіз, символ, діалогічність, монологічність.

Белоброва Т. А. К проблеме реализации метода творческого чтения иностранными учащимися

Аннотация. В статье рассматривается педагогический опыт реализации внеклассной работы с иностранными студентами и условия эффективного обучения, акцентируется внимание на методе творческого чтения для усовершенствования деятельностных возможностей личности, обоснована актуальность поставленной проблемы в формировании и применении методических приемов, выяснены основные задачи практического осуществления с целью достижения запланированных результатов в ходе внеклассной работы, представлены действенные средства художественно-эстетического восприятия произведения.

Ключевые слова: метод творческого чтения, выразительное чтение, внеклассная работа, творческие способности, текстуальный анализ, символ, диалогичность, монологичность.