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The article reveals peculiarities of the romanticism formation in Ihor Kostetsky's works. It singles out specific stylistic features and impact of romantic tendencies, which can be traced at all levels of the text. The article also studies main regularities of the romantic style in the artist's short-story writing, influence of the world romanticism concept on the formation of the writer's individual and unique style.

**Key words:** romanticism, style, tendencies, text, innovation.

УДК 811.111'3

**E. G. Balyuta**

*Класичний приватний університет,  
м. Запоріжжя*

### TEACHING ENGLISH (GRAMMAR ASPECT)

Стаття піднімає та вирішує окремі проблеми навчання граматики англійської мови студентів немовних спеціальностей.

**Ключові слова:** граматичний аспект мови, пояснення, розуміння, правило, навчання, контекст.

This article aims to raise awareness of the role of teachers and students teaching and learning English, its grammar aspect in particular. It is no good for some students to learn the language without getting more opportunity to use it. That is the reason why students are taught mostly in English. But when we regard of their level teaching in their native language is safe, comparatively easy, but does less to make them competent user of the language.

Teachers have different views on the use of the student's mother tongue in the classroom. Lessons may be taught almost entirely in English because this 'total immersion' approach encourages real communication as opposed to rules learning and the completion of exercises. Sure, there may be times when the occasional quick translation may be helpful

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[3, p. 113]. Though if the teacher starts teaching in their own language rather than English, the authenticity of the target language may be lost.

Teachers know that different students prefer to learn in different ways. As much as teachers believe in the effectiveness of the «communicative approach», there are still many students who prefer to listen to the explanations of grammar, learn rules, and do practice exercises. It is «safer». On the other hand, there are also students who only want to talk, being more concerned with fluency than with accuracy.

When students are asked about the importance of grammar when they are learning a new language, predictably different views are expressed. The very word «grammar» has negative connotation for most people though some students view the learning of rules as «real learning».

It is also important for the student to have some responsibility for their own learning and not to rely on the teacher alone. The students who come to class but never uses his English outside will make very little progress. The classroom is not real life, it is artificial and is controlled by the teacher. We have to encourage the students to read English, speak English, hear English, write English.

In fact the students at universities learning English have experienced different learning styles from their previous school learning experience. So in the new classroom they need motivation and commitment for learning grammar aspect in particular.

Different dictionaries define «grammar» in different ways, but they all talk about the «rules of the language» [2, p. 81]. For many people this word implies the rather dry learning of rules and then controlled practice of these rules with little or no communicative practice. Actually, what is more important is knowing what students need to know when they are learning language. Teaching grammar implies a lot of teacher talk and explanations, initial student ignorance of what is being covered, a completeness.

What do students need to know?

- to understand meaning within the given context;
- to know the natural pronunciation of the language;
- to know how to form the language (its construction);
- to use the language in practice.

This is simple but very helpful when it comes to assessing if the lesson is successful in terms of your language aims.

Experienced teachers know how best to develop a student's awareness of the language. But until experience has been gained, it is very difficult to avoid dealing with language in chunks [4, p. 157]. Language needs context because context provides meaning. One way to illustrate meaning is via situation. This can be done in a number of ways. This situational presentation tends to be quite controlled by the teacher, at least initially, but with the students involved all the times.

If necessary the teacher checks essential vocabulary at the start of the lesson. Then he builds the context slowly, carefully and clearly – guides the students and keeps them involved throughout. There's no need to tell them what they can tell the teacher. By continually asking them questions the teacher is also checking they understand. It's important to have an obvious target – a model sentence which will be a logical conclusion to the context built. It is essential that the teacher checks if all the students understood the meaning. The fact that one student, maybe, has given the model sentence does not mean that everyone has understood its meaning in the given context.

By providing meaning in context teachers are providing their students with real language rather than abstract rules [1, p. 231]. But this is not enough, we have to make sure they have understood. It is easy to ask obvious questions like «Do you understand?», «Okay?», «All right?», etc. The student's answer «yes» proves absolutely nothing. Quite possibly, the student just wants to get the attention of the teacher placed elsewhere and saying «yes» is a quick way of doing this.

Asking a student to repeat or give the meaning is flawed for different reasons. Principally, does the student – even if he has understood – possess a sufficient range and level of language to express himself? Would the explanation be correct? This approach can really succeed with very high-level students, and when the teacher knows the class well. In such circumstances it is more effective with vocabulary than with grammar.

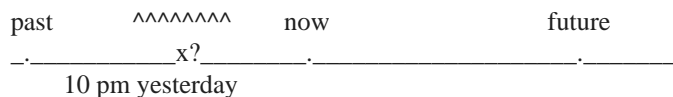
It is necessary though to use other other methods of checking understanding, of which effective is concept question. If consider again the model sentence in order for the teacher to first illustrate the meaning of the word learnt in this context, and then check it has been understood, he needs to have recognized the essential meaning of the language in this context.

So to formulate concept questions:

- analyze the language and its meaning within the given context;
- define the essential meaning in simple statements;
- turn these statements into questions;
- keep the questions simple in terms of both language and length;
- avoid questions which are not relevant to the meaning of the language;
- avoid using the same grammatical forms in the questions that you are testing;
- ask questions which do not require a lot of language in the answer;
- make sure the answers are clear and unambiguous;
- plan them in advance – until you have more experience and confidence, they will not be easy to think of on the spot;
- avoid the «absorb».

One of the most sophisticated grammar topics is explaining tense forms. Time can be represented using many different verb forms. This can be confusing for a student when, for example, we use the present simple tense to refer to future time. (e.g. *The train goes at 3.30 this afternoon*). Concept questions can be used to check understanding of tenses and time, but there is another way which is particularly effective and this is using timelines.

Looking at the sentence *I was watching TV at 10 pm last night* we can identify the form as Past Continuous (Progressive) – subject + *to be/was or were + ing*. The time reference is an action which started before 10 pm, but the action was already in progress at 10 pm. This can be represented on a timeline thus:



The x here represents the moment of 10 pm. The wavy line represents the ongoing action / state of watching TV. The wavy line begins before 10 pm and goes right up to the moment of 10 pm. The subsequent question mark beyond 10 pm represents the fact that we do not know if the person continued to watch TV after 10 pm, though they may have done. The wavy line is clearly set in past time only, consistent with this use of the Past Progressive.

Timelines can be used to help illustrate meaning, and they can be used to check students have understood what has gone before. And here's an important point. If the teacher is using the timeline to check the students have understood the concept, then he must involve the students in the process of drawing the timeline. Students then need to know what a timeline is, and what symbols the teacher uses actually mean (e.g. the wavy line). The teacher needs to be consistent in the way he draws timelines. The students can then effectively tell the teacher how to construct the timeline, or even draw it themselves. Timelines can be used in conjunction with concept questions. For example, a teacher may ask «Where do I put the cross? Here? Or here?»

Using timelines make sure you:

- plan how to do them;
- practice drawing them;
- are sure the line can be clearly seen on the board;
- use different colours for effect and clarity;
- make students know what everything on the line represents;
- involve the students;
- use them in conjunction with concept questions;
- are consistent in how you draw them;
- are sure they accurately reflect the essential meaning;
- give the students the opportunity to copy the line, and check to see if they have copied it correctly.

The process of checking understanding may take up a tiny percentage of the lesson, but it a crucial stage. If the students remain unsure of meaning now then they will struggle for the rest of the lesson, and will be unable to use the language naturally or correctly after the lesson.

We have established the following main points:

- teachers have to check that students have understood what they have learnt;
- questions such as «Do you understand?» are ineffective;
- asking a student to explain meaning is, with few exceptions, unrealistic and can do more harm than good;
- concept questions are an effective and efficient way to genuinely check understanding. They should:
  - a) focus on the essential meaning of the language in the context being provided;
  - b) be short and simple in nature;
  - c) avoid ambiguity;
  - d) require very short answers;
  - e) avoid the use of the grammatical form being tested;
- timelines provide a visual representation of time;
- students need to be involved in the drawing of a timetable;
- timelines need to be clear, simple and accurate.

Checking understanding effectively is a difficult teaching skill, but it becomes easier with practice. After a while teachers find that they can do this «on the spot» because their own confidence with language and its meaning and use will have grown with the experience. To begin with though, it's necessary to analyse the language carefully and plan how to check understanding.

Now we need to highlight the equal importance of pronunciation. In the groups of the students learning English as a foreign language it is enough for the students to hear the teacher says the model sentence several times naturally. Then the students should be given the chance to say it themselves. This is not as straightforward as it may sound but when teaching language for active use then the students need to know how to say it.

The form of the language has already been implicitly established via the given and repetition of the model sentence. This needs to be checked, just as the meaning needs to be checked. The sentences can be put onto the board keeping the students participating by getting them to tell what to write. Form can be highlighted by using different colours.

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The teacher could include the concept questions and answers and mark sentence stress and intonation. Whatever degree of detail the teacher decides is necessary, students need to have some «take-away» record of the form that is being covered in the lesson. Form and pronunciation are important but the initial «presentation» via pictures is an approach which is very commonly used, especially at lower levels.

This «teacher-led» method is more suitable for students whose level of English is not high rather than for more advanced, who need a greater learning challenge:

- if using pictures, it's necessary to make sure they are clear, simple and appropriate;
- if necessary the teacher should check essential vocabulary at the start of the lesson;
- build the context slowly, carefully and clearly – guide the students and keep and keep them involved throughout.

There's no need to tell the students what they can tell the teacher. By continually asking questions the teacher also is checking understanding;

- have an obvious «target» – a model sentence which will be a logical conclusion to your context build;
- try to elicit the sentence or just tell the students;
- if possible show your context to a colleague to see if they think it is clear and appropriate.

The teacher should also research the language to know everything he needs to know about it. He needs to anticipate the possible problems the students might have with the language:

- confusion about the time reference;
- a desire to refer to the verb form as a tense thought it might not;
- incorrectly adding a to where it's impossible.

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The article defines some problems and suggests the certain ways of solving them when teaching grammar of the English language.

**Key words:** grammar aspect, explanation, understanding, rule, learning, context.

УДК 821,161.2.-32(477.43)

**В. В. Бойко**

*Кам'янець-Подільський національний університет імені Івана Огієнка*

### ХУДОЖНЯ СВОЄРІДНІСТЬ ОПОВІДАННЯ МИКОЛИ ЧИРСЬКОГО «НАДЗВИЧАЙНИЙ КІНЕЦЬ ГРИЦЬКА СИРОМЯЖНОГО»

У статті розкрито художню своєрідність оповідання М. Чирського «Надзвичайний кінець Грицька Сиром'яжного», проаналізовано ряд образів та символів, простежено риси неоромантизму в ньому.

**Ключові слова:** неоромантизм, головний герой, образ, символ.

У 1940 році в місячнику культур «Пробоем» надруковане оповідання Миколи Чирського «Надзвичайний кінець Грицька Сиром'яжного», аналіз якого ми спробуємо подати вперше.

Вважаємо, що «Надзвичайний кінець Грицька Сиром'яжного» – оповідання, яке має переважні риси неоромантизму. А саме:

- неоромантики змальовували переважно не масу, а яскраву, неповторну індивідуальність, що вирізняється з маси, бореться, – часом попри безнадійну ситуацію, – зі злом, зашкарублістю, сірістю повсякдення;
- герої неоромантиків переймаються тугою за високою досконалістю у всьому, характеризуються внутрішнім аристократизмом, бажанням жити за критеріями ідеалу, а не буднів;
- головна увага зосереджувалася на дослідженні внутрішнього світу людини, через який неоромантики намагалися зазирнути у світ духовний;
- зовнішні події (також і соціальні) у творах неоромантиків відступають на задній план;
- неоромантики часто вдаються до умовних, фантастичних образів, ситуацій, сюжетів;
- відмова від типізації, натомість використання засобів символізму.

Ми знайомимося з єдиним і головним героєм оповідання – Грицьком Сиром'яжним, який був мешканцем великого міста, посідаючи тим самим усі корисні прикмети цієї шляхетної людської раси, мав стійкі та постійні погляди, або, як скаже М Чирський, «мав тверду, усталену і зовсім викінчену орієнтацію» [3, с. 5]. Як справжній мешканець великого міста, Сиром'яжний мав Свій Ідеал. «Через орієнтацію до ідеалу...», а трохи нижче вогне-