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O. G. Gulei,

Teacher-Methodist, Vyzhnytsia College of Applied ar named after.

V.Yu.Shkribliak, Vyzhnytsia, Chernivtsi region, Ukraine,

e-mail: viktoriya.gulei@gmail.com

The formation of foreign lexical competence in the training of a specialist of decorative and applied arts

Актуалізується проблема формування іншомовної компетенції у процесі підготовки в коледжах фахівців декоративно-прикладного мистецтва зі спеціалізацій «Художня вишивка, моделювання та конструювання одягу», «Дизайн одягу». Обґрунтовується важливість володіння іншомовною лексикою професійного спрямування і набуття студентами комунікативних навичок для опрацювання спеціальної літератури, презентації своїх художніх виробів, виконання творчих проектів національного та міжнародного рівнів та розширення спілкування з фахівцями галузі. Висвітлюються методи формування навичок використання вузькопрофільної термінології засобами читання спеціалізованих текстів та виконання практичних завдань.

Ключові слова: *іншомовна підготовка студентів мистецьких спеціальностей, професійна лексика, вишивка, форми і методи роботи.*

Modern development of the Ukrainian society creates new challenges for the educational system in terms of professional development of an individual. With relation to a professional in the field of decorative arts, this should not only be a competent specialist, but also a professional, having the abilities of a network person, that can adapt to rapid changes in the field, stay one step ahead of himself by initiating and implementing innovations – and at the same time, such specialist should not only interact with the Ukrainian colleagues, but also look for like-minded people or conversely – opponents in other countries of the world. Thereat, the linguistic competence

plays an extremely important part in establishing such connections. The system of professional training should be developed in such a way, that students do not only acquire single-discipline skills, but also key ones, and specifically – the skills of intercultural communication through studying foreign languages, which requires the young people to achieve a corresponding level of communication (Threshold Level) and fluency (a degree of communicative ability) [1, p. 56].

The issue of possessing foreign language skills by students not majoring in languages has been studied by the national and foreign researchers at various times (O. S. Bolshakov, G. B.

Barabanova, Yu. A. Hapon, R. Benson) in the aspect of training students within a certain scientific or highly specialized field. The particulars of training professional monological and dialogical speech and their specific types (L.O.Yemelyanova), the contents of teaching professional communication with due regard to joint activities of professionals and their typical format of communication (S.S. Kolomiyets) are analyzed. However, certain discrepancies are becoming noticeable now: in the Ukrainian system of higher artistic education, teaching foreign languages is based on programs, curricula and materials, developed by expert linguists for the needs of students without regard to specialization, while the knowledge of foreign language by **students not majoring in languages**, and specifically – for **training professionals**, is becoming increasingly necessary for professional art-related communication and engaging in activities in the field.

Teaching a foreign language to specialist-, bachelor- and master-degree students within the curriculum of a non-language major is based mainly on a program, that lacks methodological support. The available manuals need to be updated to meet the current requirements of professional education. Also, according to our polls of graduate students, not all of their language needs are taken into account in view of their future profession and, therefore, not all of them are met. Students need skills in using art-related vocabulary for being able to communicate in the professional circle, and being successful in their field. And this is understandable, because studying a foreign language at the present stage should lay a firm basis for the acquisition of skills and becoming professionals in their work alongside with the development of their foreign language competence [3, p. 134].

In view of the above, we consider it relevant to develop and teach special courses on foreign languages for professional communication, and also to update the content of specialized foreign languages manuals with materials, concepts and expressions that

constitute the language of the major and develop types of communication necessary for specialists (in our case- the work of specialists in decorative arts, masters of embroidery. Therefore, the **purpose of our article** is: outlining the possibilities of using authorial manuals "Ukrainian Embroidery" for the formation of competence in the field of arts while taking special courses "Folk Art of Ukraine"; studying main stages of teaching foreign language competence in such a field of decorative and applied arts as embroidery; choosing efficient methods of learning profession-oriented terminology.

Modern young people are extremely active in promoting themselves as dignified professionals who are much-needed in design studios, both on the territory of Ukraine and abroad, in textile and embroidery salons, in jewelry and smith shops, where the creative process intertwines with the use of foreign language for professional communication. Therefore, the students of Vyzhnytsia College of Applied Art are interested in studying foreign language within the framework of a special two-year course, developed and approved by the educational institution. The students, specializing in "Artistic embroidery, modeling and designing of clothes", "Design of clothing" gradually master the general art-related lexical units and accumulate professional terminology, which they constantly use in the process of education.

Work on the formation of vocabulary competence in a foreign language is divided into stages. During the first **propaedeutic stage** the teacher engages students in communication in a foreign language in "artificial" conditions of the class. The students should be able to promptly "switch" their vocal apparatus to articulate English sounds practicing through exercises, some of which can be even sung.

Tongue-twister exercises.

1. Décor-decorate-decorative-decorated-decorator

2. Art-artist-artisan-artistic-artistical-artistically-artistry

3. Style-stylish-stylistic-stylist-stylistically

4. Design-designer-designing-designed

During stage 2 primary perception, understanding and apprehension of the academic material takes place. At first, students learn thematic vocabulary, which is not supported by the text. For this, the teacher gives them the following tasks:

Study the Vocabulary: geometrical, integral part, intricate, executed by means, back-stitch, motif, contrast with...

Stage 3 is focused on profound assimilation of the material through its reproduction. The interaction between the subject and the object of study takes place in the following modes:

a) student – English text. Read the text and write out the words, denoting the embroidery terms.

In Kyiv Region the prevalent ornament is a floral pattern with clusters of grapes, berries and small flowers, red and black coloring, executed by means of back-stitch, satin stitch and other techniques. The satin - stitch, open-work, false lace-work are typical of Chernigiv Region embroidery. The typical colors are white, white interspersed with little red, black or black and red. The floral ornament of the Chernigiv embroideries is frequently combined with geometrical figures.

b) student – student (work in pairs). The following **assignments** are performed: «Question-answer»: one makes up questions based on the text, the other one in the pair - answers them. Then the students swap the roles; «Speaking in turns»: students translate the Ukrainian text into English in turns (one sentence per student).

The following activities have proved to be efficient: - role game «Meeting at An Exhibition» («Imagine that you have a meeting with a group of foreign students, who want to know the specifics of the Ukrainian folk embroidery, prepare a speech on ornamentation, coloring, techniques and embroidered things, and make up questions-answers based on the speech, make dialogues and practice them in pairs);

- **a discussion in the group «Embroidered Shirt in My Region»** («Think of a few sentences on characteristic features of embroidered

shirts in your region, make dialogues and practice them in pairs);

- **an interview with the «masters of embroidery».** Questions for the interview: 1) What embroidered shirts are popular in your region? 2) When do you wear embroidered shirts? 3) What colors are typical for embroidered shirts in your region? 3) What ornaments and motifs are characteristic for it? 4) Which embroidery techniques are used most often?

It's easiest to correct each other while practicing in pairs, for example,

Name the odd word in each group.

Vivid, special, unique, colourful, beautiful, low.

Wool, silk, cotton, hemp, leather, flax.

Article, thing, item, shape, object, work.

Geometrical, real, animalistic, floral, human.

c) teacher – student

Tell the difference between: Gorbotka - plakhta; Pattern - ornament; Shirt - blouse; Fabric - canvas (the teacher complements by showing samples of illustrations, corrects mistakes)

During the 4th stage the students study word formation. Here are methods of word formation and tasks for students:

a) definition of the method of word formation;

Define the way of word formation: Needlewoman, embroidered, coloring, inimitable, background, fashionable, unsurpassed.

b) finding words with affixes in the text:

Read the passage. Write out the words with affixes.

Compound processes of evolution of embroideries ornamental-compositional structure were taking place and are lasting unevenly. The Gutsul embroidery experiences now powerful neighbouring influences, however it returns to the great-grandfathers' traditions. From the beginning of the forties to our days many changes have "undergone", as the Gutsul say.

c) finding affixes in words:

Read the words and define the affixes.

Closely, perception, environment, ornaments, making, stylizing, characteristic, national, aesthetic, seamstress, characterized, individual,

intertwined, observation, creative, combination, horizontally, vertically.

d) *determining parts of speech to which the words belong;*

Define the parts of the following words.

Creative, national, execution, ornament, different, previously, imagination, inventiveness, successfully, skillful, combination, beautiful.

e) *formation of derivatives from the main word (the stem);*

Form the nouns by means of suffix –ness.

Dark, light, bright, thick, compact, joy, vivid.

f) *analyzing compound words according to their components;*

Analyze the compound of words according to their forming.

Craftsmanship, varicoloured, unicoloured, newborn, matchmaker, long-life, cross-stitch.

Students of a certain major are asked to independently work out terminology of unadapted authentic specialized texts. The **following types** of reading are practiced while performing academic assignments:

1. **skim reading** – presumes getting the general idea of the material and determining if the text contains the information the student is interested in;

2. **reading for specific information** – finding specific information in the text quickly, which involves before- and post-reading manipulations of the text;

3. **reading comprehension** – understanding the core meaning of the text without having a prior task to find specific information [2, p. 46].

Such methods of text manipulation help students to get ready for writing abstracts, messages, making presentations and improve their ability to independently and quickly use the received knowledge in everyday life. Manipulation of specialized texts shall start with working out terms and terminological collocations, both isolated and in the context. Therefore, while choosing professional vocabulary on the topic “Embroidery” the following stages of the teacher’s activities can be defined:

1) Finding out the field of activities of the students, topics and situations, typical for their future profession;

2) Analyzing program requirements to teaching materials, their relevance to the needs of students;

3) Looking for and preparing authentic texts and their analysis;

4) Processing and systematization of the selected terminological vocabulary sources, translation into Ukrainian;

5) Creating lists of professional vocabulary and minimum dictionaries.

Working with dictionaries, reference books, encyclopedic dictionaries, lists of thematic vocabulary is extremely important in the study of English for professional communication, since it involves the mastering of both general art-related terms and specific vocabulary on separate branches of arts and crafts, in this case – embroidery.

A fragment of the teacher’s presentation of the vocabulary to the topic:

Topic 1. Symbols in Embroidery. The interdisciplinary connection of such courses as composition, professional skill, color studies, history of applied decorative arts are revealed during classes. The assignments to be completed during such classes are the following: revision of the meaning of symbols in embroidery; checking the skills of using certain conversational models, thematic vocabulary. **Lexical units for revision:** symbols, motifs, crosses, lines, swans, birds, wavy lines, zig-zags, rhombs, squares. **Work format** used in class:

1. **Conversational models** to be worked out by each student: I know such ... as ... There are such ... as..... is\are the symbol(s) of..., At this point view of..., How do you think?, As far as I know...

2. Dialogue between students (*group work*): “Discuss Symbols in Embroidery and Their Meaning”. An example of such a discussion:

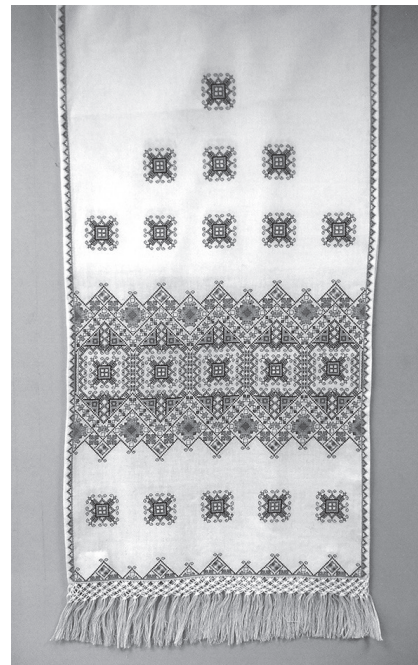
1. Speak about the meaning of symbols in the Ukrainian embroidery.

2. What do you know about symbols on wedding towels?

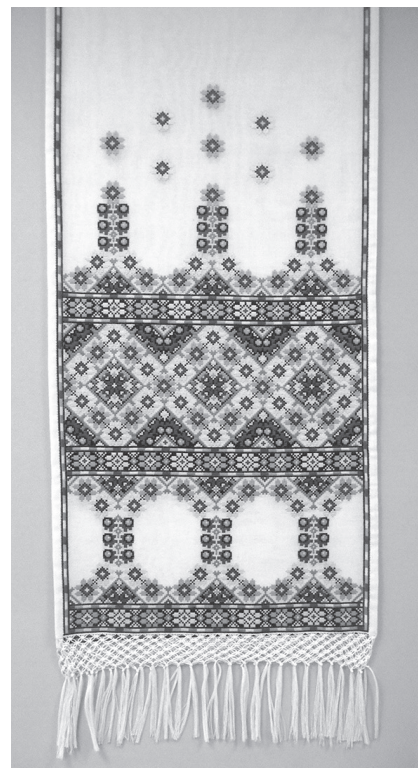
3. What inscriptions were embroidered on such towels?

4. What lines were avoided while embroidering wedding towels?

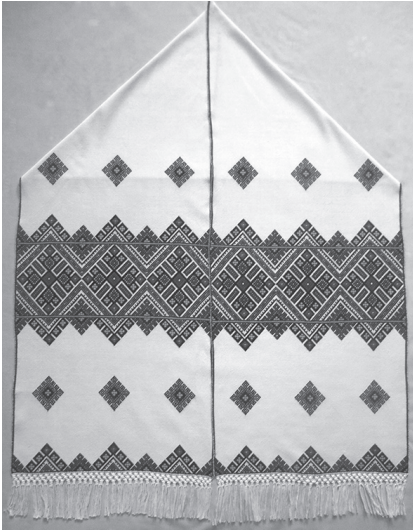
Visual aids are to be used during classes, and specifically: pictures of embroidered things, their fragments,



1. *Matemish Oksana. Colors of the Valley. 2010. Tutor Zazuliak T.K.*



2 *Tsurkan Innesa. Honey Savior. 2016. Tutor Zazuliak T.K.*



3. Zazuliak T.K. *Thread of Fate*. 1998.
Tutor Verbitska O.O.



4. Liska Olena. *Homeland*. 2017.
Tutor Zazuliak T.K.

motifs and symbols used in embroidery, their compositional peculiarities, fabrics, description of embroidery techniques and color layout.

We have developed a **student manual “Ukrainian embroidery”** for studying a foreign language for professional communication to help teachers of art schools in the formation of English language competence, which can be used while training professionals in applied decorative arts («Artistic embroidery, modelling and designing of clothes,» «Design of clothing»). The manual contains texts that help students to solidify their general vision of the art of embroidery (its history, regional specifics of embroidery in Ukraine, embroidering ancient Ukrainian charms and modern symbols of Ukraine), special knowledge (ornamentation of embroidery, its symbols, composition, color layout, techniques), and additionally – we have developed various types of assignments, based on the texts, like assignments of the open type, which presume demonstration of the students’ creativity, their unique approach [5, p. 12].

Here are examples of such assignments: **Read the text and fill in the proper words. Speak on the use of rushnyk in Ukrainian customs** (Towels, utilitarian, sacred item, is embroidering, seen off, folk rites, marriage, a towel).

From the olden times rushnyks were used as ..., talisman or amulet in all important rituals, connected with birth, life,... and death. The towel (rushnyk) is one of the oldest Ukrainian “oberehy “. A Ukrainian house either rich or poor, large or small, always blossomed with a wonderful beauty of its From birth to death ... were intimately connected with embroidered rushnyky. The towel had an ... application. At birth, the baby was gently wiped dry with an embroidered ritual cloth. Mothers embroidered rushnyky, shirts and other small articles to give to their sons when the time came for them to join the army. A son, a husband, a father or beloved were ...with the towel. The embroidery on the wall is our old tradition.

The texts given in the authorial manual constitute the **educational purpose**, which is achieved through the accumulation and use of profession-oriented vocabulary. The **developmental purpose** is reconsideration of traditional approaches to making embroidered shirts

and suggesting own interpretations by the students. The **educational purpose** is meant to make the students understand their identity, culture and traditions, which are the sources of professional creativity. Studying the Ukrainian ethnic and cultural heritage, folk customs of Bukovyna, beliefs, associated with the embroidered shirt (“Near is my shirt”, “Born in a shirt”, “Shirts are embroidered, sewn together and worn in order not to break the old chain of Ukrainian traditions”, “Ukrainian shirt is a secret cryptogram”) are based on culture-oriented texts. The **practical goal** is directly related to the specialization of “Embroidery”, and namely: the study of analogues of embroidery from the Carpathian region, creation of sketches and patterns of shirts ornaments, own design of shirt, choosing colors for a certain pattern, and solidifies special knowledge of students they need for making embroidered Bukovynian shirts. Various assignments allow for comprehensive processing of the information (while working in pairs):

1) Read the text and speak on the Bukovynian shirts.

Rich coloring and complex geometrical patterns often fill the background of the cloth, are typical for the Bukovynian shirts.



5. Honcharyk Mariana. *Dawn* (Senior thesis). 2016.



6. *Rupuliak Mariana. Flowering Roses. 2015. Tutor Siretska Z.V.*



7. *Andriichuk Iryna. Flower Rosemary. 2013. Tutor Zazuliak T.K.*

According to their purpose peasant shirts were festive and everyday or work. The personal festive shirt, which was worn on Sundays or holidays to church, to different family festivities as weddings or Easter celebrations, was richly embroidered on the shoulders and sleeves from top to bottoms, on the breast, on both sides of the front head opening slit, almost to the waist. Sometimes also, it was embroidered on the bottom hem with narrow embroidery and finished off with diagonal stitched lace. The patterns were either similar for

each row or consisted of two different designs alternating for variety.

2) Questions based on the text (for asking each other in pairs): What were the types of peasant shirts? When the shirts were worn? What shirts had rich ornaments? How was the shirt edged? What part of the product had more rows of embroidery? What were the types of patterns?

3) Studying the vocabulary (to be conducted by the teacher): students read and translate words in turns (or write them on the board and translate).

4) Final creative tasks are aimed at helping students develop their language skills while processing information related to their profession: 1. Prepare a speech about using embroidery in the design of clothes. 2. Have a conversation with an experienced embroiderers about decorating a child's shirt. 3. Tell about the exhibits of embroidery, displayed at the college museum, foreign guests. 4. Speak about a piece of embroidery, made by your own, Bukovynian towel (colors, embroidery techniques, ornamentation, symbols) at an international art exhibition. 5. Write an essay for publication in one of the Ukrainian Diaspora editions called "The Role of the Embroidered Towel in Modern Ukrainian Traditions". 6. Describe the sequence of making an embroidered man's shirt (choice of fabric, style, cut, threads, ornaments and colors) to a beginner. 7. Study the analogues of the Bukovynian and Hutsul embroidered shirts and prepare a project called "Embroidered Shirt as a Modern Ukrainian Brand". 8. Make your presentation at the Ukrainian Fashion Week in London called "Folk Style in the Design of Clothes of Modern Ukrainian Designers".

Conclusion. Training of a professional majoring in decorative arts («Artistic embroidery, modelling and designing of clothes,» «Design of clothing»), besides gaining professional competency also presumes teaching a high level of communication, ability to fluently communicate with people within the framework of profession, as well as improving the level of professionalism due to self-education - through studying special literature in a foreign language.

For that purpose a special course has been developed in the foreign language, where students are taught specialized foreign language vocabulary, which is practiced through completion of various assignments in groups while working with specially chosen texts on professional topics, by studying vocabulary and reference literature, and doing creative projects. The authorial manual "Ukrainian embroidery" is used in the process of study, which contains texts and assignments for students to master their knowledge of foreign language for professional communication in their specializations («Artistic embroidery, modelling and designing of clothes,» «Design of clothing»). Among the perspectives of further research there can be named the development and implementation of a new format of work aimed at the achievement of foreign language competence among students of other artistic specialties.

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Хуан Ханьце. Творческие задания для формирования партнерских качеств личности в ансамблевом музицировании.

В статье обозначена проблема формирования партнерских качеств личности. Как мощное средство достижения такой цели рассмотрено музыкальное обучение, прежде всего потенциал ансамблевого музицирования в небольших по составу формах. Определены возможности вокального ансамбля как в собственно музыкально-развивающем векторе, так и в воспитании у личности чувства взаимодействия и взаимопонимания, межкультурной толерантности.

Предложен комплекс творческих заданий для учеников разного возраста, которые охватывают основные виды художественного творчества на уроках и во внеурочное время. Задания сгруппированы таким образом: одни используются во время восприятия-интерпретации произведений, другие – во время непосредственного их исполнения, третьи предусматривают упражнения в партнерстве вне музыкального творчества, но направлены на достижение его цели.

Ключевые слова: музыкальное творчество, партнерство, вокально-ансамблевое исполнительство, сценическое взаимодействие, комплекс творческих заданий.

Корнієнко А. В., Поджаренко А. В. Создание декоративной композиции в технике петриковской росписи.

В статье рассматриваются особенности преподавания петриковской росписи как одного из традиционных видов декоративно-прикладного искусства украинского народа в кружках внешкольных учебных заведений. Отмечено уникальность петриковской росписи в решении заданий как художественного, так и личностного развития воспитанников внешкольных учебных заведений. Раскрыты основные аспекты методики обучения петриковской росписи в ходе занятий в кружках декоративно-прикладного искусства внешкольных учебных заведений: организация и последовательность проведения занятий, их смысловое наполнение, изготовление инструментов для росписи, овладение учениками основными приемами рисования, создания декоративной композиции.

Ключевые слова: петриковская роспись, внешкольные учебные заведения, воспитанники, методика обучения петриковской росписи, декоративная композиция.

Гурич З. В. Использование опыта художников-педагогов Херсонской губернии в современной образовательной практике.

Опираясь на архивные материалы и исследования современных украинских ученых, автор статьи обнаруживает прогрессивные идеи художников-педагогов Херсонской губернии второй половины XIX – начала XX ст. относительно преподавания предметов эстетического направления в общеобразовательных учебных заведениях, рисовальной школе и художественном училище. Среди таких идей выделяет педа-

гогическое наставничество, поддержку веры ученика в себя, сочетание человечности и профессионализма в лице педагога, развитие мастерства учеников, активизацию выставочной деятельности. Предоставлено библиографические сведения о педагогах-художниках Л. Иорини, К. Костанди, Г. Ладзыженском, которые заложили основы художественного образования Херсонщины, и кратко раскрыто их подходы к художественному обучению молодежи, актуальные для внедрения в современную практику.

Ключевые слова: художественное образование, художник-педагог, педагогическая деятельность, региональное образование, рисунок, живопись.

Чепель Л. П., Запорожец Г. Н. Учебный натюрморт: живописное изображение натурной постановки акварельными красками.

Статья продолжает освещать вопросы выполнения натюрморта студентами художественных учебных заведений II уровня аккредитации в рамках освоения курса «Живопись». Раскрываются основные положения теории и практики основного этапа выполнения учебного натюрморта: решение общих тонально-цветовых соотношений в натюрморте; методы, способы построения живописной формы цветом; моделирование предметов до полного насыщения тоном и цветом в соответствии с материальностью и пространственным размещением; подчинение составляющих натюрморта целостному изображению.

Ключевые слова: учебный натюрморт, студенты колледжа прикладного искусства, акварель, живопись, моделирование, цвет.

Алексийчук Е. С. Федорчук В. В. Подготовка студентов к применению метода проектов в школе.

Статья посвящена проблеме подготовки будущих педагогов искусства к применению метода проектов в практике общеобразовательной школы, которая достигается через привлечение их к участию в различных типах проектов во время изучения специальных курсов («Методика музыкального воспитания», «Преподавания интегрированного курса, «Искусство» и др.). Описаны требования к использованию метода проектов, типологию проектов, обобщено требования к преподавателю-организатору проектной деятельности и параметры внешней оценки проекта. Предложены ориентировочные темы творческих проектов в процессе изучения курса «Искусство», 9 класс.

Ключевые слова: метод проектов, типы проектов, студенты, курс «Искусство», 9 класс.

Мурованная И. В. Современные тенденции хореографического образования Кировоградской области.

Осуществлен анализ новых форм работы и методов обучения в детских хореографических коллективах при общеобразовательных учебных и внешкольных заведениях в период конца

АННОТАЦИИ

Шуть Н. Н. Классификация музыкальных игр как педагогического инструментария формирования творческих умений младших школьников.

В статье актуализируется проблема творчества учеников начальной школы в процессе использования в школьном обучении искусству музыкальных игр. Предложена авторская классификация музыкальных игр, которые отвечают основным видам музыкальной деятельности и включают такие разновидности, как музыковедческие, интерпретационно-исполнительские и импровизационно-композиторские. В каждом подвиде автором выделены классы и подклассы музыкальных игр, систематическое использование которых на уроках в начальной школе будет способствовать формированию конкретных творческих умений младших школьников, описание которых представлено в таблицах.

Ключевые слова: младшие школьники, музыкальное творчество, музыковеды, интерпретационно-исполнительские, импровизационно-композиторские музыкальные игры.