

Olga Nikolenko, Olena Mukha



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**WORLD LITERATURE
OF XIX – XX CENTURIES
IN THE CONTEXT OF CLIL
METHODOLOGY**
Educational and Methodological
Textbook



Olga Nikolenko, Olena Mukha

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For teachers, students, undergraduates, graduate students, anyone interested in the problems of English literary studies and modern methods of teaching philological disciplines on the basis of CLIL methodology.

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INTRODUCTION

On the way of realization of international project «Foreign Language Teacher Training Capacity Development as a Way to Ukraine's Multilingual Education and European Integration/MultiEd» in Poltava V. G. Korolenko National Pedagogical University

Dear teachers and students!

Since 2019, Poltava V. G. Korolenko National Pedagogical University has participated in the large-scale international Erasmus + project (level K2) «Foreign Language Teacher Training Capacity Development as a Way to Ukraine's Multilingual Education and European Integration / MultiEd» together with universities of Ukraine, Great Britain, Germany. One of the important tasks of this project is the introduction of the methodology of subject-integrated learning in the education process of higher education institutions. In this regard, the disciplines at Poltava V. G. Korolenko National Pedagogical University including «History of foreign literature of the XIX-XX centuries» were updated according to the CLIL methodology. During the 2020-2021 academic year, undergraduate students were introduced to the artistic heritage of world writers, literary trends, trends and genres through the prism of CLIL methodology, which allowed to increase the interest of students in learning, implementing group projects and professional communication in English.

The textbook presents materials to supplement the discipline «History of Foreign Literature of the XIX-XX centuries» updated on the basis of CLIL methodology: work program, guidelines for seminars and independent work of students, lecture texts (in English) and more.

The textbook will be useful for teachers, students, undergraduates, graduate students, anyone interested in the problems of English literary studies and modern methods of teaching philological disciplines, including the CLIL methodology.

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**ПРОГРАМНЕ ЗАБЕЗПЕЧЕННЯ НАВЧАЛЬНОЇ
ДИСЦИПЛІНИ «ІСТОРІЯ ЗАРУБІЖНОЇ ЛІТЕРАТУРИ
XIX-XX СТ.»**

**РОБОЧА ПРОГРАМА
навчальної дисципліни
«ІСТОРІЯ ЗАРУБІЖНОЇ ЛІТЕРАТУРИ»
підготовки здобувачів освітнього ступеня «бакалавр»**

Галузь знань	<i>01 Освіта/Педагогіка</i>
Спеціальність	014 Середня освіта
Предметна спеціальність	014 Середня освіта (Мова і література (англійська))
Освітня програма	«Середня освіта (Мова і література (англійська))»

1. Опис навчальної дисципліни

Найменування показників	Характеристика навчальної дисципліни	
	Денна форма навчання	Заочна форма навчання
Кількість кредитів ЄКТС – 2	Обов'язкова	
	Рік підготовки:	
	4	
Загальна кількість годин – 60	Семестр	
	2	
Кількість змістових модулів (за умов поділу) – 2	Лекції	
	12 год.	
	Семінарські заняття	
	год.	
	Практичні заняття	
	12 год.	
	Лабораторні заняття	
	год.	
	Самостійна робота	
	36 год.	
	Вид підсумкового контролю: залік	
Мова навчання	Англійська	

2. Мета вивчення навчальної дисципліни

Мета навчальної дисципліни «Історія зарубіжної літератури» – познайомити студентів з духовними здобутками й художніми відкриттями світової літератури ХХ ст.; дати знання про основні тенденції літературного процесу ХХ ст. у західноєвропейських, східноєвропейських та східних країнах, літературні напрями й течії періоду, творчість видатних митців доби; розвивати естетичні почуття й мислення, творчі якості та професійні здібності майбутніх учителів. Навчальна дисципліна покликана сприяти формуванню особистості майбутніх учителів-словесників, підвищенню рівня їх фахової підготовки, розширенню їх культурного кругогляду.

3. Передумови для вивчення навчальної дисципліни

Курс «Історія зарубіжної літератури (античність, Відродження, Просвітництво, література ХІХ ст.)», «Основи літературознавства».

4. Очікувані результати навчання з дисципліни

Програмні результати навчання за освітньо-професійною програмою:

ПРН 1. Демонструвати здатність запам'ятовувати та відтворювати етапи розвитку національних літератур від давнини до сучасності; основні терміни й поняття, що стосуються історії зарубіжних літератур, використовувати термінологічний інструментарій при характеристиці історико-літературного процесу.

ПРН 3. Здійснювати аналіз та синтез на основі логічних аргументів та перевірених фактів на базовому рівні.

ПРН 5. Уміти працювати з різними джерелами для отримання додаткової інформації.

ПРН 6. Використовувати теоретичні знання, вміння та навички у професійному, академічному й соціально-економічному контексті.

ПРН 9. Аналізувати та диференціювати тексти художніх творів світової літератури за жанрово-стильовими ознаками, систематизувати знання літературних творів і течій у синхронії й діакронії; встановлювати зв'язки розвитку

літератури різних країн з розвитком філософії, культури, міфології, мистецтва, історією.

ПРН 12. Набувати нові знання з теоретичних і методичних джерел й використовувати набуті знання у педагогічній та дослідницькій діяльності. Уміти працювати з різними джерелами для отримання додаткової інформації. Знати основні праці видатних вітчизняних та іноземних дослідників про письменників та розвиток зарубіжних літератур. Уміти оперувати філологічними працями в процесі розгляду літературних явищ.

ПРН 18. Розуміти та інтерпретувати вивчений матеріал і прогнозувати наслідки на основі отриманих знань.

У результаті вивчення навчальної дисципліни студент повинен:

- знати основні етапи розвитку зарубіжної літератури від давнини до сучасності;

- розуміти особливості жанрово-стильового розвитку зарубіжної літератури, виявляти їх провідні тенденції та взаємодію;

- виявляти конститутивні ознаки літературних явищ;

- встановлювати зв'язок національних літератур із розвитком філософії, культури, мистецтва, історичним розвитком народу або країни;

- знати основні праці видатних вітчизняних та іноземних дослідників про письменників та історію розвитку світових літератур;

- розуміти специфіку розвитку історико-літературного дискурсу в різні часи й у різних регіонах Європи та світу;

- знати основні терміни й поняття, що стосуються розвитку національних літератур, використовувати термінологічний інструментарій при характеристиці історико-літературного процесу;

- орієнтуватися в провідних напрямках і течіях зарубіжної літератури, визначати місце письменників та їхніх творів відповідно до напрямків і течій;

- знати сучасний літературознавчий зарубіжних країн, яскравих представників та здобутки світової літератури.

5. Критерії оцінювання результатів навчання

Сума балів, накопичених студентом у процесі вивчення навчальної дисципліни	Рівень досягнення студентом запланованих результатів навчання з навчальної дисципліни
90-100	Студент всебічно характеризує розвиток літературного процесу у контексті світової культури, аргументовано визначає основні етапи розвитку історико-літературних епох, виявляє провідні тенденції та їхню взаємодію. Вільно застосовує теоретико-літературні знання для аналізу художніх творів різних жанрів і стилів; засвоїв основну навчальну літературу та ознайомлений з додатковою літературою, рекомендованою програмою.
75-89	Студент характеризує розвиток літературного процесу у контексті світової культури, визначає основні етапи розвитку історико-літературних епох, літературного процесу, виявляє провідні тенденції. Застосовує теоретико-літературні знання для аналізу художніх творів різних жанрів і стилів; засвоїв основну навчальну літературу та ознайомлений з додатковою літературою, рекомендованою програмою.
60-74	Студент знає про розвиток історичних епох в контексті світової культури, визначає основні етапи розвитку літературного процесу, називає провідні тенденції. Допускає помилки у застосуванні теоретико-літературних знань для аналізу художніх текстів; поверхнево засвоїв основну навчальну літературу та не ознайомлений з додатковою літературою, рекомендованою програмою.
35-59	Студент частково характеризує основні закономірності розвитку історико-літературних епох. Допускає помилки у застосуванні теоретико-літературних знань для аналізу художніх текстів; поверхнево засвоїв основну навчальну літературу та не ознайомлений з додатковою літературою, рекомендованою програмою.
0-34	Студент демонструє слабкі знання програмного матеріалу; має труднощі у виявленні основних етапів розвитку літератури; не володіє теоретико-літературними знаннями; допускає грубі помилки у викладенні та характеристиці фактів, явищ, процесів; не засвоїв основну навчальну літературу; відмовляється від відповіді.

6. Засоби діагностики результатів навчання

Засоби діагностики – визначають диференційований облік результатів навчальної діяльності студентів і включають такі підрозділи:

- 1) контроль засвоєння теоретичних знань (опитування на практичних заняттях);
- 2) контроль самостійної роботи студентів (виконання письмових завдань у робочих зошитах і словниках; підготовка і захист рефератів, доповідей, презентацій, проектів);
- 3) виконання тестових завдань та контрольних робіт.

7. Програма навчальної дисципліни

Змістовий модуль 1.

Екологічні проблеми в літературі Канади і США

Тема 1. Екологічні проблеми у творчості Ернеста Сетона-Томпсона: «Снап», «Лобо», «Доміно». Е. Сетон-Томпсон – письменник і натураліст. Відображення природи в художніх творах письменника. Наукова точність і захопливі сюжети. Реалістичні деталі життя тварин. Стосунки людини і природи. **CLIL:** використання **Present Tenses** у художній і мовленнєвій практиці.

Тема 2. Проблема «людина і природа» в повісті Ернеста Хемінгуея «Старий і море». Місце Е. Хемінгуея в історії літератури США. Романи Е. Хемінгуея. Кодекс честі героїв Хемінгуея. Проблема сенсу буття в повісті «Старий і море». Випробування людини природою. Образ старого рибалки Сантьяго. Символіка повісті.

CLIL: використання **Past Tenses** у художній і мовленнєвій практиці.

Тема 3. Ідея боротьби за виживання в оповіданні Дж. Лондона «Жага до життя». Зв'язок біографії й творчості Дж. Лондона з історією США. «Північні оповідання» Дж. Лондона. Зображення природного ландшафту в оповіданні «Жага до життя». Конфлікт між двома персонажами. Випробування людини в умовах суворой природи. Реалістичні деталі.

CLIL: використання **Future Tenses** у художній і мовленнєвій практиці.

Змістовий модуль 2.

Проблеми збереження культури й людяності в сучасній літературі Великої Британії, США, Японії

Тема 4. Проблема краси у творчості Оскара Уайльда. Казки («Хлопчик-Зірка» та ін.).

Роман Оскара Уайльда «Портрет Доріана Грея». О. Уайльд – англійський письменник ірландського походження, його естетичні погляди і доробок. Збірки казок О. Уайльда «Щасливий принц» і «Гранатовий будиночок». Проблема співвідношення краси і моралі у казці «Хлопчик-Зірка». Роман «Портрет Доріана Грея» як утілення естетичної концепції митця. Елементи модернізму і реалізму в романі. Система образів. Роль фантастики.

CLIL: використання Present Tenses у художній і мовленнєвій практиці.

Тема 5. Повість Ясунарі Кавабата «Тисяча журавлів» у контексті японської культури.

Проза Я. Кавабата в контексті японської культури. Японські уявлення про красу та їхнє відображення у творі «Тисяча журавлів». Предмети японського побуту як символи. Чайна церемонія та її культурний зміст. Образи природи. Символіка.

CLIL: використання Past Tenses у художній і мовленнєвій практиці.

Тема 6. Проблема збереження культури в сучасній американській літературі. Рей Бредбері «Усмішка».

Проблематика фантастичних творів Рея Бредбері. Збірка «Марсіанські хроніки» та ін. Образ майбутнього в оповіданні Р.Бредбері «Усмішка». Символіка («Мона Ліза», книги та ін.). Образ хлопчика Тома та зміни у його свідомості.

CLIL: використання Future Tenses у художній і мовленнєвій практиці.

6. Структура навчальної дисципліни

Назви тем	Кількість годин			
	Усього	Лекції	Практичні заняття	Самостійна робота
Змістовий модуль 1. Екологічні проблеми в літературі Канади і США				
Тема 1. Екологічні проблеми у творчості Ернеста Сетона-Томпсона: «Снап», «Лобо», «Доміно». Е. Сетон-Томпсон	10	2	2	6
Тема 2. Проблема «людина і природа» в повісті Ернеста Хемінгуея «Старий і море»	10	2	2	6
Тема 3. Ідея боротьби за виживання в оповіданні Дж. Лондона «Жага до життя»	10	2	2	6
Разом за модуль	30	6	6	18
Змістовий модуль 2. Проблеми збереження культури й людяності в сучасній літературі Великої Британії, США, Японії				
Тема 1. Проблема краси у творчості Оскара Уайльда. Казки («Хлопчик-Зірка» та ін.)	10	2	2	6
Тема 2. Повість Ясунарі Кавабата «Тисяча журавлів» у контексті японської культури	10	2	2	6
Тема 3. Проблема збереження культури в сучасній американській літературі. Рей Бредбері «Усмішка»	10	2	2	6
Разом за модуль	30	6	6	18
УСЬОГО ГОДИН	60	12	12	36

Теми семінарських занять

№ з/п	Назва теми	Кількість годин
Не передбачено навчальним планом		

Теми практичних занять

№ з/п	Теми	Кількість годин
1	Світ творчої фантазії у повісті Льюїса Керролла «Аліса в Країні Див». CLIL: використання Present Tenses у художній і мовленнєвій практиці.	2
2	Християнські ідеї в повісті Чарльза Діккенса «Різдвяна пісня в прозі». CLIL: використання Past Tenses у художній і мовленнєвій практиці.	2
3	Образи дітей у романі Марка Твена «Пригоди Тома Сойера». CLIL: використання Future Tenses у художній і мовній практиці.	2
4	Взаємини дітей і дорослих в романі Р. Дала «Чарлі і шоколадна фабрика». CLIL: використання Present Tenses у художній і мовленнєвій практиці.	2
5	Концепт «радість» у романі Елеанор Портер «Полліанна». CLIL: використання Past Tenses у художній і мовленнєвій практиці.	2
6	Образ майбутнього в сучасній фантастиці. Роберт Шеклі «Запах думок». CLIL: використання Future Tenses у художній і мовленнєвій практиці.	2
	Усього	12

Теми лабораторних занять

№ з/п	Назва теми	Кількість годин
Не передбачено навчальним планом		

Самостійна робота

№ з/п	Зміст завдання	Кількість годин
1	Ніл Річард Мак-Кіннон Гейман. «Кораліна». Напишіть лист від імені Кораліни до її батьків про пригоди дівчинки з використанням Past Tenses. 15 речень.	4
2	Діана Вінн Джонс. «Мандрівний Замок Хаула». Напишіть рецензію на анімацію роману (реж. Х. Міядзакі) з використанням Present Tenses. 20 речень.	2
3	Айзек Азімов. «Фах». Напишіть 10 запитань до головного героя твору із використанням Future Tenses.	4
4	Клаус Гаґеруп. «Золота вежа». Напишіть 10 порад для дівчинки, як подолати депресію із використанням Future Tenses.	2
5	Маркус Зузак. «Крадійка книжок». Створіть презентацію за книжкою і кінофільмом з використанням Past Tenses, Present Tenses, Future Tenses	2
6	Дж. Бойн. «Хлопчик у смугастій піжамі». Опишіть події від імені Шмуля з використанням Past Tenses і Future Tenses. 15 речень.	4
7	Анна Гавальда. «35 кіло надії». Напишіть лист юному герою від імені його дідуся із життєвими порадами із використанням Future Tenses. 15 речень.	2
8	Ульф Старк. «Чи вмієш ти свистати, Юганно?». Створіть буктрейлер за мотивами цієї книжки про можливості подолання самотності із використанням Present Tenses.	4
9	Луїс Сейкер. «Ями» («Holes»). Створіть карту подорожей головного героя із ключовими подіями. Використайте Past Tenses і Future Tenses.	2
10	Річард Бах. «Чайка Джонатан Лівінгстон». Знайдіть світлини та ілюстрації до повісті, доберіть до них цитати (7-8) із використанням Past Tenses, Present Tenses, Future Tenses.	4
11	Сью Таунсенд. «Таємний щоденник Адріана Моула». Напишіть ще один розділ про Адріана Моула від його імені з використанням Past Tenses.	2
12	Джоан Роллінг. «Гаррі Поттер і філософський камінь» та ін. Підготуйте презентацію про письменника Йоуна Колфера і його твори з використанням Past Tenses, Present Tenses.	4
	Усього	36

9. Форми поточного та підсумкового контролю:

- Усне поточне оцінювання на практичних заняттях (індивідуальне, групове, фронтальне).
- Колоквіум (усно).
- Контрольні письмові роботи.
- Модульне тестування (письмове, графічне, комп'ютерне).
- Програмований контроль.
- Самоконтроль (рефлексія) за ефективністю навчально-пізнавальної діяльності.

10. Розподіл балів, які отримують здобувачі вищої освіти

Поточний, модульний контроль та самостійна робота								Сума
Змістовий модуль 1				Змістовий модуль 2				
Т 1	Т 2	Т 3	МКР	Т 5	Т 6	Т 7	МКР	100
10	10	10	20	10	10	10	20	
50				50				

11. Шкала оцінювання успішності студентів

Сума балів за всі види навчальної діяльності за 100-бальною шкалою	Форма семестрового контролю <i>екзамен</i>	Форма семестрового контролю <i>залік</i>
	Значення оцінки	Значення оцінки
90-100	відмінно	зараховано
75-89	добре	
60-74	задовільно	
35-59	незадовільно з можливістю повторного складання	не зараховано з можливістю повторного складання
0-34	незадовільно з обов'язковим повторним вивченням дисципліни	не зараховано з обов'язковим повторним вивченням дисципліни

12. Інструменти, обладнання та програмне забезпечення (за потреби):

Технічні засоби для демонстрування презентацій (ноутбук, проектор), веб-сервіс GoogleClassroom, Moodle.

13. Інформаційні ресурси *Основна література*

1. Auden, W. H. (1971). «Today's 'Wonder-World' Needs Alice.» Aspects of Alice. Edited by Robert Phillips. New York: The Vanguard Press.

2. Davis, Paul. (1998). Charles Dickens A to Z: The Essential Reference to His Life & Work. New York: Facts on File.

3. Epstein, Norrie. (1998). The Friendly Dickens. New York: Viking Adult.

4. Messent, Peter (2007). The Cambridge Introduction to Mark Twain. Cambridge, England: Cambridge University Press.

5. Sturrock, Donald (2010). Storyteller: The Authorised Biography of Roald Dahl. New York City: Simon & Schuster.

6. Eleanor H. Porter. Pollyanna and Pollyanna Grows Up. – London, 2011.

7. Robert Sheckley. The People Trap and other pitfalls, snares, devices and delusions, as well as two sniggles and a contrivance. – London : Pan Books LTD, 1972. - P. 93 – 105.

8. Robert Sheckley. The Odor of Thought // Електронний ресурс: <https://libcat.ru/knigi/fantastika-i-fjentezi/43766-robert-sheckley-the-odour-of-thought.html>

Додаткова література

1. Carroll, Lewis. «Alice in Wonderland». Retrieved from: https://www.adobe.com/be_en/active-use/pdf/Alice_in_Wonderland.pdf

2. Dean, Cathy. The Duck and the Dodo: References in the Alice books to friends and family. Retrieved from: <https://www.alice-in-wonderland.net/resources/analysis/interpretive-essays/the-duck-and-the-dodo/>

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resources/analysis/interpretive-essays/lewis-carroll-a-myth-in-the-making/

4. Allingham, Philip. The Naming of Names in Charles Dickens's A Christmas Carol. Retrieved from: <http://www.victorianweb.org/authors/dickens/xmas/names.html>

5. Broich, John. The Real Reason Charles Dickens Wrote A Christmas Carol. Retrieved from: <https://time.com/4597964/history-charles-dickens-christmas-carol/>

6. Calinescu, Dan. The Silent Reception of Charles Dickens's A Christmas Carol in America. Retrieved from: <http://www.victorianweb.org/authors/dickens/xmas/calinescu1.html>

7. Jaffe, Audrey. Sympathy and the Spirit of Capitalism in Dickens's A Christmas Carol. Retrieved from: <http://www.victorianweb.org/authors/dickens/xmas/jaffe5.html>

8. Graysmith, Robert. The Adventures of the Real Tom Sawyer. Retrieved from: <https://www.smithsonianmag.com/history/the-adventures-of-the-real-tom-sawyer-35894722/>

9. The Mark Twain House and Museum. <https://marktwainhouse.org/>

10. <https://www.roalddahl.com/roald-dahl/stories/ae-charlie-and-the-chocolate-factory>

11. Cheetham, Dominic (2006). «Charlie and the Chocolate Factory; Versions and Changes». Retrieved from: https://www.academia.edu/1156777/Charlie_and_the_Chocolate_Factory_Versions_and_Changes

12. Eleanor H. Porter – Littleton's Remarkable Woman of History // https://golittleton.com/eleanor_porter.php

Електронні джерела

Бібліотека світової літератури – оригінали та переклади (Library of the world literature – original texts and translations): <http://ae-lib.narod.ru>.

<https://libcat.ru/knigi/fantastika-i-fjentezi/43766-robert-sheckley-the-odour-of-thought.html>

МЕТОДИЧНІ ВКАЗІВКИ
до проведення практичних занять і самостійної роботи
студентів з дисципліни

«ІСТОРІЯ ЗАРУБІЖНОЇ ЛІТЕРАТУРИ»
підготовки здобувачів освітнього ступеня «бакалавр»

Галузь знань	<i>01 Освіта/Педагогіка</i>
Спеціальність	014 Середня освіта
Предметна спеціальність	014 Середня освіта (Мова і література (англійська))
Освітня програма	«Середня освіта (Мова і література (англійська))»

МЕТОДИЧНІ РЕКОМЕНДАЦІЇ ДО ПРАКТИЧНИХ ЗАНЯТЬ

До планів практичних занять включені теоретичні питання, практичні завдання для самостійного опрацювання та перелік літератури, за допомогою якої можна підготувати теоретичний і практичний матеріал. Особливу увагу слід звернути на завдання до заняття, які вимагають теоретичних знань і прочитання літературних творів. Виконання завдань (таблиці, схеми, тести, ОСС тощо) оцінюється як самостійна робота додатковим балом. Теоретичні питання конспектуються у довільній формі (тези, план, конспект) і оцінюються як усні відповіді в процесі бесіди за темою заняття. Завдання виконуються в письмовому вигляді й перевіряються викладачем. Практичні заняття завершуються модульною контрольною роботою, яка проводиться під час практичного заняття протягом 15-20 хвилин. Питання та завдання модульної контрольної роботи перевіряють знання з попередніх тем модуля.

Індивідуальні завдання виконуються за вибором студента протягом семестру і презентуються на практичних заняттях. Індивідуальне завдання – це дослідження проблем, які вимагають звернення до довідникової літератури, наведення

різних наукових поглядів на досліджуване питання. Основну частину індивідуального завдання становить узагальнення відомостей, поглядів на теоретичну проблему й вироблення власного вирішення її. Індивідуальні завдання передбачають створення презентації та захисту готового виступу. Продовження опрацювання теми може стати науковою студентською роботою, статтею, виступом на конференції.

Поточний контроль спрямований на перевірку систематичності роботи студентів, рівня засвоєння матеріалу протягом викладання курсу. Здійснюється під час проведення аудиторних та позааудиторних занять. Форми проведення поточного контролю зазначені у планах практичних занять як завдання для самостійної та індивідуальної роботи. Модульний контроль здійснюється як підсумок роботи студента протягом вивчення окремого модуля за результатами опанування теоретичного та практичного матеріалу, передбаченого модулем. Форми проведення модульного контролю – контрольна або творча робота, тестування, колоквиум. Після виконання усіх видів роботи, форм поточного й модульного контролю студенту необхідно підтвердити якість знань протягом підсумкового контролю. Питання та завдання для підсумкового контролю додаються до комплексу методичних матеріалів до дисципліни. На практичному занятті студент повинен вільно й розлого висловлюватися щодо того чи іншого питання теми, спираючись на художній текст, а також на знання наукової (основної і додаткової) літератури до теми.

Важливим є уміння студента брати участь у дискусії, аналізувати відповідь товариша, робити узагальнення й висновки.

Таким чином, повна готовність студента до практичного заняття передбачає опрацювання основної літератури у визначеному обсязі, вибіркоче знайомство з додатковою літературою, оцінюються знання питань практичного заняття, повнота їх викладу, до уваги береться також активність студентів під час занять, участь у дискусіях.

За роботу на практичному занятті студент може отримати від 1 до 5 балів, виходячи з таких критеріїв:

Кількість балів	Критерії
5	Студент володіє матеріалом і навичками цілісного аналізу літературного твору, дає визначення літературного явища з посиланням на текст, наводить приклади на підтвердження певних суджень, добирає аргументи на підтвердження висловленого судження або висновку, вміє систематизувати набуті знання, грамотно їх викласти, має робочий зошит і щоденник читача.
4	Студент володіє матеріалом і навичками аналізу літературного твору, дає визначення літературного явища з посиланням на текст, але не завжди аргументує висловлені судження, допускає незначні граматичні та фактичні помилки; має робочий зошит і щоденник читача.
3	Студент володіє матеріалом, відтворює його частково, не завжди аргументує висловлені судження, дає визначення літературного явища без посилання на текст, імена, приклади; студент володіє окремими навичками аналізу літературного твору (образу, явища тощо), допускає фактичні помилки, має робочий зошит і щоденник читача.
2	Студент відтворює незначну частину опрацьованого матеріалу, називає окремі літературні твори чи явища, не вміє систематизувати набуті знання, допускає грубі помилки у відповіді, має робочий зошит і щоденник читача.
1	Студент відтворює матеріал на елементарному рівні; називає окремі літературні твори чи явища, не усвідомлюючи їхнього змісту; допускає грубі помилки у відповіді, має робочий зошит.

Оцінювання навчальної діяльності студентів з усіх дисциплін за кожний семестр здійснюється за 100-бальною системою. Усні відповіді на практичних заняттях, завдання, самостійні роботи оцінюються відповідними балами, позначеними у схемі, що додається до планів практичних занять. Підсумковий контроль, зазвичай тестовий, максимально оцінюється 40 балами. Загальний результат становить сума усіх балів, зароблених за семестр.

ПЛАНІ ПРАКТИЧНИХ ЗАНЯТЬ ПРАКТИЧНЕ ЗАНЯТТЯ № 1

Світ творчої фантазії у повісті Льюїса Керролла «Аліса в Країні Див». CLIL: використання Present Tenses у художній і мовленнєвій практиці.

План

1. Вікторіанська доба. Життя і творчість Льюїса Керролла, його зв'язок із Оксфордським університетом.
2. Історія створення книжок Льюїса Керролла про Алісу.
3. Фантастичний сюжет твору «Аліса в Країні Див».
4. Дивовижні речі та істоти на шляху Аліси.
5. Жанр казки і мова твору.

Завдання

- Підготуйте презентацію про життя і творчу діяльність Льюїса Керролла.
- Використовуючи Present Tenses, складіть розповідь про фантастичні пригоди Аліси (що з нею відбулося і в які ситуації вона потрапляла). 15 речень.
- Складіть список дивовижних речей (3-4) і як ними користувалася Аліса, використовуючи Present Tenses.
- Оберіть одного із фантастичних персонажів казки і розкажіть від імені Аліси про зустріч із ним, застосовуючи Present Tenses. 10 речень.
- Покажіть мовне новаторство письменника на матеріалі 2-3 прикладів мовної гри. Зверніть увагу на форми Present Tenses.

Література

1. Auden, W. H. (1971). «Today's 'Wonder-World' Needs Alice.» Aspects of Alice. Edited by Robert Phillips. New York: The Vanguard Press.

2. Carroll, Lewis. «Alice in Wonderland». Retrieved from: https://www.adobe.com/be_en/active-use/pdf/Alice_in_Wonderland.pdf

3. Dean, Cathy. The Duck and the Dodo: References in the Alice books to friends and family. Retrieved from: <https://www.alice-in-wonderland.net/resources/analysis/interpretive-essays/the-duck-and-the-dodo/>

4. Leach, Karoline. «Lewis Carroll»: A Myth in the Making. Retrieved from: <https://www.alice-in-wonderland.net/resources/analysis/interpretive-essays/lewis-carroll-a-myth-in-the-making/>

ПРАКТИЧНЕ ЗАНЯТТЯ № 2

Християнські ідеї в повісті Чарльза Діккенса «Різдвяна пісня в прозі». СЛІЛ: використання Past Tenses у художній і мовленнєвій практиці.

План

1. Життя і творчість Чарльза Діккенса. Його місце в історії англійської літератури.
2. Історія створення повісті «Різдвяна пісня в прозі».
3. Зустрічі Скруджа з образами минулого. Фантастичні образи і ситуації.
4. Образ Скруджа і його перетворення.

Завдання

- Підготуйте презентацію про Ч. Діккенса. Розкажіть про його життя із використанням форм Past Tenses.
- Розкажіть про зустріч Скруджа із Марлі і привидами. із застосуванням форм Past Tenses.
- Створіть таблицю «Яким був і яким став Скрудж?» із застосуванням форм Past Tenses.

Література

1. Allingham, Philip. The Naming of Names in Charles Dickens's A Christmas Carol. Retrieved from: <http://www.victorianweb.org/authors/dickens/xmas/names.html>
2. Broich, John. The Real Reason Charles Dickens Wrote A Christmas Carol. Retrieved from: <https://time.com/4597964/history-charles-dickens-christmas-carol/>
3. Calinescu, Dan. The Silent Reception of Charles Dickens's A Christmas Carol in America. Retrieved from: <http://www.victorianweb.org/authors/dickens/xmas/calinescu1.html>
4. Davis, Paul. (1998). Charles Dickens A to Z: The Essential Reference to His Life & Work. New York: Facts on File.
5. Epstein, Norrie. (1998). The Friendly Dickens. New York: Viking Adult.
6. Jaffe, Audrey. Sympathy and the Spirit of Capitalism in Dickens's A Christmas Carol. Retrieved from: <http://www.victorianweb.org/authors/dickens/xmas/jaffe5.html>

ПРАКТИЧНЕ ЗАНЯТТЯ № 3

Образи дітей у романі Марка Твена «Пригоди Тома Соєра». CLIL: використання Future Tenses у художній і мовній практиці.

План

1. Життя і творчість Марка Твена. Його роль у літературі США.
2. Світ фантазій Тома Соєра.
3. Коло друзів та рідних Тома Соєра, їхні характери, вчинки, стосунки.
4. Художній простір роману «Пригоди Тома Соєра».

Завдання

- Уявіть, що ви збираєтеся відвідати музей Марка Твена в США. Розкажіть про план вашої мандрівки, про те, що ви б хотіли побачити під час цієї екскурсії. Доберіть світлини, використайте у своїй розповіді форми Future Tenses. 15-20 речень.
- Розкажіть від імені Тома Соєра про один із його задумів. Використайте у своїй розповіді форми Future Tenses. 15 речень.
- Розкажіть про ситуацію з Томом від імені одного із друзів чи рідних Тома Соєра (Беккі, Гек, Сід, тітка Поллі, Джим або ін.) від його чи її імені. Використайте у своїй розповіді форми Future Tenses. 15 речень.

Література

1. Messent, Peter (2007). The Cambridge Introduction to Mark Twain. Cambridge, England: Cambridge University Press.
2. The Mark Twain House and Museum. <https://marktwainhouse.org/>
3. Graysmith, Robert. The Adventures of the Real Tom Sawyer. Retrieved from: <https://www.smithsonianmag.com/history/the-adventures-of-the-real-tom-sawyer-35894722/>

ПРАКТИЧНЕ ЗАНЯТТЯ № 4

Взаємини дітей і дорослих в романі Р. Дала «Чарлі і шоколадна фабрика». СЛІЛ: використання Present Tenses у художній і мовленнєвій практиці.

План

1. Життя хлопчика Чарлі та його родини.
2. Шлях Чарлі до мети. Риси характеру Чарлі.
3. Образи дітей у творі. Їхні вади.
4. Стосунки дітей із дорослими.
5. Фантастичні ситуації та предмети. Казкові елементи.

Завдання

- Розкажіть про життя Чарлі та родини Бакетів із використанням форм Present Tenses. Наведіть відповідні уривки з твору з формами Present Tenses. Прокоментуйте.
- Розкажіть від імені Чарлі, як він прагне свої мети та йде до неї (із використанням форм Present Tenses).
- Уявіть, що ви потрапили на фабрику Віллі Вонки і робите онлайн-стрім від імені одного з персонажів твору. Опишіть із використанням форм Present Tenses, що ви там побачили.
- Дискусія. Чи завжди праві дорослі? (за романом «Чарлі і шоколадна фабрика»). Наведіть приклади з роману і власного досвіду із використанням форм Present Tenses.

Література

1. <https://www.roalddahl.com/roald-dahl/stories/a-e/charlie-and-the-chocolate-factory>
2. Cheetham, Dominic (2006). «Charlie and the Chocolate Factory; Versions and Changes». Retrieved from: https://www.academia.edu/1156777/Charlie_and_the_Chocolate_Factory_Versions_and_Changes
3. Sturrock, Donald (2010). Storyteller: The Authorised Biography of Roald Dahl. New York City: Simon & Schuster.

ПРАКТИЧНЕ ЗАНЯТТЯ № 5

Концепт «радість» у романі Елеанор Портер «Полліанна». CLIL: використання Past Tenses у художній і мовленнєвій практиці.

План

1. Доля Елеанор Портер та серія її романів про Полліанну.
2. Минуле головної героїні роману «Полліанна».
3. Роль художнього простору у змалюванні героїні.
4. «Гра в радість»: її смисл і вплив на людей.
5. Життя мешканців міста та вплив на них Полліанни.

Завдання

- Опрацюйте статтю Eleanor H. Porter – Littleton`s Remarkable Woman of History // https://golittleton.com/eleanor_porter.php Підготуйте презентацію про життя мисткині.
- Підготуйте комікс і розкажіть про минуле Полліанни та її батьків. Використайте Past Tenses.
- Охарактеризуйте кімнату Полліанни в домі тітки Поллі. Визначте ставлення тітки Поллі до дівчинки і ставлення Полліанни до помешкання. Використайте Past Tenses.
- Розкрийте сутність «гри в радість».
- Розкажіть про візити Полліанни від імені тих, кого вона відвідувала. Використайте Past Tenses.
- Напишіть лист Полліанні про своє минуле і спитайте в неї поради. Використайте Past Tenses.
- Подивіться кінофільм «Pollyanna» (2003, реж. Сара Хардінг), порівняйте з книжкою.

Література

1. Eleanor H. Porter. Pollyanna and Pollyanna Grows Up. – London, 2011.
2. Eleanor H. Porter – Littleton`s Remarkable Woman of History // https://golittleton.com/eleanor_porter.php

ПРАКТИЧНЕ ЗАНЯТТЯ № 6

Образ майбутнього в сучасній фантастиці. Роберт Шеклі «Запах думок». СЛІЛ: використання Future Tenses у художній і мовленнєвій практиці.

План

1. Роберт Шеклі – сучасний письменник-фантаст. Особливості його фантастичного світу.
2. Світ майбутнього в оповіданні «Запах думок».
3. Образ головного героя Кліві Лероя. Його зустріч із невідомим і сила інтелекту.
4. Фантастичні образи та ситуації твору.
5. Специфіка стилю письменника в оповіданні «Запах думок».

Завдання

- Вийдіть на сайт письменника: <https://www.sheckley.com/> Розкажіть про 1-2 цікаві факти із його життя.
- Уявіть, що ви летите разом із головним героєм оповідання Р. Шеклі «Запах думок» на іншу планету. Що ви очікуєте там побачити? Використайте форми Future Tenses. 15 речень.
- Розкажіть про хід думок Ліроя Кліві, коли він боровся за виживання. Як він керував своїми думками? Використайте форми Future Tenses. 15 речень.
- Доберіть ілюстрації або намалюйте персонажів, які виникали в уяві Ліроя Кліві. Доберіть відповідні цитати із тексту, де використовуються форми Future Tenses.
- Напишіть есе на одну з тем: «Якою буде Україна через 100 років?», «Якою буде Європа через 100 років?», «Як будуть жити люди через 100 років?». Використайте форми Future Tenses. 30 речень.

Література

1. Robert Sheckley. The People Trap and other pitfalls, snares, devices and delusions, as well as two sniggles and a contrivance. – London: Pan Books LTD, 1972. - P. 93 – 105.

2. Robert Sheckley. The Odor of Thought // Електронний ресурс: <https://libcat.ru/knigi/fantastika-i-fjentezi/43766-robert-sheckley-the-odour-of-thought.html>

МЕТОДИЧНІ РЕКОМЕНДАЦІЇ ДО САМОСТІЙНОЇ РОБОТИ

Мета і задачі самостійної роботи – самостійне вивчення окремих блоків програми, систематизація, поглиблення, узагальнення, закріплення і практичне застосування знань студента з навчального курсу. Самостійну роботу необхідно виконати до практичного заняття (завдання) з відповідною темою змістовного модуля. Для того, щоб виконати самостійну роботу, необхідно уважно прочитати ключові тези, що передують завданню та опрацювати рекомендовану літературу. Оцінюються ті завдання, які пропонуються до кожної самостійної роботи.

Самостійна робота студентів складається з завдань практичного характеру, які вимагають особливої підготовки і перевірки. Викладач може частково перевіряти самостійну роботу на практичному занятті, частково – поза заняттям. Самостійна робота оцінюється за параметрами складності, правильності та оригінальності виконання.

1) виконання обов'язкових самостійних завдань:

підготовка до практичного заняття (опрацювання теоретичних засад прослуханого лекційного матеріалу; вивчення обов'язкової й додаткової літератури; вивчення окремих питань, що передбачені для самостійного опрацювання);

- виконання творчих завдань (написання есеїв, творів);
- підготовка до модульних контрольних робіт.

2) виконання додаткових самостійних завдань:

- створення презентацій до теми;
- робота з науковими джерелами різних типів;
- робота з текстовими першоджерелами;
- робота над формуванням термінологічного апарату;
- складання логіко-структурних схем;
- пошук і огляд літератури й електронних джерел інформації з проблем курсу;
- конспектування класичних зразків національної й світової літератури.

Для перевірки результативності самостійної роботи використовуються форми контролю:

- усне опитування на практичному занятті, які проводяться за темами, винесеними на самостійне опрацювання;
- письмове фронтальне опитування студентів на початку або в кінці лекції, семінарсько-практичного заняття;
- перевірка конспектів, вправ і завдань, індивідуальних завдань тощо;
- поточний тестовий контроль;

За модульно-трансферної системи навчання теми самостійної роботи входять у змістовий модуль. Результати СРС над навчальним матеріалом цих тем контролюються після закінчення логічно завершеної частини лекцій та інших видів занять із певної дисципліни. Результати такого проміжного контролю враховуються під час виставлення підсумкової оцінки. Контроль якості виконання самостійної роботи й підрахунок балів проводиться наприкінці кожного модуля. Загальна оцінка з СРС виставляється при підведенні підсумків з кожного модуля.

САМОСТІЙНА РОБОТА

Завдання

Самостійна робота передбачає обов'язкове прочитання вказаних художніх творів, а також виконання завдань до них англійською мовою.

1. Ніл Річард Мак-Кіннон Гейман. «Кораліна». Напишіть лист від імені Кораліни до її батьків про пригоди дівчинки з використанням Past Tenses. 15 речень.

2. Діана Вінн Джонс. «Мандрівний Замок Хаула». Напишіть рецензію на анімацію роману (реж. Х. Міядзакі) з використанням Present Tenses. 20 речень.

3. Айзек Азімов. «Фах». Напишіть 10 запитань до головного героя твору із використанням Future Tenses.

4. Клаус Гагеруп. «Золота вежа». Напишіть 10 порад для дівчинки, як подолати депресію із використанням Future Tenses.

5. Маркус Зузак. «Крадійка книжок». Створіть презентацію за книжкою і кінофільмом з використанням Past Tenses, Present Tenses, Future Tenses

6. Дж. Бойн. «Хлопчик у смугастій піжамі». Опишіть події від імені Шмуля з використанням Past Tenses і Future Tenses. 15 речень.

7. Анна Гавальда. «35 кіло надії». Напишіть лист юному герою від імені його дідуся із життєвими порадами із використанням Future Tenses. 15 речень.

8. Ульф Старк. «Чи вмієш ти свистати, Юганно?». Створіть буктрейлер за мотивами цієї книжки про можливість подолання самотності із використанням Present Tenses.

9. Луїс Сейкер. «Ями» («Holes»). Створіть карту подорожей головного героя із ключовими подіями. Використайте Past Tenses і Future Tenses.

10. Річард Бах. «Чайка Джонатан Лівінгстон». Знайдіть світлини та ілюстрації до повісті, доберіть до них цитати (7-8) із використанням Past Tenses, Present Tenses, Future Tenses.

11. Сью Таунсенд. «Таємний щоденник Адріана Моула». Напишіть ще один розділ про Адріана Моула від його імені з використанням Past Tenses.

12. Джоан Роллінг. «Гаррі Поттер і філософський камінь» та ін. Підготуйте презентацію про письменника Йоуна Колфера і його твори з використанням Past Tenses, Present Tenses.

LECTURE MATERIALS

Lecture № 1

THEME: REALISTIC PORTRAYAL OF ANIMAL LIFE IN THE WORKS OF ERNEST THOMPSON SETON. CLIL: USING *Present Tenses* IN FICTION AND LANGUAGE PRACTICE.

Plan

1. Ernest Thompson Seton: Canadian writer, naturalist and artist. His contribution to the scientific study of nature. Creative activity.

2. Short stories by Ernest Thompson Seton in the focus of the genre. The combination of scientific accuracy and a compelling plot.

3. Realistic portrayal of the lives of the wolves in «Lobo» by E. Thompson Seton.

4. The relationship between people and dogs in the story «Snap».

5. Naturalistic details in portraying the lives of wild animals in the short story «THE BIOGRAPHY OF A SILVER-FOX or Domino Reynard of Goldur Town»

References

1. Seton Thompson. Wild Animals I have known. – Toronto, 2009.

2. Seton Thompson. Woodland Tales. – Charleston, 2008.

3. Ernest Thompson Seton. The Biography of a Silver Fox. – Lincoln: University of Nebraska Press, 1988.

4. Ernest Thompson Seton. The Life and Legacy of an Artist and Conservationist. – Layton, 2010.

5. Anderson, H. Allen (Hugh Allen), *The chief: Ernest Thompson Seton and the changing West*, College Station: Texas A&M University Press, 1986.

6. Keller, Betty, *Black Wolf: the life of Ernest Thompson Seton*, Vancouver: Douglas & McIntyre, 1984.

7. Redekop, Magdalene, *Ernest Thompson Seton*, Don Mills, Ont.: Fitzhenry & Whiteside, 1979.

8. Seton, Ernest Thompson, *Trail of an artist-naturalist: the autobiography of Ernest Thompson Seton*, New York: Arno Press, 1978, 1940.

9. Seton, Ernest Thompson, *The worlds of Ernest Thompson Seton*, New York: Knopf: distributed by Random House, 1976.

10. Wadland, John Henry, *Ernest Thompson Seton: man in nature and the Progressive Era, 1880-1915*, New York: Arno Press, 1978.

11. Ernest Thompson Seton Institute:
<https://etsetoninstitute.org/biography/>

The goal of the lecture is:

- to give an account of the scientific and creative activity of the Canadian writer Ernest Thompson Seton;
- to characterize the genre peculiarities of his works;
- to highlight environmental problems which are reflected in fiction;
- to analyse the world of nature in the short stories «Snap», «Lobo», and «Domino» by Ernest Thompson Seton, and identify the specifics of animal imagery in the works;
- to demonstrate the use of **Present Tenses** in writing to describe animals and their habits;
- incentivize students to use varied forms of **Present Tenses** in oral and written communication;
- to compare scientific and artistic style in depicting the life of animals;
- to expand students' vocabulary as it relates to ecology and environmental issues;
- to teach students to analyse and interpret the means of artistic expression (especially with the meaning of action).

Preparation:

1. Read short stories by Ernest Thompson Seton: «Snap», «Lobo», and «Domino» (in English).

2. Use the internet to collect the scientific characteristics of the animals described in the writer's works. Compare them with artistic descriptions.

Questions for active learning:

1. Have you got any pets at home? What kind of pets?
2. Describe your pet (5-6 sentences). What are some of its habits?
3. Which domestic and wild animals do you know? Name a few examples.
4. What wild animals live in your area?
5. Which ones have you seen? Under what circumstances?
6. Which animals or birds do you like the most? Why?
7. Have you ever been to a zoo? What animals attracted your attention there? Why?

ERNEST THOMPSON SETON
1860 – 1946

*«He made the natural world come alive before the very eyes
of millions....»*

National Wildlife Federation Conservation Hall of Fame

**1. Ernest Thompson Seton: Canadian writer, naturalist and
artist. His contribution to the scientific study of nature.
Creative activity**

Ernest Thompson Seton was a Canadian writer, artist and wildlife researcher.

He had a great interest in the environment and believed that the unity of human beings and nature was important for the preservation of the world.

For the first time in world literature, Ernest Thompson Seton began depicting the life of animals and birds in a truthful, realistic manner, vividly describing their habits and behavior. Birds and animals became the main characters of his short stories.

The writer did not imagine anything, did not embellish, did not add human characteristics to animals, as was the case, for example, in cartoons or fairy tales. But Ernest Thompson Seton described nature and the inhabitants of the natural world with fascination and interest. So they appear in his depiction in all their real beauty.

Ernest Thompson Seton was born on August 14, 1860 in England, in the small town of South Shields. His parents were Joseph Logan Thompson and Alice Snowdon Thompson. His father owned several steamboats which transported goods across the ocean. All of his father's relatives were also in the commercial business. When Ernest was 6, the family grew poor and was forced to move to Canada.

Ernest Thompson Seton was impressed by the unforgettable wild nature of North America. He fell in love with Canada and its nature. Throughout his whole life, he always loved this country, and was heavily inspired by Canada and North America to create stories about nature.

As a young boy, he was an undeniably gifted learner. However, he also had an avid love for animals. His father was against it because he wanted his son to become an artist. Ernest would later go on to become a writer, an artist, and a wildlife naturalist.

Once little Ernest built a hut in the woods on his own, though it was not easy. From his woodland hut, the boy would watch the most timid animals. He talked to them and tamed them.

His keen interest in the natural world is illustrated by this fact. When he saw the book «Birds of Canada» by A.M. Ross in the shop, he decided to buy it. The book cost one dollar. To collect it, Ernest decided to sell his rabbits, but the money still was not enough. So, he started doing various things to earn money: helping his neighbours to carry wood, collecting insects for the collection of one noble lady, and chopping wood together with his brother for a month. І ось він нарешті купив ту книжку. In his autobiography, Seton remembered being on cloud nine.

At 19, he graduated from college in Toronto. At the same time he began his career as an artist and became quite well known. But nature became the main object of his pictures and book illustrations. Moreover, Ernest Thompson Seton often illustrated his works himself. He would draw vivid images of animals and birds to accompany his stories.

The writer travelled a lot. He was well acquainted with nature in Europe, Canada, and the United States. During his travels, he would find himself in various life situations: he nearly froze to death during a storm, he nearly drowned in the swamp, he nearly died of fever... Ernest Thompson Seton never had a lot of money, was able to earn his living independently, without withdrawing from any work: he grazed flocks, milked cows, raised chickens, farmed... Nonetheless, writing was his main passion. Wherever he was, the author would always write about what he saw. Nature always inspired him. So, he would call his literary works 'nature in artistic form'.

Ernest Thompson Seton wrote more than 40 books, including «Wild Animals I Have Known» (1898), «Lives of the Hunted» (1901), a large work in 4 volumes «Lives of Game Animals» (1925-1928) etc.

The writer depicted his favorite animals with various artistic means: describing them with words, painting, carving their figurines from wood, conveying the mood of the animals through music. An interest in the bird and animal world awakened a great artist in E. Thompson Seton. Since he was six, he would always carve figurines of his favorite animals and birds from wood. Then he began drawing them, conveying their characteristic attitudes, details of their wings, footprints, colouring, as well as their moods and attitudes. His first oil painting was a 'portrait' of a hawk.

Ernest Thompson Seton studied at Ontario School of Art and Design, and later at the Royal Academy of Arts in London. He would later go on to study art in Paris and New York. As an artist he illustrated his own works and painted large canvases. Moreover, US President Theodore Roosevelt was fascinated by the paintings of E. Thompson Seton, especially his sketches about wolves.

In 1901, he established a youth organization called the *Woodcraft League of America* (originally the *Woodcraft Indians*) which meant to teach children about life in the woods and give them some useful survival skills. The original members of the Woodcraft Indians became the first Scouts in the Boy Scouts of America when the BSA began in 1910.

The foundations of Seton's 'scheme of education in outdoor life' started with a study of human instinct. He observed and recorded 60 instincts, including hero worship, gang instinct, love of glory, hunter instinct, caveman instinct, play, fear of the dark, initiation instinct and more. Along with many national leaders, Seton was concerned about the youth of the time. He used his understanding of humans to start an organization for youth designed to have them develop into adults with compassion for the natural world and commitment to community.

The final years of his life were spent in Santa Fe (New Mexico, US), where he built a house called Seton Castle. In this house, he continued writing his books about animals. It is worth mentioning that E. Thompson Seton was the first Chief Scout of the Boy Scouts of America, and he also helped write the first Boy Scout Handbook. Today, many of the principles

outlined by Seton remain relevant. Scouts are trained in responsible citizenship, character development, and self-reliance through participation in a wide range of outdoor activities and educational programs.

E. Thompson Seton died on October 23, 1946 in Santa Fe (New Mexico). He was so fond of nature that he ordered that after his death his ashes be scattered over the wilderness of his native land.

Task 1. Individual work. Complete the gaps with appropriate words in *Present Tenses*. Determine their proper form.

1. In the stories of E. Thompson Seton, animals and birds ... in their actual lives, habits and behaviour. (*depict*)

2. E. Thompson Seton ... environmental problems in his writings. (*raise*)

3. In recent years, many countries ... conserving flora and fauna on Earth. (*discuss*)

4. The National Organization of the Boy Scouts of Ukraine ... since 2007. (*exist*)

5. Works of fiction which ... current environmental issues (address), ... eco-literature in current literary criticism. (*call*)

Task 2. Work in pairs. Pick one environmental issue from the list below. Explain the essence of the problem (3-5 sentences). Which one of these is relevant for your region?

1. Global warming.

2. Nuclear energy and radioactive contamination.

3. Air pollution.

4. Water pollution.

5. Deforestation.

6. Environmental pollution. Different types of waste.

7. Soil degradation.

8. Decrease in flora and fauna diversity.

Task 3. Work in groups. The Artistic Retreat. Look at the paintings by E. Thompson Seton. Look at one of them, talk about it and say what you think of it. What is the situation captured in the painting? What are the animals doing? Use the appropriate form of the verbs.

2. Short stories by Ernest Thompson Seton in the focus of the genre.

Ernest Thompson Seton wrote short stories about nature, his main characters being various animals and birds. This kind of a short story is called *animalistic narrative*. Let's look at the tables with some genre characteristics of a short story in general and the animalistic narrative specifically.

Characteristics of a short story as a genre

1.	A simple, streamlined plot.
2.	A limited number of characters.
3.	Rapid succession of events.
4.	Brief descriptions.
5.	A lot of attention to detail.

Characteristics of E. Thompson Seton's animalistic narratives

1.	His main characters are animals.
2.	Nature descriptions are brief and succinct.
3.	A science-based approach is combined with a breathtaking plot.
4.	The story takes form as a biographical tale of the animal.
5.	Naturalistic details, no fairytale-esque or fantastic elements.
6.	The animals are endowed with human traits (love, friendship, loyalty, self-sacrifice), however there is no allegory.

Task 4. Individual work. Transform the information from the table into a text. Build 2-3 sentences based on the tables. Use the verbs *concern, regard, respect, belong, devote, deal with* in *Present Tense* forms.

Realistic portrayal of the lives of the wolves in «Lobo» by E. Thompson Seton.

The short story about Lobo is one of Thompson Seton's best stories about wolves, which include (among others) «The

Winnipeg Wolf», «Tito: The Story of the Coyote That Learned How», etc.

The short story «Lobo, The King of Currumpaw» was based on real-life events. The main character, Lobo, who was also the leader of his pack of wolves, lived in New Mexico in 1889-1894 (USA). The date of his death is quite precise because E. Thompson Seton took part in the wolf-hunt himself, which he mentioned in the preface to «Wild Animals I Have Known». The story of the wolf is told with particular reverence for the intelligence of this predator. The story is told with special respect for the mind of the wolf and the mind of the predator. At the same time, it is a moving story about Lobo's dedication and loyalty to his loved ones.

Before Ernest Thompson Seton's stories, there had been no realistic depictions of wolves in fiction. In fairytales, they would either serve as symbolic depictions of evil nature forces, or human traits: positive (intelligence, strength, wisdom) or negative (treachery, hypocrisy, stupidity). For the first time in literature, Ernest Thompson Seton described wolves, their habits, and lifestyles, as well as humans' attitudes toward these animals.

The story «Lobo» tells of the tragic fate of an extraordinary wolf, whose abilities impressed people deeply. Despite all the tricks of the humans, he never failed, skipping dangerous traps without missing a beat. But the wolf's love for his partner, Blanca, ruined him.

The author masterfully captures the unity of the two wolves' loving hearts. Blanca calls Lobo for help, and the wolf, unable to imagine his life without her, carelessly goes to face punishment from the people for all the harm he has done to the farmers.

Seton referenced it in one of his next books (*Lives of the Hunted*): «*I have been bitterly denounced, first, for killing Lobo; second, and chiefly, for telling of it, to the distress of many tender hearts. To this I reply: In what frame of mind are my hearers left with regard to the animal? Are their sympathies quickened toward the man who killed him, or toward the noble creature who, superior to every trial, died as he had lived, dignified, fearless, and steadfast?*»

The story «Lobo» is a plea for empathy, compassion, understanding of the habits and behaviour of animals. At the same time, the reader can't help but be impressed by the writer's skill at revealing the 'feelings' of his characters.

Lobo was Ernest Thompson Seton's favorite character. Shortly after Lobo was trapped on January 31, 1894, Seton produced one of his most detailed and captivating paintings, «The Black Wolf of Currumpaw». The detail Seton put into this painting exemplifies Seton's interest in Lobo. This image would appear on the cover of *The World of Ernest Thompson Seton*, edited by John G. Samson and published by Alfred A. Knopf in New York, 1976.

Culture commentary. Lobo means 'wolf' in Spanish, and Blanca means 'white' in Spanish. In the story, hunters call Lobo 'loup-garou' ('werewolf' in French: *loup* (French) meaning wolf, *garou* (Old French) meaning someone who has turned into an animal). A Canadian hunter (or French Canadian, to be more exact) was the first one to have called Lobo 'loup-garou'. As you might know, there are two official languages in Canada – English and French. Accordingly, Canadians can roughly be divided into two large groups, namely English Canadian and French Canadian. Historically, in the seventeenth and eighteenth centuries, colonists from France came and stayed in Canada, calling this land New France.

Scientific commentary. Wolves are the largest members of the dog family. Adaptable gray wolves are by far the most common and were once found all over the Northern Hemisphere. But wolves and humans have a long adversarial history. Though they almost never attack humans, wolves are considered one of the animal world's most fearsome natural villains. They do attack domestic animals, and countless wolves have been shot, trapped, and poisoned because of this tendency.

Wolves live and hunt in packs of around six to ten animals. They are known to roam large distances, perhaps 12 miles in a single day. These social animals cooperate on their preferred prey – large animals such as deer, elk, and moose. When they are successful, wolves do not eat in moderation. A single animal can consume 20 pounds of meat at a sitting. Wolves also eat smaller mammals, birds, fish, lizards, snakes, and fruit.

Task 5. As you read, try to determine if the author was scientifically correct in his depictions of wolves. What features of these animals did he describe?

Task 6. Individual work. Vocabulary Visualized. Find appropriate pictures to match the words.

trap

pack

leader

cowboy

coyote

pasture

grey wolf

hunter

Task 7. Work with the text in pairs. Cards for interactive reading. Each group is given an abstract from the text of «Lobo». You have to read the story and do the task according to the text.

Card 1

In the valley of Currumpaw, there was a pack of wolves (say how many there were), which would terrorize domestic animals and their owners. Find a description of Lobo and his girlfriend Blanca. What verbs are used to describe these animals? Name their forms.

I

CURRUMPAW is a vast cattle range in northern New Mexico. It is a land of rich pastures and teeming flocks and herds, a land of rolling mesas and precious running waters that at length unite in the Currumpaw River, from which the whole region is named. And the king whose despotic power was felt over its entire extent was an old gray wolf.

Old Lobo, or the king, as the Mexicans called him, was the gigantic leader of a remarkable pack of gray wolves that had ravaged the Currumpaw Valley for a number of years. All the shepherds and ranchmen knew him well, and, wherever he

appeared with his trusty band, terror reigned supreme among the cattle, and wrath and despair among their owners. Old Lobo was a giant among wolves and was cunning and strong in proportion to his size. His voice at night was well-known and easily distinguished from that of any of his fellows. <...>

Old Lobo's band was but a small one. This I never quite understood, for usually, when a wolf rises to the position and power that he had, he attracts a numerous following. It may be that he had as many as he desired, or perhaps his ferocious temper prevented the increase of his pack. Certain is it that Lobo had only five followers during the latter part of his reign. <...> Several of the band, besides the two leaders, were especially noted. One of those was a beautiful white wolf, that the Mexicans called Blanca; this was supposed to be a female, possibly Lobo's mate. Another was a yellow wolf of remarkable swiftness, which, according to current stories had, on several occasions, captured an antelope for the pack. <...>

Card 2

The farmers were very upset by the behaviour of the wolves led by Lobo, for the pack wouldn't kill the animals for survival, but rather for the sake of the thrill. Find and read the corresponding quotations in the text. Lobo's head was given a high bounty, so many of the hunters went out to catch him and used various means to do so. Complete the list of hunting gear: *the traps, ...*

<...> The old idea that a wolf was constantly in a starving state, and therefore ready to eat anything, was as far as possible from the truth in this case ... <...>. One night in November 1893, Blanca and the yellow wolf killed two hundred and fifty sheep, apparently for the fun of it, and did not eat an ounce of their flesh.

These are examples of many stories which I might repeat, to show the ravages of this destructive band. Many new devices for their extinction were tried each year, but still they lived and thrived in spite of all the efforts of their foes. <...>

Next year, two other hunters appeared, determined to win the promised bounty. Each believed he could destroy this noted wolf, the first by means of a newly devised poison, which was to be laid out in an entirely new manner; the other a French Canadian, by poison assisted with certain spells and charms, for he firmly believed that Lobo was a veritable «loup-garou,» and could not be killed by ordinary means. But cunningly compounded poisons, charms, and incantations were all of no avail against this grizzly devastator. <...>

In the spring of 1893, after his unsuccessful attempt to capture Lobo, Joe Calone had a humiliating experience, which seems to show that the big wolf simply scorned his enemies and had absolute confidence in himself. Calone's farm was on a small tributary of the Currumpaw, in a picturesque canyon, and among the rocks of this very canyon, within a thousand yards of the house, Old Lobo and his mate selected their den and raised their family that season. There they lived all summer and killed Joe's cattle, sheep, and dogs, but laughed at all his poisons and traps and rested securely among the recesses of the cavernous cliffs, while Joe vainly racked his brain for some method of smoking them out, or of reaching them with dynamite. But they escaped entirely unscathed and continued their ravages as before. «There's where he lived all last summer,» said Joe, pointing to the face of the cliff, «and I couldn't do a thing with him. I was like a fool to him.»

Card 3

In the past, the narrator used to be an avid hunter, so he decided to hunt the wolf too. What does the phrase «chaining me to stool and desk» mean in the context of this story (what kind of job is the author hinting at)?

II

This history, gathered so far from the cowboys, I found hard to believe until, in the fall of 1893, I made the acquaintance of the wily marauder, and at length came to know him more thoroughly than anyone else. Some years before, in the Bingo days, I had been a wolf-hunter, but my occupations since then

had been of another sort, chaining me to stool and desk. I was much in need of a change, and when a friend, who was also a ranch-owner on the Currumpaw, asked me to come to New Mexico and try if I could do anything with this predatory pack, I accepted the invitation and, eager to make the acquaintance of its king, was as soon as possible among the mesas of that region. I spent some time riding about to learn the country, and at intervals my guide would point to the skeleton of a cow to which the hide still adhered, and remark, «That's some of his work.»

It became quite clear to me that, in this rough country, it was useless to think of pursuing Lobo with hounds and horses, so that poison or traps were the only available expedients. At present we had no traps large enough, so I set to work with poison. <...>

Card 4

The narrator is very good at understanding the behaviour of animals. As a skilled hunter, he has prepared a cunning trap which Blanca, the female wolf, has fallen into. Find a description of the «last dialogue» between Blanca and Lobo. What was this «conversation» like? Find the verbs that describe the «conversation» between the wolves. Identify their forms. After seeing the hunters approaching Blanca, do you think Lobo was forced to leave? Why? How do you understand the narrator's explanation of Lobo fleeing: «*his deep-rooted dread of firearms had been too much for him*»?

III

<...> We set out on the trail, and within a mile discovered that the hapless wolf was Blanca. Away she went, however, at a gallop, and although encumbered by the beef-head, which weighed over fifty pounds, she speedily distanced my companion, who was on foot. But we overtook her when she reached the rocks, for the horns of the cow's head became caught and held her fast. She was the handsomest wolf I had ever seen. Her coat was in perfect condition and nearly white.

She turned to fight, and, raising her voice in the rallying cry of her race, sent a long howl rolling over the canyon. From

far away upon the mesa came a deep response, the cry of Old Lobo. That was her last call, for now we had closed in on her, and all her energy and breath were devoted to combat. <...>

At intervals during the tragedy, and afterward as we rode homeward, we heard the roar of Lobo as he wandered about on the distant mesas, where he seemed to be searching for Blanca. He had never really deserted her, but, knowing that he could not save her, his deep-rooted dread of firearms had been too much for him when he saw us approaching. All that day we heard him wailing as he roamed in his quest, and I remarked at length to one of the boys, «Now, indeed, I truly know that Blanca was his mate.» <...>

Card 5

The narrator succeeded in predicting Lobo's behaviour. It was exactly as the wise hunter had planned: Lobo followed Blanca's footsteps and fell into the trap. When he saw the hunter, he got up and tried to attack, but he did not have enough strength, because he was exhausted by a two-day fight with the traps and getting over a loss. The hunters did not end up killing Lobo, but carried him to the village instead. The pack leader died of a broken heart. The narrator gives a close-up description of Lobo. What in this description was different from the opinion of the general public? Why do you think so?

<...> Then for the first time I could examine him closely, and proved how unreliable is vulgar report when a living hero or tyrant is concerned. He had not a collar of gold about his neck, nor was there on his shoulders an inverted cross to denote that he had leagued himself with Satan. <...>

I set meat and water beside him, but he paid no heed. He lay calmly on his breast and gazed with those steadfast yellow eyes away past me down through the gateway of the canyon, over the open plains – his plains—nor moved a muscle when I touched him. When the sun went down, he was still gazing fixedly across the prairie. I expected he would call up his band when night came, and prepared for them, but he had called once in his extremity, and none had come; he would never call again.

A lion shorn of his strength, an eagle robbed of his freedom, or a dove bereft of his mate, all die, it is said, of a broken heart; and who will aver that this grim bandit could bear the three-fold brunt, heart-whole? This only I know, that when the morning dawned, he was lying there still in his position of calm repose, his body unwounded, but his spirit was gone – the old kingwolf was dead.

I took the chain from his neck, a cowboy helped me to carry him to the shed where lay the remains of Blanca, and as we laid him beside her, the cattleman exclaimed: «There, you would come to her, now you are together again.»

Task 8. Creative Task. List verbs in the infinitive form that show Lobo's attitude towards his dear friend and after her loss. Write sentences with these verbs using the Present Tenses.

The relationship between people and dogs in the story «Snap».

The short story «Snap» was included in the collection of short stories «*Animal Heroes*» (1905) and was dedicated to a brave white bull terrier. In the preface to the book, the author offers his own definition of the notion of «hero» as someone with extraordinary talents and achievements. The problem of heroism, courage, determination and character is illustrated by the image of the little dog. The white color of his fur symbolizes purity, justice, goodness. Snap or Gingersnap (as in his full name) is a special little bullterrier. The new owner decided to name him that, because the dog was always trying to bite his owner (*to snap* meaning *to bite*), but later the man and the dog became good friends, although this friendship lasted only for one year.

Snap demonstrated his fighting breed and strength of character at an outdoor wolf-hunt in North Dakota, where local farmers were constantly being attacked by wild beasts. Little Gingersnap outsmarted the wolf when a whole pack of dogs of different breeds didn't dare to approach him. As a result, Snap was killed in a fight with the wolf, for the forces were not equal.

Cultural commentary. Ginger-snap is the full name of the main character. In the narrator's opinion, Snap had an extra

dose of ginger instead of fear. We know that ginger has medicinal properties, which give people physical and spiritual strength. At the same time ginger, or more precisely gingerbread in Europe, the United States, Canada, is associated with Christmas and New Year's Day. Thus, the idea of revival is embedded in the image of Snap. In the story, the author asserts the idea that positive changes in society can be made possible due to the presence of a leader – honest, strong, courageous, who has extraordinary strength of will and an unwavering character.

The ending of the story bears a resemblance to an English fairytale about *The Gingerbread man*, who was tricked and swallowed by the fox even despite the great chase involving many people and dogs. The ending of the short story «Snap» is also tragic. But the impression from the image of the little Gingersnap, as well as that of the Gingerbread Man, is one of light, positivity and joyfulness.

Scientific commentary. Bull terriers are glorified fighters, the progeny of dogs that were used to chase wild beasts. Despite their short stature (up to 55 cm) they are known for their strength, mighty jaws and brilliant reaction in combat.

Task 9. Vocabulary Visualized. Find the pictures to match the words below, which are the breeds of dogs mentioned in E. Thompson Seton's work. Use the Internet to find out their characteristics.

bull terrier (bravery)

foxhound (sense of smell)

greyhound (speed)

Great Dane (mass and sturdiness)

Russian wolfhound (ability to fight)

St. Bernard (large size)

Task 10. The story mentions Halloween. What do you know about this holiday? What do people in different countries do on Halloween? Why did Snap show up at the narrator's house on Halloween?

Halloween is celebrated in Canada, in the USA and in other English-speaking countries on 31 October, on the eve of of All

Hallows' Day (All Saints' Day). In the short story «Snap», Jack decided to make fun of his friend by sending him a bull terrier as a Halloween present. But this mean joke failed because the narrator made friends with Snap. Human kindness and respect for nature helped overcome the dog's anger.

Task 11. Working with the text in pairs. Cards for interactive reading. Each group is given an abstract from the text of «Snap». You have to read the story and do the task according to the text.

Card 6.

On Halloween, the man received a package with a small white Bullterrier from his old college friend. At first, the relationship between man and dog was not friendly. Name the things that the narrator came across on his way from the table to the bed (when he tried to avoid being bitten by a dog). Identify the tenses of the verbs in the abstract.

It was dusk on Hallowe'en when first I saw him. Early in the morning I had received a telegram from my college chum Jack: «Lest we forget. Am sending you a remarkable pup. Be polite to him; it's safer.» <...> On peering through the wire netting I saw it was not a baby Tiger but a small white Bullterrier. He snapped at me. <...> Oh, yes, I knew all about Dogs. The little fury had been growling out a whole-souled growl for every tap of the tool, and when I turned the box on its side, he made a dash straight for my legs. <...> But I stepped on the table out of reach and tried to reason with him. <...> At first he took his post under the table and kept up a circular watch for a leg trying to get down. I felt sure I could have controlled him with my eye, but I could not bring it to bear where I was, or rather where he was; thus, I was left a prisoner. <...> About 10 p.m. it was chilly, and at half-past ten the fire was out. My Hallowe'en present got up, yawned and stretched, then walked under my bed, where he found a fur rug. By stepping lightly from the table to the dresser, and then on to the mantelshelf, I also reached bed, and, very quietly undressing, got in without provoking any criticism from my master. I had not yet fallen

asleep when I heard a slight scrambling and felt «thump-thump» on the bed, then over my feet and legs; Snap evidently had found it too cool down below and proposed to have the best my house afforded. <...>

Card 7.

To make friends with the dog, the narrator decided to use the «no-breakfast cure». Find the corresponding quote and say how you feel about this method.

In the morning I was ready to get up before Snap was. You see, I call him Snap-Gingersnap in full. Some Dogs are hard to name, and some do not seem to need it – they name themselves.

I was ready to rise at seven. Snap was not ready till eight, so we rose at eight. He had little to say to the man who made the fire. He allowed me to dress without doing it on the table. As I left the room to get breakfast, I remarked: «Snap, my friend, some men would whip you into a different way, but I think I know a better plan. The doctors nowadays favor the ‘no-breakfast cure.’ I shall try that.»

It seemed cruel, but I left him without food all day. It cost me something to repaint the door where he scratched it, but at night he was quite ready to accept a little food at my hands. <...>

Evidently fear had been left out of his make-up and its place supplied with an extra amount of ginger, which was the reason of his full name. He differed from all other Dogs I have ever known. For example, if a boy threw a stone at him, he ran, not away, but toward the boy, and if the crime was repeated, Snap took the law into his own hands; thus, he was at least respected by all. <...>

Card 8.

The narrator was on a long work trip in North Dakota, so after a little while, Gingersnap joined his owner. There were many farms in Mendoza, with wolves waiting for their prey close by. So, the local cattlemen organized a wolf hunt; however, there was no perfect dog breed to hunt wolves. List a few adjectives that the author uses to describe the wolf. Transform 2 sentences with Past Tense forms into sentences with Present Tense forms.

II

<...> Arrived at Mendoza, in North Dakota. <...> And, thus, I met the Penroof Brothers' Cow-outfit.

One cannot be long in Cow country now without hearing a great deal about the depredations of the ever wily and destructive Gray-wolf. <...> The Penroof Brothers, like most live cattle-men, had given up all attempts at poisoning and trapping, and were trying various breeds of Dogs as Wolf-hunters, hoping to get a little sport out of the necessary work of destroying the pests.

Foxhounds had failed – they were too soft for fighting; Great Danes were too clumsy, and Greyhounds could not follow the game unless they could see it. Each breed had some fatal defect, but the cowmen hoped to succeed with a mixed pack, and the day when I was invited to join in a Mendoza Wolf-hunt, I was amused by the variety of Dogs that followed. There were several mongrels, but there were also a few highly bred Dogs – in particular, some Russian Wolfhounds that must have cost a lot of money. <...>

Card 9

In Mendoza, wolf-hunting was prohibited. Since Snap has already been repeatedly recognized as the pack leader in hunting wolves and coyotes, the narrator took him to hunt even though the dog was injured, believing that he could save him from harm. Read the description of the weather. How was Halloween traditionally celebrated in this region? Transform 2 sentences with Past Tense forms into sentences with Present Tense forms.

IV

Next day was Hallowe'en, the anniversary of Snap's advent. The weather was clear, bright, not too cold, and there was no snow on the ground. The men usually celebrated the day with a hunt of some sort, and now, of course, Wolves were the one object. To the disappointment of all, Snap was in bad shape with his wound. He slept, as usual, at my feet, and bloody stains now marked the place. He was not in condition to fight, but we were bound to have a Wolf-hunt. <...>

«There,» I thought, «I'll keep you safe till we get home.» Yes, I thought; but I reckoned not with Snap. The voice of Hilton, «Hu, hu,» announced that he had sighted a Wolf. <...> But Snap, gazing hard, had sighted the Wolf, not so very far off, and before I knew it, he leaped from the saddle and bounded zigzag, high, low, in and under the sage, straight for the enemy, leading the whole pack for a few minutes. Not far, of course. <...>

A great Gray-wolf came lumbering across an open plain toward us. His head was low, his tail out level <...>

Card 10

And that time Snap ran at the wolf without any hesitation, dragging the whole pack with him. But bull terriers are not distinguished by the speed of movement, so, lagging behind, he ran to the pack who had already circled the wolf, but did not dare to attack. Again, Snap showed his courage and started to fight, although as the first attacker he received the most lethal bites from the wolf. Find words and phrases in the text that express the attitude of the narrator and the cattle-men towards Snap and his rival, the wolf. Turn 2 sentences that use Past Tenses into Present Tenses.

And as the ten big Dogs were leaping round the silent Wolf at bay <...>; then a snow-white rubber ball, it seemed, came bounding, but grew into a little Bullterrier, and Snap, slowest of the pack. <...>Did he hesitate? Not for an instant, through the ring of the yelping pack, straight for the old despot of range, right for his throat he sprang; and the Gray-wolf struck with his twenty scimitars. But the little one, if fooled at all, sprang again, and then what came I hardly knew. There was a whirling mass of Dogs. I thought I saw the little White One clinched on the Gray-wolf's nose. The pack was all around; we could not help them now. But they did not need us; they had a leader of dauntless mettle, and when in a little while the final scene was done, there on the ground lay the Gray-wolf, a giant of his kind, and clinched on his nose was the little white Dog.

The Wolf was dead, and I hallooed to Snap, but he did not move. I bent over him. «Snap – Snap, it's all over; you've killed

him.» But the Dog was very still, and now I saw two deep wounds in his body. I tried to lift him. «Let go, old fellow; it's all over.» <...>

That was a sad ride home for me. There was the skin of a monstrous Wolf, but no other hint of triumph. We buried the fearless one on a butte back of the Ranch-house. Penroof, as he stood by, was heard to grumble: «By jingo, that was grit – cl'ar grit! Ye can't raise Cattle without grit.»

Task 12. Discussion. Find arguments to support or contradict E. Thompson Seton's words. Use Present Tense forms.

«You can't raise Cattle without grit» (Укр.: «Без сміливості у нашій справі багато не досягнеш»).

Task 13. Creative Task. «How do you take care of your pets?» Talk about how you treat your pet(s) using Present Tenses.

Naturalistic details in portraying the lives of wild animals in the short story «THE BIOGRAPHY OF A SILVER-FOX or Domino Reynard of Goldur Town»

«THE BIOGRAPHY OF A SILVER-FOX or Domino Reynard of Goldur Town» is dedicated to the life of foxes: their behaviour, way of life, their habits in the wild. The problem of juxtaposition of animals and people is central to this work.

The main character is the fox Domino. He is distinguished by his extraordinary intelligence and agility. He was extraordinary when it came to hunting his prey, escaping the dog chase (Hekla the dog being his mortal enemy) etc. Despite the fact that the fox was gifted by nature, he also improved his skills throughout his life, drawing conclusions from every fluke and every accident.

The theme of loyalty, love and friendship is illustrated by the family of Domino and his partner Snowyruuff. A tug of war between man and nature led to the fatal death of the courageous and intelligent dog Hekla, with significant injuries to Domino

as well. The fox was attacked by a pack of dogs during a crucial fight, and many of the hunter wished he would be killed. The girl stood up to her father (the hunter) for her old friend (the fox), and at the climax of the chase the fox's long-standing friendship with the river didn't let him down. In the face of mortal danger and in the final pursuit, the fox led the enemy away from his peaceful home, where Domino's family wanted to settle down again.

The story reinforces the idea that one should not fight against nature, but live with it in good grace, be attracted to it, learn from it. Domino taught people to appreciate life, to be generous, brave and never give up.

Task 14. Vocabulary Visualized. Find pictures to match the words below.

domino (маскарадне вбрання у вигляді довгого плаща з каптуром)

yard (англійська міра довжини, що дорівнює 91, 44 см)

foot (міра довжини, що становить від 28,3 до 32, 48 см)

den (лігво, нора, схованка)

thicket (гущавина, хаща)

stripling (підліток, юнак)

maid (дівчина)

gambol (стрибок)

Task 15. Working with the text in pairs. Cards for interactive reading. Each group is given an abstract from the text of «Domino». You have to read the story and do the task according to the text.

Card 11.

Domino's mother is the central character in the first part of the work. The narrator talks about happy fox parents and baby foxes, saying that «all the world is love». How do you understand this phrase? Pay attention to how the author describes people in this fragment, and how he describes animals. Who is the author more sympathetic to? Explain your viewpoint.

PART I. EARLY DAYS

I

HIS EARLY HOME

<...> The den door was hidden in the edge of the pine thicket, but the family was out now in the open, to romp and revel in the day's best hour.

The mother was there, the central figure of the group, the stillest, and yet the most tensely alive. The little ones, in the woolly stage, were romping and playing with the abandon of fresh young life that knows no higher power than mother, and knows that power is wholly in their service, that, therefore, all the world is love. Thus, they romped and wrestled in spirit of unbounded glee, racing with one another, chasing flies and funny-bugs, making hazardous investigations of bumble bees, laboring with frightful energy to catch the end of mother's tail or to rob a brother of some utterly worthless, ragged remnant of a long-past meal, playing the game for the game, not for the stake. Any excuse was good enough for the joy of working off the surplus vim. <...>

The lucky man in the township of Goldur, the hundred-thousandth man, was Abner Jukes, and he was not a man at all, but a long-legged, freckle-faced, straw-thatched Yankee boy, who had climbed a tree after a crow's-nest when he should have been bringing in the cows.

He had taken in the merry scene below with something more than the mere hunting instinct of a boy: he had felt little thrills of delight that told of a coming naturalist. He had noted the dark cub with the coon-like mask or domino and had smiled with pleasure over the cub's exploits. He had no thought of injuring the family or even of disturbing their frolic, but he was the cause of its ending then, and later of a sad bereavement. <...>

Card 12.

Domino was the first one of his siblings to leave his home and start an independent life. He started his own family

together with Snowyruff. In one of Domino's finest moments, when he was watching his children playing by the den, he heard the dogs barking and was forced to fight for his family. He found shelter in the house of a village girl, who stood up for the fox. The narrator calls her «higher power». Why do you think she deserves to be called that? How did the girl protect Domino from her father, the hunter? What was Domino guilty of?

PART III. TRIAL AND TRIUMPH

XX

THE STRONG HEART TRIED

<...> Now he was plunging around these hills; his wonderful speed was down to half, but the Hounds were wearing, too. The snow and freshets were too much for the hunters. There were only two remaining, the master of the Hounds, and a tall stripling, Abner Jukes, the only one who knew that the hunted one was the Goldur Silver Fox.

But every advantage was now with the pack; they were closing in. The Domino had no chance to double back. It was straight away; it was wisest to go straight away; so, he loped, and loped, and loped, always slower and slower, with heaving flanks and shortening bounds and breath, but on and on. Past one farm-house he went, and another, then at the doorway of a third he saw the young Human Thing with the basket. What is it that prompts the wild thing in despair to seek the help of higher power? Whence comes the deep-laid impulse in extremity? The Goldur Fox obeyed the sudden thought, rushed feebly to the Garden Girl and groveled at her feet. She seized and dragged him unresisting into the house, then slammed the door in the face of the pack of yelling demons. Around the house they surged and bayed. The huntsmen came; the farmer came.

«He's ours; he belongs to our hounds. They have a right to him; they ran him in here», declared the huntsman.

«He is in my house, and he is mine now», said the farmer, not in the least realizing the quality of the clay-reddened, bedraggled fugitive. <...>

«You sha'n't! You sha'n't! He's mine!» cried the girl. «He's my friend. I've known him for ever so long. You sha'n't kill him!»

The farmer weakened. «We'll give him fair play», said the huntsman. «We'll give him a better start than he had when he came». And the farmer hurried away that he might see no more. He could forget the hunted beast that sought sanctuary in his house, but he could not drown that ringing in his ears: «You sha'n't! you sha'n't! he's my friend! Oh, Daddy, they are going to kill him! Oh, Daddy! Daddy!» And the father's was not the only heart in which that childish wail was a scorpion lash that rankled for long.

Card 13.

The father gave in to his daughter's request and let the fox get away from the pack of dogs, and then the chase started again. Which side does the author support during the chase? Prove your point with the examples in the text. Identify the verb forms in this abstract.

XXI

THE RIVER AND THE NIGHT

<...> O River flashing the red and gold of the red and golden sky, and dappled with blocks of sailing ice! O River of the long chase that ten times before had saved him and dashed red death aside! This is the time of times! Now thirty deaths are on his track, and the track is of feebling bounds. O River of the aspendale, will you turn traitor in his dire extremity, thus pen him in, deliver him to his foes? <...>

«Good-by, old fellow», said the hunter, - «the stanchest Hound that ever lived!» His voice grew rough. «Good-by, Silver Fox! You have died victorious, as you lived. I wish I could save you both; but what a death you die! Good-by!» Abner saw no more, and the pack on the shore stood shivering and whining.

The shadows fell, the hunter's view was done, but other eyes there were to watch the scene. The current charged fiercely on the last point above the race, and here by reason of the swirl the near blocks took mid-stream, and the middle blocks the farther shore. So, the white courser of the hunted one went for a moment grating on the rocks, and Domino saw his chance.

He leaped with all his gathered strength, he cleared the dark and dangerous flood; he landed safe. The River of his youth was the River of his prime. <...>

Card 14.

The last section of the novel describes the two lovers – the owner of the dog Hekla and the girl who came to Domino’s rescue. The heavy burden finally fell off their shoulders, as the girl could not forgive her lover for the death of her favorite pet. On the bank of the river the fox, Domino and Snowyruff appeared. How do you understand the last words of the chapter, when the river sang «the dear old song of peace»? What is this old song about peace?

XXII

THE ROSE-MOON

Three years rolled by on the Shawban. The blessed month of June, the Rose-moon of the woods, was on the land. There are no fairer dales than those of Olabee, over the river. Very beautiful at all times is the dale road, and in this fairest month it seemed the road of Beulah land.

Two lovers were walking hand in hand, along its pleasant calm. Puritan blood was seen in that tall, square-chinned youth and in the blue-eyed, rosy maid. Goldur memory might have called them up as Hekla’s master and the Garden Girl. They came to the sunset ridge, and there sat long to watch the sun go down; and silently they yielded up their hearts to the calm of the day’s best hour. It was a time of gentleness and joy, yet was there a shadow between them.

A mother Fox appeared on a flowery bank beside them, and from a hidden home called forth her brood. She fluffed out her snow-white ruff, and as she proudly watched their gambols, another form approached, for a moment mere motion in the leaves, and then her mate. He dropped his latest kill and stood erect, a magnificent Silver Fox.

The young man stared intently. He squeezed the hand in his, gave the Girl a quick, significant glance, and whispered: «That’s he! He won, he won, but I never knew it till now.» Then the only shadow between them faded away.

A last, an unexpected beam of light shone from the water-gap. It blazed and went, a triumph, then a calm. The hidden light glowed so that the dale seemed glad and the Shawban sang, with the aspen-tree, the dear old song of peace.

Task 16. Creative Task. Comment on one of Ernest Thompson Seton's quotes.

«We never know how high we are lifted until at least we have the chance to look over the edge and see how low we may drop». Укр.: «Але ми тільки тоді узнаємо, як високо нам пощастило піднятися, коли подивимося униз і побачимо, як низько можемо впасти.» (Переклад І. Лещенка)

«It seems a law that over the gladness of the feast the shadow of the skeleton must pass from time to time; happy the guests whom it merely passes by». Укр.: «Так уже ведеться у світі, що серед радощів трапляються і прикрощі, і щасливий лише той, хто зможе їх обминути.» (Переклад І. Лещенка)

«It takes many rebukes to teach a fool; it takes only one to add wisdom to the wise». Укр.: «Дурного біда навчить тільки тоді, коли йому доведеться вскочити в неї кілька разів, а розумному досить і одного-єдиного разу, щоб стати ще розумнішим.» (Переклад І. Лещенка)

Conclusions and reflexion

- What did you learn about Ernest Thompson Seton?
- What is an animalistic narrative? Name a few prominent features of this genre.
- What are some lessons from Ernest Thompson Seton's work?
- What features of nature and natural life are depicted in the works you have read?
- Prove that environmental and moral issues are intertwined in the works of the Canadian writer.

Homework.

Write a short description (10-15 sentences) of the nature and life of animals or birds in your area. Add (or make) 1 or 2 pictures to illustrate your description.

Lecture № 2

THEME: «MAN AND NATURE» IN THE STORY OF ERNEST HEMINGWAY «The Old Man and the Sea».

CLIL: USING *Past Tenses* IN FICTION AND LANGUAGE PRACTICE.

A man can be destroyed but not defeated.
Ernest Hemingway

Plan

1. The role of Ernest Hemingway in the history of United States literature and world literature. Problems of the «Lost Generation» in the works of Ernest Hemingway.

2. Ernest Hemingway's 1954 Nobel Acceptance Speech.

3. E. Hemingway's laconic style and 'iceberg theory'.

4. The «code of honor» of Hemingway's characters.

5. Meaning of life as explained in the novel «The Old Man and the Sea».

6. The problem of «man and nature» in «The Old Man and the Sea».

7. Test of man in the novel.

8. The idea of the circle of life in the novel «The Old Man and the Sea».

9. Symbolics in the novel.

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The goal of the lecture is:

- to highlight the peculiarities of Hemingway’s work in the context of the problems of the ‘Lost Generation’;
- to outline his characters’ ‘code of honor’;
- to characterize the plot, imagery and symbols of the story «The Old Man and the Sea»;
- to identify the link between people and nature in the work, the human qualities revealed in the life experience;
- to introduce the model of harmonious relations between people and nature in Hemingway’s «The Old Man and the Sea»;
- to teach students to distinguish various forms of Past Tenses and to use them correctly in oral and written communication.

Preparation:

1. Read the novel «The Old Man and the Sea».
2. Watch one of the movies based on the novel «The Old Man and the Sea». Write a movie review (10-12 sentences).

1. The role of Ernest Hemingway in the history of United States literature and world literature. Problems of the ‘Lost Generation’ in the works of Ernest Hemingway.

Ernest Miller Hemingway was born on July 21 1899 in the USA, in the small town of Oak Park in Illinois. Little Ernest loved reading stories about great heroes, going to the field and fishing with his father. He adored sports, playing football and boxing, and after graduating from high school he went to Kansas City, where he worked as a reporter.

Hemingway was a young man during the First World War. At the age of 18 he volunteered to go to Italy, where he suffered from serious injuries and was forced to spend a long time in hospital. He wrote: «When you go to war as a boy you have a great illusion of immortality. Other people get killed; not you. <...> Then when you are badly wounded the first time you lose that illusion and you know it can happen to you». This difficult experience had a great influence on the shaping of the writer's character. Later, the theme of war would go on to become very prominent in his work.

The First World War was a tragic chapter in human history. It was an era of great loss and spiritual upheaval, an era of maximum physical and psychological strain and a keen awareness of the danger weighing on the planet. The young people who found themselves in the war were then confronted with challenges for which they were not prepared. So over time, youthful fervour, patriotism and hope for a better future have turned into alienation and a tragic worldview. The term «Lost Generation» was coined by American writer Gertrude Stein, and popularized by Ernest Hemingway. Those who had survived the war were keenly aware of the inauthenticity of the world and often could not find their place in it. This difficult psychological experience is reflected in the work of American writers of the 1920s and 1930s (W. Faulkner, F. Scott Fitzgerald, Gertrude Stein, Ernest Hemingway, T. S. Eliot and others). The works of the «Lost Generation» writers are characterized by immense disillusionment with social ideals, the search for personal moral values, and the feeling of spiritual desolation and hopelessness. They not only depict with documentary precision the unflattering everyday life at war, but also talk about the way the world has become after the war - full of despair, soullessness, war-rocked villages and reticent human relations.

Upon returning to the US, E. Hemingway worked for Canadian and American newspapers, and wrote fiction. He has truly earned his fame as a prominent novelist. His first success was a novel titled «*The Sun Also Rises*» (1926), which explores the fate of the 'Lost Generation' after the war. Soon after that,

other works which have become classics of world literature were published, – «*A Farewell to Arms*» (1929), «*For Whom the Bell Tolls*» (1940) etc. The writer travelled extensively around the world, travelled to Africa and for some time lived in France, Spain and Cuba. These experiences, especially his experience as a reporter during the Spanish Civil War, form the basis of many of his works.

In 1953, the writer won the Pulitzer Prize for his novel-parable «*The Old Man and the Sea*», and in 1954 he was awarded the Nobel Prize in Literature. He died in Idaho in 1961.

Task 1. A problematic situation. Do you think the term «Lost Generation» is relevant for our time? What events and people can it be applied to? Explain your point of view. Use Past Tense forms.

Task 2. Collective work. Create a reference scheme (a grid of tags) «People of the Lost Generation». Complete the scheme with the corresponding verbs in Past Tense forms.

People of the Lost Generation

(are disappointed in) societal ideals

(have lost) the purpose of their existence

(have found themselves) in a situation of helplessness

(feel) loneliness

(can't build) normal human relationships

2. Ernest Hemingway's 1954 Nobel Acceptance Speech

«Having no facility for speech-making and no command of oratory nor any domination of rhetoric, I wish to thank the administrators of the generosity of Alfred Nobel for this Prize.

No writer who knows the great writers who did not receive the Prize can accept it other than with humility. There is no need to list these writers. Everyone here may make his own list according to his knowledge and his conscience.

It would be impossible for me to ask the Ambassador of my country to read a speech in which a writer said all of the things which are in his heart. Things may not be immediately discernible in what a man writes, and in this sometimes he is fortunate; but

eventually they are quite clear and by these and the degree of alchemy that he possesses he will endure or be forgotten.

Writing, at its best, is a lonely life. Organizations for writers palliate the writer's loneliness but I doubt if they improve his writing. He grows in public stature as he sheds his loneliness and often his work deteriorates. For he does his work alone and if he is a good enough writer he must face eternity, or the lack of it, each day.

For a true writer each book should be a new beginning where he tries again for something that is beyond attainment. He should always try for something that has never been done or that others have tried and failed. Then sometimes, with great luck, he will succeed.

How simple the writing of literature would be if it were only necessary to write in another way what has been well written. It is because we have had such great writers in the past that a writer is driven far out past where he can go, out to where no one can help him.

I have spoken too long for a writer. A writer should write what he has to say and not speak it. Again I thank you.»

Task 3. Work in pairs. Tense transformations. Read and explain the meaning of 1-2 sentences. Do you agree with the author? Transform Present Tense forms to Past Tense forms. Transform your sentence(s) to make them sound as if they were spoken by a writer remembering his past and what he had said in his Nobel Prize acceptance speech.

3. E. Hemingway's laconic style and 'iceberg theory'

The experience of working as a journalist had a great influence on the creative style of E. Hemingway. The writer believed that the reader must make their own decisions about their attitudes toward the events or characters depicted in the book. Therefore, in an attempt to accurately depict the events that occurred in the past, the author does not express his own attitude to them directly. There are very few adjectives and adverbs in his works, with implication, symbolism, and vivid artistic details setting the scene instead.

Hemingway's prose is rich in mundane details that allow you to 'see' how the events of the text took place. This technique enables the author's idea to be revealed more thoroughly and encourages the reader to reflect, to look for his own solutions to the problems that are discussed in the work. E. Hemingway defined this idea as his 'iceberg theory': we can only see 1/8 of the iceberg, with the 7/8 hidden underwater. And a good writer has to describe everything in such a way that the reader understands that there is something else down under.

Task 4. Visual chart: «E. Hemingway's 'iceberg theory'».
Explain your chart using the verbs in Past Tense forms.

4. The 'code of honor' of Hemingway's characters

E. Hemingway's favourite characters have always been strong, virtuous, straightforward people, in many ways similar to himself – soldiers, hunters, toreadors, fishermen. These characters embody the writer's 'code of honor: they stay true to themselves in difficult situations, do not give up in the face of danger and protect their dignity, friendship and love. They use eternal moral values as their spiritual compass, and their bravery and honesty are juxtaposed with the brutality of modern society.

Task 5. Creative work. Put the verbs in Past Tense forms and complete the sentences.

E. Hemingway's characters with a «code of honor» (protect) They (not surrender) They were (destine) to be ... Among characters with a «code of honor», there (be) representatives of different professions: ... They (stay) true to themselves in difficult situations, (preserve) ... They (enter) a conflict with ... But in solving this conflict they (rely) on ...

Task 6. A problematic situation. Do we need people with a «code of honor» in modern times? What is the essence of the modern «code of honor»?

5. Meaning of life as explained in the novel «The Old Man and the Sea»

E. Hemingway has always been concerned with the essence of a human being. What does it mean to be human? Why are we born? What is the meaning of our existence? These questions are also addressed in the parable «The Old Man and the Sea».

At first glance, it seems that the life of Santiago the fisherman is sad, boring, full of routine, hardship and misery; but for this character, his every encounter with the sea is the greatest joy. The aim of his life is not to achieve fame and fortune, but to live peacefully in harmony with nature and with the sea. The hero is happy, for he has found his calling, and keeps repeating: «*You were born to be a fisherman as the fish was born to be a fish*».

Task 7. Discussion. Why is the novel titled «*The Old Man and the Sea*» (instead of «The Old Man and the Fish», «Santiago and the Sea», «The Old Man and the Boy» etc.)? Identify the symbolic and moral meaning of the name. Build your argument using various Past Tense forms.

Task 8. Work in pairs. Problems in the novel «The Old Man and the Sea». Every pair has to identify and explain one of the problems addressed in the novel. The problem has to be written down on a card. All cards (shaped like fish) have to gradually fill up the board (shaped like the sea).

6. The problem of «man and nature» in «The Old Man and the Sea»

The story has two levels: everyday and symbolic. The laconism of the novel is combined with the breadth of philosophical generalizations. While exploring the problem of «man and nature», the author argues that people and nature cannot exist without each other. There is an eternal duality between them, and at the same time they are united, because each of them depends on the existence of the other. The story presents different views of nature: for some (tourists) it is an unknown environment, for others (some fishermen from the

village) a cruel enemy. But the author is more in tune with Santiago's position: the old fisherman feels like a part of the sea, which he knows well, loves tenderly, and is fascinated by its great beauty.

As the water can be a tricky and unprecedented environment, good fortune, faith and «luck» play an important role in the lives of fishermen. Relying on the mercy of a 'higher power' that can turn circumstances to their advantage, many fishermen turn to amulets and symbolic rituals for good luck. However, the old Santiago is different because he relies on his skills rather than sheer luck. With great experience and wisdom in life, he realises that human beings are unable to control certain aspects of life. One can only control oneself. So the hero graciously accepts everything that falls to his lot, and changes himself in accordance with the circumstances. When things are particularly difficult, he says prayers to help him feel safe, even when he's far away from home.

Individual work. Vocabulary Visualized. Find appropriate pictures to match the words.

SEA CREATURES

green turtle

school

mackerel

jellyfish

marlin

tuna, tunny

sardine

shark

dolphin

carcass, skeleton

Task 9. Work in pairs. Cards for interactive reading. Each pair is given an abstract from the text and some tasks. While doing the tasks, students have to pay attention to Past Tense forms and explain their usage. They should also make conclusions about the main character based on the text.

Card 1

«The old man was thin and gaunt with deep wrinkles in the back of his neck. The brown blotches of the benevolent skin cancer the sun brings from its reflection on the tropic sea were on his cheeks. The blotches ran well down the sides of his face and his hands had the deep-creased scars from handling heavy fish on the cords. But none of these scars were fresh. They were as old as erosions in a fishless desert. Everything about him was old except his eyes and they were the same color as the sea and were cheerful and undefeated.»

Questions

1. What can you say about the character from his description?
2. Why does the author keep referencing nature in this description?
3. Pay attention to the literary devices employed by the author. Talk about their symbolic meaning.
4. Pay attention to Santiago's eyes. Why do you think they are '*the same color as the sea*', '*cheerful*' and '*undefeated*'?

Card 2

«He always thought of the sea as *la mar* which is what people call her in Spanish when they love her. Sometimes those who love her say bad things of her but they are always said as though she were a woman. Some of the younger fishermen, those who used buoys as floats for their lines and had motorboats, bought when the shark livers had brought much money, spoke of her as *el mar* which is masculine. They spoke of her as a contestant or a place or even an enemy. But the old man always thought of her as feminine and as something that gave or withheld great favours, and if she did wild or wicked things it was because she could not help them.»

Questions

1. Why did Santiago think of the sea as though she were a woman? Which literary device is employed by the author in this abstract?
2. What is the difference between the two words: *la mar* and *el mar*? What is the deeper philosophical meaning between these two notions (i.e. worldviews)?
3. Whose side is the author on? How does he express his own opinion?

Card 3

«He was very fond of flying fish as they were his principal friends on the ocean. He was sorry for the birds, especially the small delicate dark terns that were always flying and looking and almost never finding, and he thought, «The birds have a harder life than we do except for the robber birds and the heavy strong ones. Why did they make birds so delicate and fine as those sea swallows when the ocean can be so cruel? She is kind and very beautiful. But she can be so cruel and it comes so suddenly and such birds that fly, dipping and hunting, with their small sad voices are made too delicately for the sea.»

Questions

1. How did Santiago treat the animals he met in the sea?
2. What can you say about the character based on this?
3. What is Santiago's attitude toward nature?

Card 4

«He loved green turtles and hawks-bills with their elegance and speed and their great value and he had a friendly contempt for the huge, stupid loggerheads, yellow in their armour-plating, strange in their love-making, and happily eating the Portuguese men-of-war with their eyes shut. He had no mysticism about turtles although he had gone in turtle boats for many years. He was sorry for them all, even the great trunk backs that were as long as the skiff and weighed a ton. Most people are heartless about turtles because a turtle's heart will beat for hours after he has been cut up and butchered. But the old man thought, I have such a heart too and my feet and hands are like theirs.»

Questions

1. What kind of turtles did the old man like?
2. Explain his fondness for green turtles and hawksbills.
3. Why is Santiago comparing himself to a turtle?

Card 5

«Then he began to pity the great fish that he had hooked. He is wonderful and strange and who knows how old he is, he

thought. Never have I had such a strong fish nor one who acted so strangely. Perhaps he is too wise to jump. He could ruin me by jumping or by a wild rush. But perhaps he has been hooked many times before and he knows that this is how he should make his fight. He cannot know that it is only one man against him, nor that it is an old man. But what a great fish he is and what he will bring in the market if the flesh is good. He took the bait like a male and he pulls like a male and his fight has no panic in it. I wonder if he has any plans or if he is just as desperate as I am?»

Questions

1. How did Santiago perceive his prey?
2. Why did he even bother talking to a fish?
3. Why did he suddenly feel pity for the fish?

Card 6

«He remembered the time he had hooked one of a pair of marlins. The male fish always let the female fish feed first and the hooked fish, the female, made a wild, panic-stricken, despairing fight that soon exhausted her, and all the time the male had stayed with her, crossing the line and circling with her on the surface. <...> When the old man had gaffed her and clubbed her, <...> the male fish had stayed by the side of the boat. Then, while the old man was clearing the lines and preparing the harpoon, the male fish jumped high into the air beside the boat to see where the female was and then went down deep, his lavender wings, that were his pectoral fins, spread wide and all his wide lavender stripes showing. He was beautiful, the old man remembered, and he had stayed. That was the saddest thing I ever saw with them, the old man thought. The boy was sad too and we begged her pardon and butchered her promptly.»

Questions

1. Why do you think Santiago remembered this adventure?
2. What is the symbolic meaning of this story?
3. How does the author emphasize the beauty of sincere relationships in nature? Why did Santiago and Manolin apologize to the fish?

Card 7

«Fish,» he said softly, aloud, «I'll stay with you until I am dead.»

He'll stay with me too, I suppose, the old man thought, and he waited for it to be light. It was cold now in the time before daylight and he pushed against the wood to be warm. I can do it as long as he can, he thought. <...>

«Fish,» he said, «I love you and respect you very much. But I will kill you dead before this day ends.» <...>

I wish I could feed the fish, he thought. He is my brother. But I must kill him and keep strong to do it. Slowly and conscientiously, he ate all of the wedge-shaped strips of fish. <...>

Besides, he thought, everything kills everything else in some way. Fishing kills me exactly as it keeps me alive. The boy keeps me alive, he thought. I must not deceive myself too much.»

Questions

1. Explain the inconsistencies in Santiago's attitude toward the fish. Why does he go from wanting to feed the fish to being determined to kill it?

2. Determine the meaning of the subtext.

3. What is the author's attitude toward what old man did? Does he denounce him for 'killing' the fish?

4. What kind of relationship with nature is important to E. Hemingway?

Card 8

«A small bird came toward the skiff from the north. He was a warbler and flying very low over the water. The old man could see that he was very tired.

The bird made the stern of the boat and rested there. Then he flew around the old man's head and rested on the line where he was more comfortable. <...>

«Take a good rest, small bird,» he said. «Then go in and take your chance like any man or bird or fish.»

It encouraged him to talk because his back had stiffened in the night and it hurt truly now.

«Stay at my house if you like, bird,» he said. «I am sorry I cannot hoist the sail and take you in with the small breeze that is rising. But I am with a friend.»

Just then the fish gave a sudden lurch that pulled the old man down onto the bow and would have pulled him overboard if he had not braced himself and given some line. <...> He looked around for the bird now because he would have liked him for company. The bird was gone.»

Questions

1. What is the philosophical meaning behind the bird episode?
2. Draw a picture (verbally) based on the abstract. What parts of nature does your picture include?
3. How do you understand the old man's words about everyone 'taking their chance' – man, bird, or fish?
4. What kind of chances do you think E. Hemingway was trying to find for humanity?

Card 9

«He looked across the sea and knew how alone he was now. But he could see the prisms in the deep dark water and the line stretching ahead and the strange undulation of the calm. The clouds were building up now for the trade wind and he looked ahead and saw a flight of wild ducks etching themselves against the sky over the water, then blurring, then etching again and he knew no man was ever alone on the sea. <...>

The wind is our friend, anyway, he thought. Then he added, sometimes. And the great sea with our friends and our enemies. And bed, he thought. Bed is my friend. Just bed, he thought. Bed will be a great thing. It is easy when you are beaten, he thought. I never knew how easy it was. And what beat you, he thought. «Nothing,» he said aloud. «I went out too far.»

Questions

1. Why did the old man feel lonely at first, but later realized that one is never alone at sea? What made him change his mind?
2. How do you understand the old man's words about the wind and the sea being his friends?
3. Why is the bed (being a mundane everyday item) included in this list of natural phenomena?

Card 10

«Man is not much beside the great birds and beasts.»

«He is a great fish, and I must convince him, he thought. I must never let him learn his strength nor what he could do if he made his run. If I were him, I would put in everything now and go until something broke. But, thank God, they are not as intelligent as we who kill them; although they are more noble and more able.»

«Then he was sorry for the great fish that had nothing to eat and his determination to kill him never relaxed in his sorrow for him. How many people will he feed, he thought. But are they worthy to eat him? No, of course not. There is no one worthy of eating him from the manner of his behaviour and his great dignity.»

«They were not the ordinary pyramid-shaped teeth of most sharks. They were shaped like a man's fingers when they are crisped like claws.»

«But man is not made for defeat,» he said. «A man can be destroyed but not defeated.»

Questions

1. Based on the old fisherman's remarks and the author's opinions we can make a conclusion about what the author thinks of humanity as a whole. What is society like compared to nature?

2. Does the author think the same way as Santiago?

3. Is it safe to say that E. Hemingway still has hope for spiritual revival of humanity?

4. Who or what serves as the ideal for humanity?

7. Test of man in the novel

In his novel-parable «The Old Man and the Sea» E. Hemingway depicts a critical, extreme situation that reveals the true nature of the hero. It is no wonder that the old Santiago faces the battle with the fish alone: in order to obtain what he wants, he must first of all overcome himself, recognize and overcome his own weaknesses. This inner struggle and the psychological tension of the hero form the basis of the story's plot.

Artistic details and descriptions of everyday life play an important role in the novel. The author shows that behind the greatest feats depicted in literature there is daily work, labor, physical and psychological exhaustion. And only those who can endure all of this hardship will come out on top, even if they have lost. The most important prize is not the «*great fish*» (money, fame, victory in competitions, public recognition), but the victory over yourself, the belief in your own moral values, even in moments when you want to surrender. «*The thousand times that he had proved it meant nothing. Now he was proving it again. Each time was a new time and he never thought about the past when he was doing it.*» The image of the old Santiago reinforces the idea that human beings must never abandon the path they have taken, for to abandon it would equal to stagnation and degradation. But the trials that people are willing to undergo will help them grow as individuals.

The old man's attitude towards the fish is twofold: he loves and respects the big fish, but at the same time realises that he is forced to kill it. He loves it as one loves a fierce opponent, which provides the fighter with an opportunity to test his own strength. This is always a fascinating match, as the opponents are worth one another. Accordingly, Santiago remembers the time in the tavern at Casablanca when he had played the hand game with the great negro from Cienfuegos who was the strongest man on the docks. They had gone one day and one night with their elbows on a chalk line on the table and their forearms straight up and their hands gripped tight (just like the old man had been holding his fish on the line for a few days). Santiago won, and the locals called him champion for a long time. He took part in a few more bets, but eventually stopped, because «*He decided that he could beat anyone if he wanted to badly enough and he decided that it was bad for his right hand for fishing*». At the same time, it can be assumed that the hero was not interested in fighting against non-competitive opponents: he needed someone of equal strength or even stronger. So the match with the marlin is an opportunity for Santiago to reassert his strength and prove himself once again.

In the writer's opinion, the most important task is not to win, but to retain the victory. He addresses important issues in his novel-parable «The Old Man and the Sea»: what should we do after the fight is over? Does the hero's life become devoid of meaning after he'd overcome all the hurdles? In the story of the old Santiago we can see that the most difficult thing for a hero is to hold on to his victory, bring it to shore, fighting his way through the attacks of the bloodthirsty sharks. This also requires hard work and sometimes even more courage than the hero's very «*feat*». The author mentions that the sharks hadn't appeared out of the blue: rather, they had been attracted by the smell of blood and sensed an easy prey. This image serves as an allegory of the hurdles faced by any successful person. Old Santiago was unlucky: the sharks mauled his fish into pieces, essentially rendering it ugly and useless, and the hero no longer wanted to look at its mutilated body. However, his victory lies in his having gained unprecedented experience, overcome his fear and faced a worthy adversary in battle. Now his example can serve as inspiration for others.

Task 10. Discussion. Do you think Santiago chose the right way to reach his goal? Did he actually achieve it?

8. The idea of the circle of life in the novel «The Old Man and the Sea»

Santiago is thinking, «*Everything kills everything else in some way. Fishing kills me exactly as it keeps me alive*». The story of his long and lonely struggle to defeat the marlin is a path of resurrection and spiritual revival. The story argues that death is an intrinsic part of life, so there is no need to fear it. At the same time, death is the beginning of a new life, and the end of one story is also the beginning of another. At the end of the novel, the great marlin that appeared from the depths of the sea goes back to where it came from – just like Santiago comes back to his home village. The ending is symbolic: the old man was dreaming of lions, which meant that he had become young again and rediscovered the miracle of being one with nature. The image of Santiago serves to personify

E. Hemingway's 'code of honor' – great bravery and inner beauty. The character looks like he'd been defeated, but on the inside he never gave up.

Task 11. Individual work. Talk about Santiago's youth and his dreams from the old man's point of view.

**9. Symbols in E. Hemingway's novel-parable
«The Old Man and the Sea»**

Image	Symbolic meaning
the sea	part of nature, with which human beings must live in harmony
Santiago, the old fisherman	people in complex relations with the Universe
Manolin, the boy	a brighter future; hope for intergenerational communication
the great marlin	nature, from which human beings must learn; «luck»
lions and delightful African scenery	bravery and beauty, the dream and the ideal
a poisonous jellyfish	something attractive but dangerous
sharks	a society that criticises successful people and envies them; difficulties on the road to victory

Task 12. Comment on the table. Use Past Tense forms.

Conclusions and reflexion

1. What are some important parts of the 'code of honor' in the image of Santiago the fisherman?

2. What did he do to confirm this 'code of honor'? Tell the story using the Past Tenses.

3. What is the attitude towards nature, the world and the environment expressed by E. Hemingway?

4. Is it possible to say that Manolin and Santiago are family? Explain.

5. Find a few aphorisms (1-2) in the story that are meaningful to you. Comment on them.

Homework

- Prove that «The Old Man and the Sea» is a parable. Come up with 3-4 arguments using Past Tense forms.
- Write down 2-3 names of sea creatures, birds, animals, which are mentioned in the novel «The Old Man and the Sea». Use encyclopaedias, reference books, the Internet to find their pictures and characteristics. Compare these descriptions with those of E. Hemingway, determine the symbolic meaning.
- Write an essay on the following topic: «Man is not made for defeat... A man can be destroyed but not defeated.»

Lecture № 3

THEME: THE IDEA OF THE STRUGGLE TO SURVIVE IN THE WORKS OF JACK LONDON («Love of Life»).

CLIL: USING *Future Tenses* IN FICTION AND LANGUAGE PRACTICE.

The proper function of man is to live, not to exist.

Jack London

Plan

1. Jack London's life and work in relation to US history.
2. «Northland Stories» by Jack London.
3. Jack London's adventure novel «Hearts of Three».
4. The short story «Love of Life» as a continuation of «Northland Stories».
5. Geographical locations, landscapes, flora and fauna in the short story «Love of life».
6. The conflict between the two characters.
7. Realistic details.
8. Nature vs. humans.

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The goal of the lecture is:

- to provide an outline of Jack London's career in the context of US history;
- to reveal the genre and stylistic features of his cycle «Northland Stories» and «Hearts of Three»;
- to identify the geographical realities, peculiarities of landscape descriptions, flora and fauna in the story «Love of Life»;
- to discuss the struggle for survival in «Love of Life»;

- to characterize the main characters and the conflict between them;
- to expand the students' vocabulary, to improve their skills in using different tenses, especially the Future Tenses in different communicative situations.

Preparation:

- Read the short story «Love of Life» in English.
- Watch the film «Love of Life» based on Jack London's short story (directed by Kevin Swigert, 2012, USA). Write a movie review. Find it online:

<https://www.youtube.com/watch?v=j6rSFaFRZcs>

1. Jack London's life and work in relation to US history.

The name of Jack London (1876 – 1916) in American literature became synonymous to bravery, strength of character and love of freedom.

Jack London was born on January 12 1876 in *San Francisco (California, U.S.)*. When he was born, he was named *John Griffith Chaney*. His mother, Flora Wellman, later married John London, a partially disabled Civil War veteran. So the boy received his new name: *John London*. Later, he began signing his works as *Jack London*.

Due to the dramatic deterioration of economic conditions and unemployment in America at the time, Jack had to scramble to find work. To help his family, he worked in a cannery, sold newspapers, and fished for oysters in the Gulf of California. In 1893, he signed on to the sealing schooner *Sophie Sutherland*, bound for the coast of Japan. London's impressions from this trip were vividly depicted in his «*Story of a Typhoon Off the Coast of Japan*» (1893).

In 1896, London went to study at the University of California, Berkeley, however he wasn't able to graduate due to lack of funds. Nonetheless, he never stopped reading and learning on his own.

In 1897, there were widespread rumours in America that large reserves of gold had been found in Alaska. And Jack London, along with thousands of other people caught up in the 'gold rush', headed for the far North.

Alaska is a U.S. state on the northwest extremity of the country's West Coast, just across the Bering Strait. It is by far the largest U.S. state by area, comprising more total area than the next three largest states Texas, California, and Montana combined. Starting in the 1890s and stretching in some places to the early 1910s, gold rushes in Alaska and the nearby Yukon Territory brought thousands of miners and settlers to Alaska.

Gold panners lived in miserable conditions, often losing their lives due to harsh natural conditions. Even though he did not get rich in Klondike, Jack London found many images and plots there which he used in his 'Northland' stories. Upon returning to San Francisco in 1898, London began writing professionally. Throughout his life, he authored more than 40 books, including «The Son of the Wolf» (1900), «The Faith of Men & Other Stories» (1904), novels «The Sea-Wolf» (1904), «Martin Eden» (1909) etc.

Wandering across the sea and down the coast, Jack London saw people from all over the world. By meeting those who had discovered and lived in distant lands, Jack London learned the true value of human life and integrity. Nature itself became a teacher to people, and those who couldn't learn its lessons were highly unlikely to return home. This is one of the main ideas in Jack London's story «Love of Life».

Jack London died on November 22, 1916 in *Glen-Ellen* (California, U.S.). In 1920, another interesting novel of his, called «Hearts of Three», appeared in print.

Task 1. Group work. Tell about Jack London's work which you want to read and why. Use forms of Future Tense.

2. «Northland Stories» by Jack London

In 1896, a mining claim was made at Bonanza Creek, which is a watercourse in the Yukon, Canada. This being the first piece of gold found in the Yukon by prospectors, Bonanza Creek is considered to be the place where the Klondike gold rush started. The Klondike is a region of the Yukon territory in northwest Canada, east of the Alaskan border. It lies around the Klondike River, a small river that enters the Yukon River

from the east at Dawson City. The Klondike is famed due to the Klondike Gold Rush, which started in 1896 and lasted until 1899, bringing lots of joy and equal amounts of suffering to those who decided to join the treasure hunt.

A search for happiness and unlimited gold – or, to put it differently, a «gold rush» is one of the main topics in «Northland Stories». This is a collection of Jack London's early works which helped him make a name for himself in world literature. This collection of stories is united by a system of motifs linked to the theme of 'gold rush'. The binary motifs of life and death, friendship and fate, struggle and powerlessness of spirit define the content, composition and imagery of the author's works.

All his life Jack London has struggled to survive, life has tested him for strength, so most of his works have a similar theme: people's struggle for survival, for their place in the world and for happiness. «Northland Stories» is one of those works. Tamara Denysova notes, «*Jack London began as a writer of stories about the North. The nine stories that made up London's first collection are something of a whole, a single unit, one of the cycles of his 'Northern Odyssey'...*»

The success that came to the writer after the short story collection about the North was entirely legitimate, as his works documented these times in a highly realistic manner, demonstrating the struggle of people for survival in a violent world. Even despite the fact that Jack London never got rich in Klondike, he gained something else: a particular life philosophy and a new artistic vision. As per T. Denysova, «*He entered American literature with his own land. This 'motherland' for the writer was the Klondike - a new country, not yet known to his peers, which he discovered. It was interesting and evoked interest in his novels.*»

In the 'northern' series, we can clearly see the juxtaposition of wildlife and civilisation. The implication is that people do better in the North, where life is often difficult and dangerous, than in the civilised bourgeois society, with its brutal rules and laws, viciousness and injustice. Of course, the writer does not idealise gold panners, as there were many rogues and

vagabonds among them, who were ready to profit from the work of their friends or use somebody's weakness to their advantage. In this series, Jack London denounces the negative traits of human character, such as greed for wealth, envy and cruelty, and argues that these things are a direct product of capitalist society, while in the wilderness, humans are immune to it.

In his works Jack London divides characters into positive and negative. This feeling comes to the reader through the author's attitude towards the characters. The writer sympathises with some and condemns others for their callous nature, greed for money and gold, dishonesty and cruelty.

In his book «American Rebel» (1947), Ph. Foner argues that Jack London was the best writer of his era in terms of naturalistic prose: «... *no American writer was a more articulate and splendid spokesman for his time. For it was Jack London more than any other writer of his day, who broke the ice that was congealing American letters and brought life and literature into a meaningful relation to each other*».

It is true that Jack London would always depict life's events in a truthful manner, without unnecessary embellishments. A tight life has led the writer to this approach in literature: he was well aware of the lives of the poor and destitute but hard-working people, so he deliberately left out descriptions of a happy and prosperous society. Ph. Foner wrote: «*As a newboy, sailor, mill-hand, stoker, tramp, and janitor, he came to know all there was to know about about the life of the underdog. He knew what it meant to be one of the disinherited, to be chained to the deadening routine of the machine and to soul-destroying labor for an insufficient reward*».

A special place is given to adventure in almost all of Jack London's works. It is the focal point of the story, which captivates the reader at the beginning and keeps him enthralled until the end. The topoi of the story are usually unconventional: Jack London depicts no trivial, everyday pictures of life and nature. The writer used powerful brush strokes to depict the sea, the forests, the snowfields where the adventurous gold seekers went. The harsh Northern nature

determines multiple collisions in the characters' lives because they have come to this wild and deserted place to search for great treasures and even risk their safety for the aforementioned treasures if be needed. Jack London is a master of nature descriptions, and his characters are strong, wild, motivated and willful people. They are able to cope with large snowstorms and the harsh nature, and if someone is not able to stand up to them, he or she will be killed.

Oftentimes, readers who have become somewhat accustomed to 'decent' books with a happy ending, were struck by Jack London's innovative tendencies, strong passions and the tension of the story's collisions with the struggle for survival.

Jack London's work has given rise to a new American literature with its own distinctive worldview and artistic expression.

Task 2. Problematic situation. Imagine that you are 1) gold panner or 2) Jack London. Tell about your desires in Klondike. Use Future Tenses. Identify them.

3. Jack London's adventure novel «Hearts of Three»

The adventure novel «Hearts of Three» (1920), which contains many fantastic and mystical elements, is one of Jack London's most well-known and beloved works. The novel was finished right before the writer's death and released in 1919-1920 in the *New York Journal*. It was written in cooperation with Charles Goddard. «Hearts of Three» was an attempt to create a new kind of novel, which would differ from everything Jack London had written before. The book follows the adventures of a young New York millionaire Francis Morgan, his distant relative and his friend Henry, and the charming Leoncia, who were united by the treasure hunt and romantic adventures. Treacherous paths in the Cordilleras, mystical prophecies, mysterious caves where every step is fraught with danger, stock intrigues, cunning enemies and vile friends: this is the path that the protagonists must follow. The book is an easy read and makes the reader believe in true friendship, love, bravery and dignity. The novel is characteristically similar to

a suspense novel, which has an adventure (or an extraordinary event) at its core.

Task 3. Watch the movie «Harts of Three». Tell about one episode from one of the hero's point of view. Use Future Tenses. Identify them.

4. The short story «Love of Life» as a continuation of «Northland Stories»

The short story «Love of Life» (1906) continues the theme of Jack London's «Northland Stories». Although it was written later than the earlier ('northern') works, it continues the theme of 'gold fever' in its conception. Beyond Alaska, gold panners would also explore other regions, particularly eastern and northern Canada, where the action takes place.

Jack London discusses important problems in his work: life and death, people and nature, material and spiritual values, friendship and betrayal. In the story, the writer reasons that human life is the most valuable thing ever, more important than all the gold of the world. But to survive, it is necessary to use not only physical strength, but also the force of spirit and humanity. Leading the characters of his book along some twisted paths, the author believes in the fact those who can overcome their greediness will be the most likely to survive. In turn, the one who loses his mercy and generosity perishes. Therefore, extreme conditions tend to reveal the essence of human beings and their true values.

Task 4. Creative work. Imagine you have the opportunity to travel to Alaska. What places do you want to visit? Use Future Tenses. Identify them.

5. Geographical locations, landscapes, flora and fauna in the short story «Love of life»

Task 5. Work with the text. Read the text, identify the geographical locations mentioned in the text. Show them on the map and explain.

They limped painfully down the bank, and once the foremost of the two men staggered among the rough-strewn rocks. They

were tired and weak, and their faces had the drawn expression of patience which comes of hardship long endured. They were heavily burdened with blanket packs which were strapped to their shoulders. Head-straps, passing across the forehead, helped support these packs. Each man carried a rifle. They walked in a stooped posture, the shoulders well forward, the head still farther forward, the eyes bent upon the ground.

«I wish we had just about two of them cartridges that's layin' in that cache of ourn,» said the second man.

His voice was utterly and drearily expressionless. He spoke without enthusiasm; and the first man, limping into the milky stream that foamed over the rocks, vouchsafed no reply.

The other man followed at his heels. They did not remove their footgear, though the water was icy cold – so cold that their ankles ached, and their feet went numb. In places the water dashed against their knees, and both men staggered for footing.

The man who followed slipped on a smooth boulder, nearly fell, but recovered himself with a violent effort, at the same time uttering a sharp exclamation of pain. He seemed faint and dizzy and put out his free hand while he reeled, as though seeking support against the air. When he had steadied himself, he stepped forward, but reeled again and nearly fell. Then he stood still and looked at the other man, who had never turned his head.

The man stood still for fully a minute, as though debating with himself. Then he called out:

«I say, Bill, I've sprained my ankle.»

Bill staggered on through the milky water. He did not look around. The man watched him go, and though his face was expressionless as ever, his eyes were like the eyes of a wounded deer.

The other man limped up the farther bank and continued straight on without looking back. The man in the stream watched him. His lips trembled a little, so that the rough thatch of brown hair which covered them was visibly agitated. His tongue even strayed out to moisten them.

«Bill!» he cried out.

It was the pleading cry of a strong man in distress, but Bill's head did not turn. The man watched him go, limping grotesquely and lurching forward with stammering gait up the slow slope toward the soft sky-line of the low-lying hill. He watched him go till he passed over the crest and disappeared. Then he turned his gaze and slowly took in the circle of the world that remained to him now that Bill was gone.

Near the horizon the sun was smouldering dimly, almost obscured by formless mists and vapors, which gave an impression of mass and density without outline or tangibility. The man pulled out his watch, the while resting his weight on one leg. It was four o'clock, and as the season was near the last of July or first of August, – he did not know the precise date within a week or two, – he knew that the sun roughly marked the northwest. He looked to the south and knew that somewhere beyond those bleak hills lay the Great Bear Lake; also, he knew that in that direction the Arctic Circle cut its forbidding way across the Canadian Barrens. This stream in which he stood was a feeder to the Coppermine River, which in turn flowed north and emptied into Coronation Gulf and the Arctic Ocean. He had never been there, but he had seen it, once, on a Hudson Bay Company chart.

Again his gaze completed the circle of the world about him. It was not a heartening spectacle. Everywhere was soft sky-line. The hills were all low-lying. There were no trees, no shrubs, no grasses – naught but a tremendous and terrible desolation that sent fear swiftly dawning into his eyes.

«Bill!» he whispered, once and twice; «Bill!»

He cowered in the midst of the milky water, as though the vastness were pressing in upon him with overwhelming force, brutally crushing him with its complacent awfulness. He began to shake as with an ague-fit, till the gun fell from his hand with a splash. This served to rouse him. He fought with his fear and pulled himself together, groping in the water and recovering the weapon. He hitched his pack farther over on his left shoulder, so as to take a portion of its weight from off the injured ankle. Then he proceeded, slowly and carefully, wincing with pain, to the bank.

The novelist describes the real geographical places where his characters are travelling. So, let's try to imagine the distant north, where Jack London's characters eventually found themselves.

- *The Great Bear Lake* is a lake in the Canadian boreal forest. It is the largest lake entirely within Canada and the fourth largest in North America. The lake's cold, clear waters abound with fish, notably the speckled trout.
- *The Arctic Circle* is one of the five major circles of latitude that mark maps of the Earth.
- *Barren Grounds*, also called *Barren Lands*, is a vast subarctic prairie (tundra) region of northern mainland Canada. Its surface is covered with grasses, mosses, and lichens, interspersed with granitic outcrops, and dotted with innumerable lakes and streams.
- *Coppermine River* is a remote and beautiful arctic river that flows north from the 'land of little sticks' to the Coronation Gulf. The Coppermine is named for the mineral copper, which can be found in nugget form along the lower stretches of the river's banks.
- *The Arctic Ocean* is the smallest and the shallowest of the world's oceans, centring approximately on the North Pole.
- *Coronation Gulf* lies between Victoria Island and mainland Nunavut in Canada. The southern coast of the gulf is high and rocky; the northwestern is low-lying and swampy. Coronation Gulf is 14–180 m deep and has many small islands.
- *Hudson Bay* is a large body of saltwater in northeastern Canada, which is often considered part of the Arctic Ocean.

Task 6. Work in groups. Creative task.

1. Imagine being one of the characters and writing a letter home before your long trip. Write about your intentions, where you want to go and what you want to achieve. Use the forms of Future Tenses. Explain the differences between them.

2. From Bill's point of view, describe his feelings and intentions at the moment when he left his companion. Use the forms of Future Tenses. Explain the differences between them.

6. The conflict between the two characters

Task 7. Work with the text. Read the text. Find the forms of Future Tenses, underline them. Explain the differences between them. Why did the main character think about Bill that way? What kind of geographical realities illustrate and emphasize the dramatic component of the plot? Name and explain them.

Though alone, he was not lost. Farther on he knew he would come to where dead spruce and fir, very small and weazened, bordered the shore of a little lake, the titchin-nichilie, in the tongue of the country, the «land of little sticks.» And into that lake flowed a small stream, the water of which was not milky. There was rush-grass on that stream – this he remembered well – but no timber, and he would follow it till its first trickle ceased at a divide. He would cross this divide to the first trickle of another stream, flowing to the west, which he would follow until it emptied into the river Dease, and here he would find a cache under an upturned canoe and piled over with many rocks. And in this cache would be ammunition for his empty gun, fishhooks and lines, a small net – all the utilities for the killing and snaring of food. Also, he would find flour, – not much, – a piece of bacon, and some beans.

Bill would be waiting for him there, and they would paddle away south down the Dease to the Great Bear Lake. And south across the lake they would go, ever south, till they gained the Mackenzie. And south, still south, they would go, while the winter raced vainly after them, and the ice formed in the eddies, and the days grew chill and crisp, south to some warm Hudson Bay Company post, where timber grew tall and generous and there was grub without end.

These were the thoughts of the man as he strove onward. But hard as he strove with his body, he strove equally hard with his mind, trying to think that Bill had not deserted him, that Bill would surely wait for him at the cache. He was compelled to think this thought, or else there would not be any use to strive, and he would have lain down and died. And as the dim

ball of the sun sank slowly into the North-West, he covered every inch – and many times – of his and Bill’s flight south before the downcoming winter. And he conned the grub of the cache and the grub of the Hudson Bay Company post over and over again. He had not eaten for two days; for a far longer time he had not had all he wanted to eat. Often, he stooped and picked pale muskeg berries, put them into his mouth, and chewed and swallowed them. A muskeg berry is a bit of seed enclosed in a bit of water. In the mouth the water melts away and the seed chews sharp and bitter. The man knew there was no nourishment in the berries, but he chewed them patiently with a hope greater than knowledge and defying experience.

As the action unfolds, the scenery becomes more arid and desolate. But the hero wanted to reach the Mackenzie River and the Hudson River before the cold weather set in.

- *The Land of Little Sticks* is the part of north Canada that contains only stunted evergreens or dwarf deciduous trees.
- *The Dease River* flows through northwestern British Columbia, Canada and is a tributary of the Liard River.
- *The Mackenzie River* is a river in the Canadian boreal forest. It is the longest river system in Canada, which flows through a vast, thinly populated region of forest and tundra.

Task 8. Individual work. Creative task. Imagine that you are the protagonist of the story. Tell about your plans. Make a plan for what you will do next. What is the main goal of the gold digger?

7. Realistic details

Task 9. Work with the text. Read the text. Explain why the character counted and divided the matches. Using the forms of Future Tenses, explain how the matches could potentially be used.

At nine o’clock he stubbed his toe on a rocky ledge, and from sheer weariness and weakness staggered and fell. He lay for some time, without movement, on his side. Then he slipped out of the pack-straps and clumsily dragged himself into a sitting

posture. It was not yet dark, and in the lingering twilight he groped about among the rocks for shreds of dry moss. When he had gathered a heap he built a fire,—a smouldering, smudgy fire,—and put a tin pot of water on to boil.

He unwrapped his pack and the first thing he did was to count his matches. There were sixty-seven. He counted them three times to make sure. He divided them into several portions, wrapping them in oil paper, disposing of one bunch in his empty tobacco pouch, of another bunch in the inside band of his battered hat, of a third bunch under his shirt on the chest. This accomplished, a panic came upon him, and he unwrapped them all and counted them again. There were still sixty-seven. <...>

8. Nature vs. humans

Task 10. Work with the text. Read the text. Name the fauna that is mentioned in the text. Name the mistakes made by the protagonist.

He gazed straight up into the gray sky and knew that he was hungry. As he rolled over on his elbow he was startled by a loud snort, and saw a bull caribou regarding him with alert curiosity. The animal was not mere than fifty feet away, and instantly into the man's mind leaped the vision and the savor of a caribou steak sizzling and frying over a fire. Mechanically he reached for the empty gun, drew a bead, and pulled the trigger. The bull snorted and leaped away, his hoofs rattling and clattering as he fled across the ledges.

The man cursed and flung the empty gun from him. He groaned aloud as he started to drag himself to his feet. It was a slow and arduous task.

His joints were like rusty hinges. They worked harshly in their sockets, with much friction, and each bending or unbending was accomplished only through a sheer exertion of will. When he finally gained his feet, another minute or so was consumed in straightening up, so that he could stand erect as a man should stand.

He crawled up a small knoll and surveyed the prospect.

There were no trees, no bushes, nothing but a gray sea of moss scarcely diversified by gray rocks, gray lakelets, and gray streamlets. The sky was gray. There was no sun nor hint of sun. He had no idea of north, and he had forgotten the way he had come to this spot the night before. But he was not lost. He knew that. Soon he would come to the land of the little sticks. He felt that it lay off to the left somewhere, not far—possibly just over the next low hill. <...>

He bore away to the left, stopping now and again to eat muskeg berries. His ankle had stiffened, his limp was more pronounced, but the pain of it was as nothing compared with the pain of his stomach. The hunger pangs were sharp. They gnawed and gnawed until he could not keep his mind steady on the course, he must pursue to gain the land of little sticks. The muskeg berries did not allay this gnawing, while they made his tongue and the roof of his mouth sore with their irritating bite. <...>

As the day wore along, he came into valleys or swales where game was more plentiful. A band of caribou passed by, twenty and odd animals, tantalizingly within rifle range. He felt a wild desire to run after them, a certitude that he could run them down. A black fox came toward him, carrying a ptarmigan in his mouth. The man shouted. It was a fearful cry, but the fox, leaping away in fright, did not drop the ptarmigan. <...>

He was very weary and often wished to rest – to lie down and sleep; but he was continually driven on – not so much by his desire to gain the land of little sticks as by his hunger. He searched little ponds for frogs and dug up the earth with his nails for worms, though he knew in spite that neither frogs nor worms existed so far north.

He looked into every pool of water vainly, until, as the long twilight came on, he discovered a solitary fish, the size of a minnow, in such a pool. He plunged his arm in up to the shoulder, but it eluded him. He reached for it with both hands and stirred up the milky mud at the bottom. In his excitement he fell in, wetting himself to the waist. Then the water was too muddy to admit of his seeing the fish, and he was compelled to wait until the sediment had settled.

The pursuit was renewed, till the water was again muddied. But he could not wait. He unstrapped the tin bucket and began to bale the pool. He baled wildly at first, splashing himself and flinging the water so short a distance that it ran back into the pool. He worked more carefully, striving to be cool, though his heart was pounding against his chest and his hands were trembling. At the end of half an hour the pool was nearly dry. Not a cupful of water remained. And there was no fish. He found a hidden crevice among the stones through which it had escaped to the adjoining and larger pool— a pool which he could not empty in a night and a day. Had he known of the crevice, he could have closed it with a rock at the beginning and the fish would have been his.

The story mentions the names of the animals 88 times, representing 18 species of animals (including: a deer, a fox, a wolf, a black fox, fish, a frog, a ptarmigan), which live in the Far North. Wild life in harsh climatic conditions, for the most part, is portrayed by the author as a world of power. Animals instinctively choose their right to live, and likewise, the people in the story fight for their lives till the very end. However, the narrator repeatedly stresses that the mind is the driving force which is telling the body to live, and through the power of thought and will, humans can survive even the fiercest fights.

Task 11. Interactive Vocabulary. Find the pictures to match the words. Categorize them as safe and dangerous animals. Imagine running into one of them. Describe your course of action using Future Tenses.

deer

bear

wolf

black fox

fish

frog

ptarmigan

Task 12. Work with the text. Write down the actions of the man and the bear, how they are opposed and why they are similar. How did the man avoid the attack of the bear?

(...) His desperate courage was evicted by a great surge of fear. In his weakness, what if the animal attacked him? He drew himself up to his most imposing stature, gripping the knife and staring hard at the bear. The bear advanced clumsily a couple of steps, reared up, and gave vent to a tentative growl. If the man ran, he would run after him; but the man did not run. He was animated now with the courage of fear. He, too, growled, savagely, terribly, voicing the fear that is to life germane and that lies twisted about life's deepest roots.

The bear edged away to one side, growling menacingly, himself appalled by this mysterious creature that appeared upright and unafraid. But the man did not move. He stood like a statue till the danger was past, when he yielded to a fit of trembling and sank down into the wet moss. (...)

Task 13. Work with the text. Read the text. The emaciated man was fighting himself and the outside world in order to survive. When he saw whaleboat, he could hardly walk toward it. What were the scientists interested in? What did they see on the shore? Name a few adjectives used to describe the «creature». What was the man compared to? Why?

(...) There were some members of a scientific expedition on the whale-ship *Bedford*. From the deck they remarked a strange object on the shore. It was moving down the beach toward the water. They were unable to classify it, and, being scientific men, they climbed into the whaleboat alongside and went ashore to see. And they saw something that was alive, but which could hardly be called a man. It was blind, unconscious. It squirmed along the ground like some monstrous worm. Most of its efforts were ineffectual, but it was persistent, and it writhed and twisted and went ahead perhaps a score of feet an hour. (...)

Task 14. Individual work. Creative task. Imagine that you are on the ship as a member of the expedition. What must be done to bring the protagonist of Jack London's story back to normal? Describe the sequence of actions. Use the forms of Future Tenses.

Task 15. Work with the text. Read the text. Upon escaping death and finding himself on a ship, the emaciated man began changing rather quickly. Describe the changes in his appearance and think about why those changes occurred.

(...) It was noticed that the man was getting fat. He grew stouter with each day. The scientific men shook their heads and theorized. They limited the man at his meals, but still his girth increased and he swelled prodigiously under his shirt.

The sailors grinned. They knew. And when the scientific men set a watch on the man, they knew too. They saw him slouch for'ard after breakfast, and, like a mendicant, with outstretched palm, accost a sailor. The sailor grinned and passed him a fragment of sea biscuit. He clutched it avariciously, looked at it as a miser looks at gold, and thrust it into his shirt bosom. Similar were the donations from other grinning sailors. The scientific men were discreet. They let him alone. But they privily examined his bunk. It was lined with hardtack; the mattress was stuffed with hardtack; every nook and cranny was filled with hardtack. Yet he was sane. He was taking precautions against another possible famine – that was all. He would recover from it, the scientific men said; and he did, ere the *Bedford's* anchor rumbled down in San Francisco Bay.

Jack London discusses very important problems in his work – life and death, people and nature, material and spiritual values, friendship and betrayal. The writer argues that human lives are the most valuable possessions, more important than all the gold in the world. However, in order to survive, one must show not only physical strength, but also strength of spirit and humanity. Leading the characters of the book by twisted paths, the author believes in the fact that

in a tight situation the one who overcomes his own thirst for profit has a higher chance of winning. And the one who loses his mercy and generosity, goes on to die. In extreme circumstances, human essence and real human values are revealed. One of the characters spilled out some of the gold-dust in order to be able to continue his way, then he spilled out some more... What else did he do to survive? What kind of values has he discovered instead of greed?

Task 16. A problematic question. What did the hero of the story lose and what did he gain by being able to reach the people?

Task 17. Discussion of the film «Love of Life» (USA, 2012).

Task 18. Discussion. How do you personally define *bravery*, *friendship*, *love of life*? Are these values important in the world of today? Explain these notions and how they can help you in the future. Use the forms of Future Tenses.

Conclusions and reflexion

Tell the story of each of the characters' experiences from their point of view.

Name the dangers the characters encountered along the way. How did they overcome these challenges?

Give a moral assessment of the characters' actions.

Continue the sentence: «*A true friend is someone who...*».
Use the forms of Future Tenses.

Homework

Write 2-3 paragraphs about the main character's life upon returning to San Fransisco. Use the forms of Future Tenses.

Draw a map of the characters' travels. Comment on the map.

Lecture № 4

THEME: THE PROBLEM OF INNER UGLINESS AND BEAUTY IN THE WORKS OF OSCAR WILDE (FAIRYTALES, THE NOVEL «The Picture of Dorian Gray»).

CLIL: USING *Present Tenses* IN FICTION AND LANGUAGE PRACTICE.

Plan

1. O. Wilde: an English writer of an Irish descent. His life and aesthetic views.

2. O. Wilde's fairytale collections «The Happy Prince» and «A House of Pomegranates».

3. The relationship between morality and beauty in the fairytale «The Star-Child».

4. The writer's aesthetic views as expressed in his novel «The Picture of Dorian Gray». Elements of modernism and realism in the novel. The system of images. The role of fantastic elements.

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The goal of the lecture is:

- to reveal the peculiarities of Oscar Wilde's world view and his concept of aestheticism;
- to identify the main features of O. Wilde's literary fairytales;
- to show the incorporation of the problems of true/spurious values, true/false beauty into O. Wilde's fairytales («The Star-Child», etc.);

- to identify the elements of modernism (impressionism) in O. Wilde's novel «The Picture of Dorian Gray», define the role of fantastic elements, characterize the characters in the work;
- to teach students how to distinguish and use Present Tenses in fiction and language practice.

Preparation:

- read O. Wilde's fairytales «The Happy Prince», «The Star-Child» (in English);
- read O. Wilde's novel «The Picture of Dorian Gray» (in English);
- watch the film «The Picture of Dorian Gray» (directed by Oliver Parker, Great Britain, 2009).

1. O. Wilde: an English writer of an Irish descent. His life and aesthetic views

Oscar Fingal O'Flahertie Wills Wilde was born on October 16, 1854 in Dublin (Ireland). His father was Ireland's leading oto-ophthalmologic (ear-and-eye) surgeon. Until he was nine, the boy was educated at home, but he later joined his brother at Portora Royal School in Enniskillen. After graduating school, he went on to study at Trinity College in Dublin, where O. Wilde established himself as a brilliant student. He came first in his class in his first year, won a scholarship by competitive examination in his second and, in his finals, won the Berkeley Gold Medal in Greek, the University's highest academic award. This award gave him an opportunity to go to Oxford university, which is one of the most well-known higher educational establishments in Europe. He came to Oxford on October 17, 1874. The future writer became a member of the elite arts club. After having received his degree of Bachelor of Arts in 1878, he started living on his own in London.

Wilde's collection of poetry and first publication appeared in 1881, entitled «Poems». He gave up on writing poems later on, but he also became well known in Paris and was even requested to come to America, where he gave lectures in 1882-1883, promoting aestheticism as a new philosophical and literary trend.

In the 1880s, O. Wilde became known as a journalist, critic, essayist, novelist, playwright, master of discussion. His first prose works – novels and essays – were published in 1887. The short stories «*Lord Arthur Savile's Crime*», «*The Model Millionaire*», «*The Canterville Ghost*» were the first examples of his aesthetic theory reflected in his literary works. The issue of beauty in people's lives has been given a new dimension in the fairytales from his books «*The Happy Prince and Other Tales*» (1888), «*A House of Pomegranates*» (1891). The same year his book of dialogues and articles «*Intentions*» was published, as well as his novel «*The Picture of Dorian Gray*».

In the 1890s, he wrote dramas: «*Salomü*» (1893), «*An Ideal Husband*» (1895), «*The Importance of Being Earnest*» (1899), which were a great success and brought him financial satisfaction.

His contemporaries referred to him as Prince Paradox, imitating his tastes, manners, and hobbies. However, they did not appreciate his distinct personality, his original thinking, his criticism of generally accepted rules. Despite that, as Wilde himself avers, there would have been no books or revolutionary ideas without his constant fighting the public. O. Wilde died on November 30 1900 in Paris.

The finishing touches to the portrait of O. Wilde. Throughout his life, O. Wilde loved delicate, exquisite things and sophisticated lifestyles. When he married Constance Lloyd in the early 1880s, Wilde's house was transformed into an aesthetic salon, visited by many a famous person, including a renowned French actress Sarah Bernhardt, and many writers like Mark Twain, John Ruskin, Algernon Swinburne etc. Following her husband's aestheticism, Constance Wilde met her guests in a new attire every single month: she would demonstrate different eras of art and culture, like Ancient Greece, Ancient Rome, medieval times, Renaissance etc. Later, as his fame started shining even brighter, he filled his house in Tite Street in London with antique tapestries, silver crockery, antique books. In the late 1890s he stopped writing almost completely and dedicated most of his time to social life. His tastes, mannerisms, hobbies, even the cut of his clothes were

imitated by his contemporaries. He forgot about his suits and started wearing frocks, redingotes, and top hats. He would choose his jewelry in accordance with the season, the weather, or his mood. However, fresh flowers worn on the lapel (orchids, lilies or carnations) remained a staple in his wardrobe.

O. Wilde had many supporters, but there were just as many detractors. The mood of the public appeared to be fickle. At first, his play «Salomñ» was banned due to its ‘immorality’. Then a court case was brought against the writer. He prosecuted the Marquess of Queensberry for criminal libel. However, the libel trial unearthed evidence that caused Wilde to drop his charges and led to his own arrest and trial. There were many witnesses of O. Wilde’s immoral and antisocial life, who testified in court. On May 25, 1895 he was convicted and sentenced to two years’ hard labour, the maximum penalty, and was jailed from 1895 to 1897. After that, all the doors of England were shut in front of the writer. His family and friends denounced him. Journals did not print his works, his books were confiscated from libraries and he was forced to leave England... Lonely and desolate, O. Wilde spent the rest of his life in France.

Oscar Wilde’s aesthetic views. The history of world literature remembers O. Wilde as a representative of aestheticism, which was a philosophical and aesthetic movement in the late 19th century. The cult of beauty was at the heart of aestheticism. French romanticists and symbolists Thñophile Gautier, Gñrard de Nerval, Petrus Borel, Charles Baudelaire were the first to have declared art and beauty as intrinsically valuable. A fascination with antiquity, a critical attitude towards universally accepted truths, an appreciation of beauty in all its manifestations all of these things united the French representatives of ‘pure art’ with the English aesthetes. In England, aestheticism had its origins in the *Pre-Raphaelite Brotherhood*, which was a group of English painters, poets, and art critics, who stood for beauty in art and in life, as well as the new Epicureanism – a departure from real-world problems into a world of sophisticated feelings. O. Wilde had communicated with these artists for a certain period of time.

O. Wilde's dialogues on aesthetic subjects were published in his volume called «*Intentions*» (1891), of which «*The Decay of Lying*» is a remarkably interesting one. In their conversation, Cyril and Vyvyan (these are the names of the writer's children) maintain two opposing views on nature and the purpose of art. Cyril defends the traditional realistic view of art as a mirror of life. Vyvyan, in turn, underlines that life holds a mirror to art, meaning that life tends to imitate art a lot more than vice versa.

So, the basic principles of O. Wilde's aestheticism are as follows.

- the greatness and originality of art;
- the self-sufficiency of art;
- art is greater than truth and morality;
- admiration for the beautiful;
- aesthetic attention to the feelings and emotions of people;
- representation of beauty in all its manifestations is the goal of art;
- pleasure hailed as the supreme sense of existence (hedonism).

The writer took a special stance on the relationship between art and morality. In his support of the idea of the self-sufficiency of art, he denied the influence of society on the artist and his works: «There is no such thing as a moral or an immoral book. Books are well written, or badly written. That is all»; «No artist has ethical sympathies» etc. These kinds of sayings were part of the reason for the writer being accused of immorality. However, we should also take into consideration his desire to shock and scandalize, to refute the commonly accepted ideas, customs and beliefs. O. Wilde did not abolish morality as a whole, but rather a hackneyed, cheesy interpretation thereof. He reinforces this viewpoint in his works. His fairytales and his novel «*The Picture of Dorian Gray*» are vivid examples of the author's genuine interest in human psychology, inner thoughts and intentions. These works are guided by the ideas of genuine, unpretentious morality and beauty, affirming love, mutual assistance, and commitment while condemning lies, jealousy and violence.

Task 1. Work in groups. Choose and read one of the sentences below. Identify the Present Tense used here. Explain why this tense was used by the author. Comment on the meaning of the aphorism.

- 1) «There is no such thing as a moral or an immoral book. Books are well written, or badly written. That is all.»
- 2) «No artist has ethical sympathies.»
- 3) «Life holds the mirror up to art».

Task 2. Individual work. Creative task. Come up with your own aphorism on the meaning of art. Use Present Tense forms.

2. O. Wilde's fairytale collections «The Happy Prince» and «A House of Pomegranates»

So, Oscar Wilde was married to Constance Lloyd, who he met in Dublin. They had two sons, Cyril and Vyvyan. Constance also had her own literary salon, visited by many a prominent writer, actor and artist of the time.

Somehow Oscar Wilde became interested in what his children think and dream about. He asked Cyril about this, but he suddenly told his father he had been thinking «*about pigs*». This conversation with his son prompted the artist to create literary fairytales, which had to (in the writer's opinion) develop children's fantasy, aesthetic taste and moral values. Moreover, he viewed fairytales as an antidote to the major body of literature of that time, which would mainly focus on mundane facts of life rather than exquisite beauty. Oscar Wilde thought that life and essential philosophical issues in life should be discussed in a different way – not in a down-to-earth, brutal way, but in a universal way that reaches the soul of every child and adult. In the form of a tale, Oscar Wilde tried to explain important truths: every person's life has meaning; beauty must be not only external but also internal; people must love and respect one thing; true art is not subject to time, etc..

In 1888, his fairytale collection «The Happy Prince» was published, and in 1891 – «A House of Pomegranates». While he was working on them, Oscar Wilde wrote that his tales are «*written, not for children, but for childlike people from eighteen to eighty!*»

Just like in folk tales, Wilde's heroes were princes and princesses, wizards and giants, animals and birds who can speak. There are many magical things, unusual circumstances and wild transformations in his books; however, they are different from folklore. The events in Wilde's fairytales are not only determined by artistic imagination, but also by objective reality. His stories do not always end happily (just like in life). Characters with their feelings, dreams, sufferings are more like real people. Sometimes they cannot be evaluated unequivocally, because they are prone to change: negative characters can become positive or vice versa (depending on their actions). The main challenges for Oscar Wilde's characters are not the external ones – the fight against monsters, the journey to an unknown world – but those that reveal the inner essence of the characters – their steadfastness, morality, mercy, love and other qualities. That is why the charismatic transformations that are the tradition of folk tales are extended by the writer not to the external, but rather to the internal world of people.

The relationship between the good and the beautiful in people's lives is reflected in all of the writer's works. He wrote: *«We are all in the gutter, but some of us are looking at the stars.»*

Oscar Wilde repeatedly told his children that each of them is subject to different life experiences. Everyone can fall into the trap of arrogance, greed, cruelty, but a real person should be able to look not only at their feet, but also at the stars.

Wilde's collection of fairytales

«The Happy Prince and Other Tales» (1888)

For the first time ever, Oscar Wilde told his friends «The Happy Prince» story in 1885, when he was in Cambridge. Then he wrote it down and published it in a collection of fairytales dedicated to his children.

Fairytale collection «A House of Pomegranates» (1891)

Why pomegranates? In a country like Ireland, Christian traditions are especially powerful, and the pomegranate (as in the tree and its fruits) is one of the traditional symbols in

Christianity, which embodies suffering, revival and resurrection. Each one of the four fairytales («The Young King», «The Birthday of the Infanta», «The Fisherman and his Soul», «The Star-Child») tells us about different events which are related to human suffering and their spiritual revival. The word «pomegranate» appears during the most stressful moments for the characters, but at the same time it seems to hint at the path to revival. Why was the word «house» used in the name of the collection? In nineteenth-century England, this was the name given to a salon, a place where highly educated people met and talked about art, philosophy and science. Some of the salons («houses») had their own names. «A House of Pomegranates» is dedicated to the writer's wife – Constance Wilde, who had her own literary salon, and each of the fairytales is also dedicated to a certain lady who were frequent visitors at literary salons. When Wilde's collection of fairytales was published in 1891, he described them as «intended neither for the British child nor the British public.» Wilde here assumes a typical pose – his persona as the artist standing aloof from the philistine public. Taken together, Wilde's act of telling and reading the stories to his own children and his recorded comments make clear the obvious: the tales are for both children and adults.

3. The relationship between morality and beauty in the fairy tale «The Star-Child».

Oscar Wilde's fairy tale «The Star-Child» is part of his collection of fairytales «*A House of Pomegranates*» (1892). The work reveals the eternal struggle between good and evil, beauty and terror, virtue and violence. From the first pages of the book, the reader is introduced to a winter forest and its inhabitants. A few magical characters are mentioned, like *the Ice-King* or *the Snow*, who do not seem to be particularly nice in their attitudes toward people and animals. A severe frost prevents the two Woodcutters from getting back home. Something extraordinary happened to them: they saw a star fall from the sky. There was something golden in the distance. It was a child, wrapped in a golden cloak with big stars.

One of the Woodcutters pitied the boy, took him home and raised him as his own son. But it wasn't by chance that this kid was compared to a daffodil: he was very good-looking, but also self-absorbed and violent. He was «*hard of heart*». For his arrogant love of all things beautiful, and above all for having abandoned his mother, the boy has lost his attractiveness and become utterly disgusting. As he repents his guilt, he walks through the woods and villages for his mother's forgiveness. Now he has «passed» an important exam in front of the Almighty, having become spiritually secure, having undone the evil magician's wrath and having begged his parents for forgiveness. As time goes by, the Star-Child is rewarded: he gets a kingdom and his parents' love.

Culture commentary. The fairytale repeatedly mentions the flower to which the protagonist of the work is likened, the daffodil (gold and white). The Star-Child liked watching his reflection in the water and admiring his own beauty. It appears that the comparison of the boy and the daffodil is not only due to the natural beauty of the flower. It is related to an old story that a young man called Narcissus ('daffodil') was so in love with his own beauty that he couldn't love anyone else. He was punished by the gods and turned into a daffodil, which became a symbol of cold and soulless beauty. In a figurative sense, a narcissist is a self-absorbed, self-obsessed, and self-worshipping person. The story of Narcissus is a common one in European art and literature. Oscar Wilde used it to make his character even more vivid.

At the same time, the writer has revisited the well-known story of Narcissus in his book and shown the difficult journey of his hero to spiritual regeneration, to discovering the Christian values of love and mercy through suffering. The old priest explained to the child that all living creatures in the world are brothers to men; they need love and care, and we shouldn't hurt them or bring pain and evil into the world, because this is against God's will. But the hero did not listen to his wisdom, he abused animals and birds and treated people

in a very cruel way. The Star-Child also broke an important Christian commandment: «*Honor your father and your mother, that your days may be long in the land that the Lord your God is giving you.*» He had given up on his mother (who had become a beggar), shut his heart from her and was punished by losing his beauty. Only when he saw his disgraceful face in the well of the priest did he realise his great sin. In this case, sin should be interpreted as a violation of some moral laws and lack of respect for Christian commandments. The beginning of the hero's new journey was when he realised what he had done, and this realization later helped him progress from cruelty and selfishness to love and compassion. The Star-Child can only get his beauty back once he has cleared his heart of all the evil. The writer, however, asserts the notion that beauty is not only externally but also internally expressed, and every human being should contemplate about whether there is beauty in their soul.

Linguistic commentary. The English fairytale, as a rule, has a traditional beginning: «Once upon a time...» (Compare with the Ukrainian beginning: «Одного разу...», «Колись давно...» etc). In reading Wilde's «The Star-Child», you will often come across old-fashioned, or obsolete words. For example, thee – you (ти), thou – you (тебе), nay – no (ні), thine – your (твое), on the morrow – in the morning (вранці). Verb endings in third person singular (in the Present Indefinite Tense) have also gone through similar changes. For example, *-th* has now changed to *-s(es)*: careth – cares; giveth – gives; feedeth – feeds; doth – does та ін.

Task 3. Work with the text. Work in pairs. Interactive cards to read and interpret the text.

Card № 1

In the winter forest, animals were discussing the weather and making different predictions about a severe cold snap. As you read the text, pay attention to the adjectives used by the author to describe the weather. Name them and explain their meanings. Find Present Tense forms in the text. Explain their context.

1

Once upon a time two poor Woodcutters were making their way home through a great pine-forest. It was winter, and a night of bitter cold. <...>

So cold was it that even the animals and the birds did not know what to make of it.

«Ugh!» snarled the Wolf. <...> «this is perfectly monstrous weather». <...>

«Weet! weet! weet!» twittered the green Linnets, «the old Earth is dead, and they have laid her out in her white shroud.»

«The Earth is going to be married, and this is her bridal dress,» whispered the Turtle-doves to each other. Their little pink feet were quite frost-bitten, but they felt that it was their duty to take a romantic view of the situation.

«Nonsense!» growled the Wolf. «I tell you that it is all the fault of the Government, and if you don't believe me, I shall eat you.» <...>

Terribly cold it certainly was. The little Squirrels, who lived inside the tall fir-tree, kept rubbing each other's noses to keep themselves warm, and the Rabbits curled themselves up in their holes, and did not venture even to look out of doors. The only people who seemed to enjoy it were the great horned Owls. Their feathers were quite stiff with rime, but they did not mind, and they rolled their large yellow eyes, and called out to each other across the forest, «Tu-whit! Tu-who! Tu-whit! Tu-who! what delightful weather we are having!»

Card № 2

Two poor Woodcutters, upon getting out of the woods, saw a falling star. The friends thought they would find gold at the spot where it fell. They rushed to get their treasure, but found a sleepy little boy instead, wrapped a cloak of golden tissue. The action verbs used in chapter 2 set a fast pace for the story, with a quick change of scene on top of that. The dialogue between the Woodcutter and his wife (chapter 4) is taking place at their house. Find and read the action verbs in these abstracts. Identify the tenses in the text. Find Present Tense forms and explain their meanings.

3

<...> And one of them ran faster than his mate, and outstripped him, and forced his way through the willows, and came out on the other side, and lo! there was indeed a thing of gold lying on the white snow. So, he hastened towards it, and stooping down placed his hands upon it, and it was a cloak of golden tissue, curiously wrought with stars, and wrapped in many folds. And he cried out to his comrade that he had found the treasure that had fallen from the sky, and when his comrade had come up, they sat them down in the snow, and loosened the folds of the cloak that they might divide the pieces of gold. But, alas! no gold was in it, nor silver, nor, indeed, treasure of any kind, but only a little child who was asleep <...>.

4

<...> But he said to her, «I have found something in the forest, and I have brought it to thee to have care of it,» and he stirred not from the threshold.

«What is it?» she cried. «Show it to me, for the house is bare, and we have need of many things.» And he drew the cloak back and showed her the sleeping child.

«Alack, goodman!» she murmured, «have we not children enough of our own».<...>

«Nay, but it is a Star-Child,» he answered; and he told her the strange manner of the finding of it. <...>

But she would not be appeased, but mocked at him, and spoke angrily, and cried: «Our children lack bread, and shall we feed the child of another? Who is there who careth for us? And who giveth us food?» <...>

And a bitter wind from the forest came in through the open door, and made her tremble, and she shivered, and said to him: «Wilt thou not close the door? There cometh a bitter wind into the house, and I am cold.»

5

«Into a house where a heart is hard cometh there not always a bitter wind?» he asked. And the woman answered him nothing, but crept closer to the fire.

And after a time, she turned round and looked at him, and her eyes were full of tears. And he came in swiftly, and placed the child in her arms, and she kissed it, and laid it in a little bed where the youngest of their own children was lying. And on the morrow the Woodcutter took the curious cloak of gold and placed it in a great chest, and a chain of amber that was round the child's neck his wife took and set it in the chest also.

Card № 3

The Star-Child grew up in the Woodcutter's family. Find the description of the main character. What does the author compare his appearance to (before and after his horrible transformation)? Be careful: comparisons in English start with the words *like* or *as* (for example: *his eyes were like violets*). Find Present Tense forms in the text. Explain their meaning and context.

5

So, the Star-Child was brought up with the children of the Woodcutter, and sat at the same board with them, and was their playmate. And every year he became more beautiful to look at, so that all those who dwelt in the village were filled with wonder, for, while they were swarthy and black-haired, he was white and delicate as sawn ivory, and his curls were like the rings of the daffodil. His lips, also, were like the petals of a red flower, and his eyes were like violets by a river of pure water, and his body like the narcissus of a field where the mower comes not.

Yet did his beauty work him evil. For he grew proud, and cruel, and selfish. <...>

9

So, he went to the well of water and looked into it, and lo! his face was as the face of a toad, and his body was scaled like an adder. And he flung himself down on the grass and wept, and said to himself, «Surely this has come upon me by reason of my sin. For I have denied my mother, and driven her away, and been proud, and cruel to her. Wherefore I will go and seek her through the whole world, nor will I rest till I have found her.» <...>

So, he ran away into the forest and called out to his mother to come to him, but there was no answer. All day long he called to her, and when the sun set, he lay down to sleep on a bed of leaves, and the birds and the animals fled from him, as they remembered his cruelty, and he was alone safe for the toad that watched him, and the slow adder that crawled past. <...>

Card № 4

Wandering in search of his mother's forgiveness, the Star-Child ended up as a servant to an evil magician. What adjectives does the author use to describe said magician? Choose 2-3 sentences with Past Tense forms and transform them (as a story told by the protagonist) into sentences with Present Tense forms.

12

And an old and evil-visaged man who was passing by called out, and said, «I will buy him for that price,» and, when he had paid the price, he took the Star-Child by the hand and led him into the city.

And after that they had gone through many streets, they came to a little door that was set in a wall that was covered with a pomegranate tree. And the old man touched the door with a ring of graven jasper, and it opened, and they went down five steps of brass into a garden filled with black poppies and green jars of burnt clay. And the old man took then from his turban a scarf of figured silk and bound with it the eyes of the Star-Child, and drove him in front of him. And when the scarf was taken off his eyes, the Star-Child found himself in a dungeon that was lit by a lantern of horn.

And the old man set before him some mouldy bread on a trencher and said, «Eat,» and some brackish water in a cup and said, «Drink,» and when he had eaten and drunk, the old man went out, locking the door behind him and fastening it with an iron chain.

And on the morrow the old man, who was indeed the subtlest of the magicians of Libya and had learned his art from one who dwelt in the tombs of the Nile, came in to him and frowned at him, and said, «In a wood that is nigh to the gate of this city of Giaours there are three pieces of gold. One is of white gold, and

another is of yellow gold, and the gold of the third one is red. Today thou shalt bring me the piece of white gold, and if thou bringest it not back, I will beat thee with a hundred stripes. Get thee away quickly, and at sunset I will be waiting for thee at the door of the garden. See that thou bringest the white gold, or it shall go in with thee, for thou art my slave, and I have bought thee for the price of a bowl of sweet wine.» And he bound the eyes of the Star-Child with the scarf of figured silk, and led him through the house, and through the garden of poppies, and up the five steps of brass. And having opened the little door with his ring he set him in the street.

Card № 5

While he was serving the magician, the Star-Child took pity on the leper and gave him some gold coins, but he was severely punished for that by the magician. Still, the main character was able to find his parents. The old magician's curse was finally lifted, the leper and the beggar became King and Queen again. They were incredibly happy to have gotten their son back. What kind of objects did the Star-Child receive from his parents, which reinforce his new status as a ruler? Imagine that you are witnessing this fairytale episode. Talk about what you can 'see' using Present Tense forms.

18

And he reached out his hands, and clasped the white feet of the leper, and said to him: «Thrice did I give thee of my mercy. Bid my mother speak to me once.» But the leper answered him not a word.

And he sobbed again, and said: «Mother, my suffering is greater than I can bear. Give me thy forgiveness and let me go back to the forest.» And the beggar-woman put her hand on his head, and said to him, «Rise,» and the leper put his hand on his head, and said to him «Rise,» also.

And he rose up from his feet, and looked at them, and lo! they were a King and a Queen. <...>

And they fell on his neck and kissed him, and brought him into the palace, and clothed him in fair raiment, and set the crown upon his head, and the sceptre in his hand, and over the city that

stood by the river he ruled and was its lord. Much justice and mercy did he show to all, and the evil Magician he banished, and to the Woodcutter and his wife he sent many rich gifts, and to their children he gave high honour. Nor would he suffer any to be cruel to bird or beast, but taught love and loving-kindness and charity, and to the poor he gave bread, and to the naked he gave raiment, and there was peace and plenty in the land.

Yet ruled he not long, so great had been his suffering, and so bitter the fire of his testing, for after the space of three years he died. And he who came after him ruled evilly.

Interactive Vocabulary

Match the words and the definitions.

I

woodcutter (дроворуб)

snapping (ламатися з тріском)

torrent (швидкий потік, гірська річечка)

snarl (гарчати, ричати, огризатися)

limp (плентатись)

brushwood (зарості, чагарник)

twitter (щебетати, цвірінькати)

linnets (коноплянка)

shroud (саван)

turtle-dove (горлиця)

curl (завивати(ся); витися (про волосся))

venture (ризикований захід)

II

mate (товариш)

outstrip (обганяти, випереджати)

lo!подивись! (слово староанглійської мови)

hasten (поспішати)

cloakплащ, мантія

wrap (загортати, закутувати)

V

ivory (слонова кістка)

daffodil (блідо-жовтий нарцис)

XVIII

clasp (обіймати)

thrice (тричі (застаріле слово))

raiment (одяг)

beast (звір)

charity (благочинність)

Task 4. Work in groups.

1. The fairytale world is charming and diverse. Identify the colors of the winter night in Oscar Wilde's story (chapter 1). Name a forest dweller and the colour you think of in connection with it. How do these animals feel during the cold season? Talk about the animals' feelings and sensations (from their perspective) using Present Tense forms.

2. Which piece of clothing did the Woodcutters find alongside the Star-Child (chapter 3)? Read the description of this piece, identify the features that point to the owner's royal descent. Talk about what you can see in the woods (from one of the Woodcutters' perspective). Use Present Tense forms.

3. Find and read the relevant quotation (chapter 9), which illustrates the animals' and birds' attitude toward the boy. Name the animals which 'guarded' the boy's sleep in the woods. Think and say why they would accompany the boy. Tell us about the boy from a bird or animal's point of view. Use Present Tense forms.

4. The number «3» is traditionally repeated in the folklore of many peoples of the world. This tale is no exception: the hero had three trials with the evil magician, three times he gave gold coins to the leper, etc. Find the quote in the text about the three good things the Star-Child did immediately after becoming ruler of the city by the river (chapter 18). Read and comment on it. Transform the sentences to make them sound from the Star-Child's perspective. Use Present Tense forms.

Task 6. Creative task

Who was the Woodcutter talking about when he brought his finding home (chapter 5): «*Into a house where a heart is hard cometh there not always a bitter wind?*» Укр.: «Хіба в будинку, де є черстве серце, немає холодного вітру?» (Пер. К.Ніколенко, М.Зуєнко) Come up with arguments to support your thought. Use Present Tense forms.

Task 7. Creative task. Find Ukrainian equivalents to match the English expressions. Do you agree with them? Explain your opinion (orally).

«I don't care an atomic theory for explanations. If a thing is so, it is so...» (This expression is used to say: No need to go into detail when you already know what's going on).

«The fly is your brother. Do it no harm.»

Task 8. Group discussions. Discuss the questions and present your work using a visual chart. Use Present Tense forms while giving your answer.

1. What is the meaning of the word «star» in the story? Explain the title.

2. Why do you think the Star-Child was punished by the loss of beauty and not by other punishments? Explain your opinion.

3. What was Oscar Wilde's way for a man to repent his sins?

4. What does «The Star-Child» teach us? Identify the lessons of this story that are important for children and adults.

4. The writer's aesthetic views as expressed in his novel «The Picture of Dorian Gray». Elements of modernism and realism in the novel. The system of images.

The role of fantastic elements.

In 1874 O. Wilde got a scholarship to study at Magdalen College in Oxford. He listened to lectures by John Ruskin, who had been the first Slade Professor of Fine Art at the University of Oxford since 1869. John Ruskin popularized the work of the artist Joseph Mallord William Turner, a forerunner of the French Impressionists, and strengthened the position of the Pre-Raphaelites, led by Dante Gabriel Rossetti. O. Wilde was fond of Ruskin's aesthetic ideas. Ruskin's ideas on the priority of art and its proximity to nature were particularly close to the writer's creative stance. Furthermore, both John Ruskin and O. Wilde was fascinated by the artistic heritage and innovative approaches of the Pre-Raphaelites, who, following the poet John Keats, argued that art exists for the sake of beauty, with no utilitarian meaning and no moral categories.

John Ruskin's student was Walter Pater, an English art historian who embraced aestheticism with its motto «*art for art's sake*». It was from W. Pater that O. Wilde (while studying in Oxford) adopted the idea that art can choose any subject of representation - both good and evil, without necessarily being dependent on the social situation or moral standards.

In 1883-1884 O. Wilde traveled to Paris where he met Paul Verlaine, Émile Zola, Stéphane Mallarmé and other writers who actively supported impressionist artists and actively used impressionist techniques in their own work. During those years, O. Wilde visited exhibitions of young artists, following the development of a new method in art.

1884 saw the publication of Joris-Karl Huysmans' novel «*A rebours*» (translated *Against Nature* or *Against the Grain*), which has become the manifesto of European decadence. The author got his plot from Stéphane Mallarmé, who visited the villa of the notorious aristocratic aesthete Robert de Montesquiou and told Joris-Karl Huysmans. The main character in «*A rebours*», Jean des Esseintes, embodied a new type of hero in European literature. Disgusted by the outside world, he found joy in art, sophisticated pleasures, collecting beautiful and eccentric things, exotic fragrances etc. His house was transformed into a stylized paradise, as opposed the vulgarity of real life. The novel by Joris-Karl Huysmans is about the formation of a new artistic vision, independent of both morality and society. In his work, the author used a lot of impressionistic elements (mainly descriptions), which interacted with elements of naturalism and symbolism.

The novel by Joris-Karl Huysmans was a source of fascination for the artist James Whistler (who was close to the Pre-Raphaelites and the French Impressionists), as well as for the writers like Oscar Wilde, Paul Valéry etc. in «*The Picture of Dorian Gray*», O. Wilde dedicated his chapter 10 to «*A rebours*». The description of the influence of this «poisonous book» – on the protagonist describes a radical change in the cultural paradigm between the nineteenth and twentieth centuries. «*A novel without a plot,*» «*a psychological study*» where «*in exquisite raiment, and to the delicate sound*

of flutes, the sins of the world were passing in dumb show before him», signified the birth of a new kind of art, free from morals, art for art's sake.

So, the novel «The Picture of Dorian Gray» incorporated the concept of aestheticism which O. Wilde embraced in Europe and later developed in his own work.

The problem of beauty and morality in the novel «The Picture of Dorian Gray». The problem of the juxtaposition of aesthetic problems with the ethical laws of society is at the core of the book. Firstly, it is addressed in the preface to the novel, and then this problem is investigated in the application of the artistic experiment on the life of the protagonist – Dorian Gray.

The preface to the novel contains 25 aphorisms that declare the author's aesthetic manifesto: «*The artist is the creator of beautiful things*»; «*To reveal art and conceal the artist is art's aim*»; «*Those who find beautiful meanings in beautiful things are the cultivated. For these there is hope. They are the elect to whom beautiful things mean only beauty*» etc.

The author also touches on the morality of art: «*An ethical sympathy in an artist is an unpardonable mannerism of style*»; «*Vice and virtue are to the artist materials for an art*». However, the life of the protagonist demonstrates the dangers of the discrepancy between the ethical and the aesthetic principles.

The author put his character, Dorian Gray, in an extraordinary situation: he receives eternal youth and beauty in return for his picture getting older and uglier with every year. A wealthy, handsome young man was led into a world of pleasures by his mentor, Lord Henry Wotton, who inspired the idea of eternal youth by admiring Dorian's portrait in Basil Hallward's studio. The artist, impressed by the young Gray's pure soul, contributed his own thoughts, feelings, vision of beauty, «part of himself» to the portrait. The beautiful work of art has absorbed a part of the artist's soul, capable of influencing and encouraging others. But Dorian Gray was attracted not by Basil's feelings, but by the ideas of Lord Henry, who said that people should not trust art or learn beauty

from it, but look for it in life by themselves: «*Because to influence a person is to give him one's own soul. He does not think his natural thoughts or burn with his natural passions. His virtues are not real to him. His sins, if there are such things as sins, are borrowed. He becomes an echo of someone else's music, an actor of a part that has not been written for him. The aim of life is self-development. To realize one's nature perfectly – that is what each of us is here for.*»

Between the artist and the lord, a battle for the soul and the beauty of the young man breaks out, in which Lord Henry is victorious in the first pages of the novel, probably because his words fell on fertile ground. It is not by chance that O. Wilde's favorite paradox, «*The only way to get rid of a temptation is to yield to it,*» is voiced by Lord Henry.

Dorian Gray followed his new teacher without wavering too much, having exchanged his own soul for an eternal pleasure. The author used fantastic elements to materialise the young man's words: «*If it were I who was to be always young, and the picture that was to grow old! For that—for that—I would give everything*». And the portrait created by Basil has borne both the burden of time and the moral responsibility for lust and greed.

Sibyl Vane who impressed our hero with her extraordinary acting talent became the first sacrifice to Dorian Gray's hedonism. His attraction disappeared fairly quickly when Sibyl, having fallen in love with the young man, could no longer pretend to be in love on stage. Without getting any satisfaction from the show, Dorian Gray roughly shooed the girl away not only from herself but also from life – she poisoned herself. This was the first crime reflected in the portrait. At first, Dorian was scared and unhappy, but he was overpowered by his own selfishness and hedonism: he took down the portrait and began a new life – without any unnecessary hesitations or pangs of conscience.

This new life turned out to be a double life. In public, Gray was a brilliant dandy, an idol of the young, who followed his manners, his style, his thoughts. His love for beauty manifested itself in collecting precious things, which pleased

his aesthetic taste, sight, hearing, and sense of smell. Hungry for new and extraordinary experiences, the young man who did not know old age furnished his home with a great taste for luxury. He started a collection of antique tapestries and rare perfumes, precious stones and exotic musical instruments.

The protagonist of the novel is usually confined to rooms, caskets, bottles. No scenery, no breath of fresh air – just rooms, walls, tapestries, perfumes... This is a world of dead, artificial beauty, devoid of reality and morality.

Soon, Dorian got tired of exquisite things and fancy salon life. He moved on to gloomy bars, filthy opium dens, and dark rumours started following him around... But it was not just his thirst for pleasure dragging him into the gutter, but the constant fear that someone might see the portrait.

Basil was the first person to have found out the secret of the picture. Terrified by how ugly his creation had become, the artist begs Dorian to repent before God, but the young man didn't bother following through with that. Instead, Basil was rewarded by a knife in his neck. This crime was followed by another one. By blackmailing his old friend, the chemist Alan Campbell, Gray makes him destroy the artist's body. Fate also helped him get rid of any evidence and witnesses: Alan committed suicide, and nobody was looking for Basil because he was on his way to Paris.

By separating beauty from spirituality, Dorian Gray became an ugly symbol of a 'new Hedonism' promoted by Lord Henry, – a philosophy that declared pleasure and enjoyment as the greatest meaning of life. The character himself finally understood the consequences of his disdain for morality: «*the living death of his own soul*». The ruthless forces that Dorian Gray let into his soul ended up destroying his body: when he stabbed the portrait with a knife, he essentially killed himself.

The portrait as the main symbol in the novel. The picture of Dorian Gray, created by the painter Basil Hallward, is a meaningful symbol. This is a symbol of true art that reveals not only the exterior but also the intimate, soul-searching nature of the human soul, even beyond the artist's will. On the other hand, the portrait is a reflection of the character's inner life,

his vices, crimes, and lack of moral guidance. Like a magic mirror, the portrait reflects the essence of life, its light and dark elements. At the same time, it signifies the immortality of art. After having exposed the intrinsic darkness of the human soul, the portrait started shining again after Dorian Gray had died. So, true beauty can regenerate again and again. By denying the morality of art in his aphorisms, O. Wilde has in fact proved in his novel that the power of art reveals the terrible consequences of immorality, showing people themselves in their real form. So, art and morality are closely intertwined: art serves to establish morality in life, and through beauty it helps people to gain new spiritual insights.

The peculiarities of style. O. Wilde opens a new phase of the novel. Exploring complex philosophical issues, exposing the thought process of the characters and the author, and depicting a certain confrontation of ideas are some of the characteristics of an 'intellectual novel', which took shape in the 20th century.

Different perspectives on art, its nature and purpose are expressed in «The Picture of Dorian Gray». These perspectives are personified by Basil the artist and Lord Henry the hedonist. But what's peculiar about their conversations is that (while maintaining the principles of aestheticism) they aren't as much fighting against each other as they are against the tired, hackneyed, cheesy view of morality, life and art. The idea of the self-sufficiency of art is supported by the artist, who perceives beauty, creates it and gives his soul to it. Lord Henry preaches the joy of life and art. The practical application of aesthetic ideas in real life is personified by Dorian Gray.

Apart from intellectualism, O. Wilde's novel is characterised by unconventional poetics, indicating the emergence of modernism – a new artistic movement that differs from realism. In O. Wilde's novel, the lines between reality and fantasy, the objective and the subjective, the conscious and the unconscious are blurred. The changes in the portrait serve as a reflection of the character's spiritual states, rather than his appearance. In the author's rendition, the world of feelings, impressions, and enjoyable things turns out to be more important than the real world. Quite often the reader

loses track of where the protagonist is thinking and where he is dreaming, immersed in bizarre fantasies. Dorian Gray's existence turns into an imaginary life, which is proved abominable through the character's actions.

Task 9. Work with the text. Read and comment on the aphorisms from the preface. Identify the Present Tense forms. Find 1-2 scenes from the novel to illustrate these aphorisms.

«The artist can express everything.»

«Thought and language are to the artist instruments of an art.»

«Diversity of opinion about a work of art shows that the work is new, complex, and vital.»

«When critics disagree, the artist is in accord with himself.»

«We can forgive a man for making a useful thing as long as he does not admire it.»

«The only excuse for making a useless thing is that one admires it intensely.»

Task 10. Work in groups. 'Portrait Gallery'. Imagine you have to create a series of portraits based on Oscar Wilde's novel. Verbal drawing: a) draw the picture of Dorian Gray right after he found out about Sibyl Vane's death; b) describe Dorian Gray when he started his new way of life; c) imagine the last episode of the book, when Dorian Gray is destroying down his portrait, pick the colours to match the scene; d) describe Lord Henry in the comfort of his own home; e) describe Sibyl Vane; f) there's no description of Basil Hallward in the novel, how do you imagine him? Use Present Tense forms while creating your descriptions.

Task 11. Work in pairs. Discuss and answer the questions.

1. What kind of aesthetic and ethical problems are addressed in «The Picture of Dorian Gray»?

2. In terms of their attitude toward beauty, define the position of: a) Lord Henry Wotton; b) Basil Hallward; c) Dorian Gray; d) the author.

3. What was Lord Henry's mistake and why was he right?
4. Who is responsible for the crimes committed by Dorian Gray?
5. What have you learned from «The Picture of Dorian Gray»?

Task 12. Creative task. Imagine that Dorian Gray has found himself in our society. How would he behave? Create a comic strip. Use Present Tense forms.

Conclusions and reflexion

Put the verbs into Present Tense forms.

- Aestheticism is a philosophical theory which (reinforce) the priority of beauty and art. The ideas of aestheticism (reflect) in O. Wilde's novel «The Picture of Dorian Gray».
- A fantastic technique for creating an enchanted portrait (help) the writer (address) important problems in the work: beautiful appearance and spiritual beauty, the essence of art and the calling of the artist, art and morality, art and life etc.
- The portrait is a symbol of the human soul, conscience, the hidden meaning of life, but also of the eternal beauty and power of art, which (показувати) людині саму себе.
- When inner and outer beauty are not aligned, this may lead to disastrous consequences, O. Wilde (write).
- «The Picture of Dorian Gray» is an intellectual novel, which (include) not only realistic elements but also elements of early Modernism, which (be) similar to Romanticism.

Homework:

Write an essay on the following topic: «What's more important: inner or outer beauty?» Find three arguments to support your opinion.

Lecture № 5

THEME: CHRONOTYPES OF THE PAST AND THE PRESENT IN CHARACTER DEPICTIONS IN JAPANESE LITERATURE (MATSUO BASH, RYUNOSUKE AKUTAGAWA, YASUNARI KAWABATA).

CLIL: USING *Past Tenses* IN FICTION AND LANGUAGE PRACTICE.

Plan

1. Peculiarities of Japanese culture and worldview, and a reflection thereof in Japanese folklore (proverbs, adages, fairy tales).

2. The haiku genre in Matsuo Bash's work. Artistic and philosophical features of his works.

3. The problem of responsibility for the past in Ryunosuke Akutagawa's story «The Spider's Thread».

4. Japanese ideas of beauty and their reflection in Yasunari Kawabata's novel «Thousand Cranes». Items of Japanese everyday life. Tea ceremonies and their cultural significance. Images of nature. Dynamics of literary characters.

References

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«The Spider's Thread» by Ryunosuke Akutagawa // <http://www.f.waseda.jp/norm/italiancourses/calvino/akutagawa.pdf>

«Thousand Cranes» by Yasunari Kawabata // <https://www.penguin.com.au/books/thousand-cranes-9780141950228>

The goal of the lecture is:

- to reveal the peculiarities of Japanese worldview and culture;
- to explore the meaning and genre specificity of Japan's folk art forms (proverbs, adages, fairy tales);
- to identify the main problems of the story «The Spider's Thread» by Ryunosuke Akutagawa, its link to philosophy and practical human life;
- to describe the artistic images of the characters, details of lifestyle and symbols in Yasunari Kawabata's novel «Thousand Cranes»;
- to teach students to distinguish the forms of Past Tenses in fiction and scientific works, and to use them in their oral and written practice.

Preparation:

1. Use the Internet to find information and prepare a short report about Japan and its culture (in English).

2. Find two proverbs and/or adages on Japanese websites. Comment on them.

3. Read the fairytales «Momotar : The Story of Peach-Boy», «Issun Boshi: The One-Inch Boy» in English. Find illustrations and cartoons based on the fairytales. Prepare puppet-theater performances based on one of these fairytales.

4. Read 3-4 poems by Matsuo Bash in English. Find a picture to match them. Comment on the meaning of these poems.

5. Read the story «The Spider's Thread» by Ryunosuke Akutagawa in English. Create a vocabulary of unknown words from the novella.

Introduction to teaching material:

1. What do you know about Japan and its culture?

2. Which artifacts of Japanese culture are popular in Ukraine?

3. Which of them are familiar to you personally (e.g. Japanese cuisine, clothes, Ikebana etc)? Describe your experience getting to know Japanese culture using *Past Tense* forms.

4. Which Japanese writers are you familiar with? Which of their works have you read? Say a few words about them using *Past Tense* forms.

**1. Peculiarities of Japanese culture and worldview,
and a reflection thereof in Japanese folklore
(proverbs, adages, fairy tales).**

Japan is an island nation, it is located on the islands (about 7000 of them), stretching along the eastern part of Asia, which is home to 130 million people. So their life is related to the sea and the ocean. There is little land here, and you have to work hard. So, the living conditions of the Japanese and their hard work are reflected in Japanese proverbs and sayings.

- Anyone who wants to make money, will never be poor.
- If you wait, there will be some sunny days at sea.
- A Big Fish comes to the one who is able to endure hardship.

Everyone knows the honesty of the Japanese. The crime rates are very low in Japan. People live very close to each other, so the main rule is not to argue and not to mess with someone else's business. This is also reflected in the proverb:

- Do not look into someone else's house.

Men in medieval Japan were warriors, called samurais. They had their own code of honor, similar to the code of knights in medieval Europe. It can be found in proverbs and sayings as well. These values are highly estimated in modern Japan too, they are generosity, faithfulness, honor, staying true to one's word, good deeds.

- A samurai does not change what is said.
- A man's word is steel.
- A samurai does not speak, but acts as a samurai.

As for Japanese women, they are very elegant, stylish, and very modest. In Japan, there is a notion of Shibuyi which means hidden beauty. The norms of women's behavior are reflected in Japanese proverbs and sayings.

- A sakura in a mountain gorge (it is about hidden beauty of women).

- The peach and pear trees do not praise themselves, but people still come to them.

- A beauty who wants to please everyone is not a beauty.

The Japanese raise their children very strictly, especially boys. They are treated as adults. This is also reflected in Japanese proverbs.

The dearest child should be sent to travel.

Seeds not planted never grow.

As you treat people, so will they treat you.

A home is a temple to the Japanese, so when a Japanese mother scolds her child, she says: «If you behave badly, you will not be allowed into the house.» And we have the opposite: if you behave badly, you will not go outside (to play).

Finally, there is another good Japanese proverb: He who cannot make an ikebana, cannot make a living.

What does it mean? Everyone knows that in Japan every flower means something. And the word ‘ikebana’ literally means ‘flowers that live’. This flower arrangement has a special meaning.

For example, the highest branch (or stem) is the main one, it symbolizes the sky (it is called *syn* (in Japanese), which means original). Two-thirds of it is the second branch (or stem), which means a person (referred to as *soe*). Two-thirds of the branches (or stems) is the shortest branch (or stem), which means the ground (*toi*). Then they add various flowers and plants, the combination of which should be symbolic.

So, Ikebana reflects the peaceful relationship between the three essences – the sky, the man and the land. Now we understand the proverb:

He who cannot make an ikebana, cannot make a living. (in other words: «He who has no idea about beauty and harmony, will not be able to build his life».)

Task 1. Individual work. Find 1-2 Japanese proverbs online. Comment on them. Find Ukrainian equivalents. What tense forms are used in the proverbs and adages that you have found? Explain.

Task 2. Work in pairs. Creative task. Describe a situation in which you could apply a certain Japanese proverb or adage. Use Past Tense forms. (5-6 sentences).

Let us talk about folktales features. It is generally accepted that folktale is one of the oldest genres of the world. In ancient time people did not have a lot of scientific knowledge about world around them. They tried in their own way to explain, to understand the nature, animals, their environments in general. Eventually, images about goodness and evil, about impact of the nature on a person's life, about virtues and drawbacks were widely reflected in folktales.

The main features of a folktale. First of all, it should be mentioned that an interesting (fascinating) story about fictional events and phenomena is defined for the plot, which we perceive as real ones. There are no definite people and characters in a folktale. They do not have any surnames and sometimes no names at all. They are common images, which embodied people imaginations. For example: a fox, a wolf, a gakal, an Ivan – a typical name for the son from a poor family, a prince, a princess etc.

The place, the set of events are also indefinite, they are not indicated precisely: *once upon a time, once in a village, once in a kingdom, at the time when animaks talked.*

In the fairytales we see the good and bad characters, they are tested on moral strength. We observe how magic world (power, force) helps people or does harm how human world becomes so close to animals that they begin to understand each other.

A folktale language. The folktale has its own specific fictional language. When a folktale starts it gives us an impulse to expect smth unusual (heroes, adventures, events etc). It is typical for a folktale to address to readers or listeners, to combine the first-person narration with different characters dialogs. Also, in a folktale we can see connection (compound) entertaining elements and moral lessons.

The structure of a folktale is basically very traditional. It consists of:

Beginning
Main part
Climax.

I would say that ancient people deeply believed in the magic and strength of the word. So, that it is reflected in the happy ending of folktale, where goodness is always above the evil, where all characters cope with all difficulties and are richly awarded for their moral qualities and values.

So, a folktale word is a mirror of people's ideals, believes and harmony.

All folktales have a lot of common features as well as distinguishing ones. National peculiarities are widely described in folktales. They present authenticity of nations of the world.

Characteristic feature of Japanese fairytales is a close connection to nature. Nature means a lot in Japan (because it is an island nation dependent on nature and its elements). Since ancient times, unity with nature has been very important. Therefore, the life of heroes and their adventures are often associated with natural phenomena in fairytales.

Thus, in the folk tale «Momotaro, or a Peach Boy» the main hero was born in the peach, which was floating along the river. So, a peach and water are the elements of eternal nature, which can give strength to people. A peach boy resembles Thumbelina from Andersen's tale, who was also born in a flower.

Momotaro is endowed with great power of nature. Nature helps him become stronger and taller, *«once he has eaten up one cup of rice, he has become tall, and with the second cup he has become even taller.»* Rice is also a gift of nature. This is a traditional dish in Japan. Rice is highly respected, it is a staple diet in Japan and China.

The hero sets off on a long journey to conquer the island monster. The island is mentioned because of the geographical location of Japan.

Although «Momotaro, or a Peach Boy» is a tale about animals, there are no traditional allegories, which are typical for the fairytales about animals in other nations. A dog, a monkey and a pheasant do not embody anything else than eternal nature.

The hero of the fairy tale is rewarded for his courage and bravery, and also for his unity with the natural world. Therefore a treasure cart is a sign that the hero is a true Japanese who lives in harmony with nature.

Task 3. Virtual Japanese Dictionary. Find pictures to match the words.

Geta are a form of traditional Japanese footwear resembling flip-flops. They are a kind of sandal with a flat wooden base elevated with up to three prongs.

Ikebana is the art of creating flower compositions.

Kakemono, in Japanese art, is a scroll painting of nature intended to be hung on a wall.

Kimono is a traditional national costume in Japan, which is still often worn by the Japanese, especially on holidays; a traditional motif for kimono is nature phenomena (flowers, trees, mountains, birds, etc.).

Rice is a traditional food of the Japanese, which came from China; it is the basis for many dishes.

Sakura is the name of a cherry tree in Japan.

Samurai is a soldier in ancient Japan, a servant of the ruler, lord (daimyo).

Hashi is the Japanese name for chopsticks. They are typically fashioned from wood or bamboo, which is then lacquered or treated with resin.

Task 4. Work in groups. Read the fairytale according to different roles. Name the *Past Tenses* used in the story. Explain their forms.

Task 5. Work in pairs. One participant has to ask questions based on the Momotaro story, while the other one has to answer. Use Past Tense forms.

Task 6. Work in groups. What features of the Japanese national character are embedded in the image of Momotaro? Create a visual chart «Momotaro's Virtues». Comment on the situations in which he demonstrated them.

2. The haiku genre in Matsuo Bash 's work.

Artistic and philosophical features of his works.

The most famous and laconic genres of Japanese poetry are Haiku and Tanka. Matsuo Basho was a famous haiku poet.

Haiku is a traditional genre of Japanese poetry; it is an unrhymed poem which consists of three lines: the first line has 5 syllables, the second has 7 and the third has 5.

Japanese poetry is not very familiar to Europeans. It does not rhyme, but it has a rhythm which is very simple. It is short, but full of hints and allegories. In Japan, this method is called *yugen* (which means a deep meaning in few words).

We Europeans express our feelings clearly, we can openly talk about our dreams, ideas and emotions. But the Japanese tend to express their feelings implicitly, through images of nature. To understand Japanese poetry, we should be able to see the beauty in simple things and nature.

Moreover, there are special concepts in Japan to describe what we call beautiful. *Sabi* means beauty of the old things, like an ancient temple, or even a stone, which has been near the road for many years and is covered with moss. *Wabi* means the beauty of daily things and events. The Japanese can find beautiful features in every wild flower, house or anything else. And *Shibuy* is beauty, which combines discreet elegance and naturalness. The Japanese appreciate soft beauty, which does not rely on bright colors or unusual effects, it is hidden inside, but full of inner spirituality and dignity. Japanese poetry often resembles a drawing created in a few strokes of ink on wet paper. Such poetry leaves a lot of room for the imagination.

In Japanese poetry there are so-called seasonal words which correspond to each time of the year. Spring is associated with a nightingale, a web, flower blossoms, a lark, a butterfly. Summer is associated with heavy rains, a cuckoo, blooming peonies, heat, afternoon rest. Autumn is associated with the moon, the stars, dew, red maple leaves, chrysanthemums. Winter is associated with snowflakes, frost, ice, warm clothing, fire.

In Matsuo Basho's haiku we see many seasonal words, revealing not only the state of nature, but also the internal state.

For example:
At the bare branch
A lone crow is quietly aging.
It's an autumn evening.

*A naked and a lonely bird on the branch evokes memories
and thoughts on the impermanence of life...

There's another haiku:

A frog jumped
Into an old lake:
Have you heard of this?

The old pond
A frog leaps in.
Sound of the water.

In the original text there is a range of images: a spacious lake, a leap of a frog and – nothing more ... a moment that will never ever happen again! The Japanese say they love fleeting moments. That is why the Japanese are so fond of the cherry blossom, which is called Sakura. There is even a holiday of admiring sakura in Japan.

Matsuo Basho's Spring Haiku Poems

<http://www.masterpiece-of-japanese-culture.com/literatures-and-poems/haiku/matsuo-basho/haiku-poems-spring-examples-matsuo-basho>

Oh, tranquility!
Penetrating the very rock,
A cicada's voice.
Translated by Helen Craig McCullough

*The haiku poem at Risshakuji Temple, Yamagata Prefecture.

Passed the first day of spring,
It's only nine days
On the hills and fields.

*He did not make it a word, but he surely trembled in the cold air of the mountain in early spring.

A cloudy day during the cherry blossom season.
Whether the sound of bell at Ueno
Or Asakusa.

*Have you ever heard the sound of the temple bell? It is profound and impressive sound.

The spring haze.
The scent already in the air.
The moon and ume.

*From dry winter to a little moist spring.

Firstly, at the beginning of Spring,
They sell Sake and ume blossoms
And I smell them.

*ume: A Japanese apricot (plum)

Task 7. Individual work. Read your favorite haiku by Matsuo Bashō out loud (in English). Demonstrate a picture to match this haiku. Describe the state of nature or human soul depicted in the haiku. Use Past Tense forms.

The problem of responsibility for the past

in Ryunosuke Akutagawa's story «The Spider's Thread».

Then I would like to tell you about the works of Ryunosuke Akutagawa, and through his works – about the beliefs of the Japanese.

In modern Japan two religions coexist peacefully – Shinto and Buddhism. The oldest Japanese religion is Shinto (Shinto

means «way of the gods»), which has special traditions, rituals, ceremonies. The main objective of Shinto is relating to one's ancestors in every life aspect.

In the 6th century Buddhism spread across the country, and brought the idea of personal responsibility. Buddha is the central figure of Buddhism. He has different images and interpretations, and his teaching is aimed at self-improvement and understanding of the self. In Buddhism the idea of nirvana is prevalent. It is a state of spiritual enlightenment, and everyone should strive to achieve it. In a broad sense Buddha is also understood as Enlightenment, Wisdom, Truth and Justice.

The lotus flower symbolizes Buddha's teachings, excellence, wisdom, spiritual purity, striving to achieve moral perfection and enlightenment.

«The Spider's Thread» by Ryunosuke Akutagawa tells the story of a man whose name was Kandata. He has sinned, and for that he went to hell. But Buddha, who watches the souls of dead people, recalled that Kandata once saved a little spider. A spider is a symbol of nature, and Buddha sends Kandata a thin thread to help him escape hell. But when Kandata started to climb up, other people followed him. Kandata pushed them away, and they returned to hell. This is unacceptable for the Japanese, because they should always be in peace and harmony with others. So, the thread tore off, and Kandata could not save himself.

The story by Ryunosuke Akutagawa confirms the chief Buddhist idea of justice: if you do good things, they will come back to you, and so will your bad deeds.

Task 8. Work in groups. Read chapters 1, 2, 3 of the book. Find the verbs in the Past Tenses that refer to: a) Kandata; b) Buddha; c) Nature. Which of these verbs may be interpreted as an evaluation of the characters' actions?

Task 9. Creative task. Describe in Kandata's name his experiences during his life. Use Past Tense forms.

Task 10. Work in groups. Based on 1-2 illustrations, explain the plot of the book. Use Past Tense forms.

Japanese ideas of beauty and their reflection in Yasunari Kawabata's novel «Thousand Cranes». Items of Japanese everyday life. Tea ceremonies and their cultural significance.

Images of nature. Dynamics of literary characters.

Japanese writer Yasunari Kawabata won the Nobel Prize. His novel «Thousand Cranes» (1949) is associated with the tradition of the tea ceremony.

The tea ceremony in Japan is not just a process of drinking but a ritual. It involves everyone who makes tea, and everyone who drinks it. In the ancient times the tea ceremony took place in the specially built houses and gardens around. A garden should help create a special mood. The room for the ceremony is not very big.

A traditional Japanese tea ceremony is a special event. Every participant has his style of behavior and duties. The tea ceremony can have a theme. For example, waterfall, spring blossom etc. It may be morning tea, afternoon tea, evening tea. A special screen, kimonos, cups, candies are chosen according to the theme. During the tea ceremony musical instruments are played, poetry can be read, philosophical discussions can be held.

In Yasunari Kawabata's book you can learn the basic rules of a tea ceremony:

- 1) harmony (searching for harmony gives meaning to life);
- 2) dignity (openness and sincere relationships);
- 3) purity (of body, feelings and thoughts);
- 4) peace of mind and deep concentration.

Yasunari Kawabata wrote that his goal is not to describe the tea ceremony in detail, but warn his readers against vulgarization and brutality, against moral degradation in modern Japan.

Culture commentary. Japanese ideas of beauty in the book. From a European perspective, our understanding of beauty developed under the influence of ancient Greek and Roman aesthetics. We view beauty mainly through the lens of correct,

harmonious, symmetrical shapes. In Japan, however, a very different concept of beauty has emerged since ancient times, with the Japanese mind perceiving beauty in its various manifestations, which are subordinate to the natural world. Japanese culture has different notions of beauty. For example, *wabi* means the attractiveness of simplicity, favoring inner sophistication over luxury or superfluous decorative elements. *Sabi* denotes the beauty of old or ancient things. *Shibui* refers to a particular aesthetic or beauty of simple, subtle, and unobtrusive beauty. *Miyabi* means elegance and sophistication as opposed to vulgarity.

Another important notion in Japanese culture is *yugen*, which involves an *intuitive* understanding of the true nature of the object (nature, works of art, situations, people etc). *Yugen* is not expressed directly, but rather through hints and associations. This notion lets us perceive things in their symbolic, inconspicuous rendition. In the criticism of Japanese *waka* poetry, it was used to describe the subtle profundity of things that are only vaguely suggested by the poems and was also the name of a style of poetry (one of the ten orthodox styles delineated by Fujiwara no Teika in his treatises). In turn, Japanese writer Zeami Motokiyo defined *yugen* as elegance, calm and inner depth.

Zen philosophy outlines seven aesthetic principles for achieving *Wabi-Sabi*:

Fukinsei (不均齊): asymmetry, irregularity

Kanso (簡素): simplicity

Koko (考古): basic, weathered

Shizen (自然): without pretense, natural

Yugen (幽玄): subtly profound grace, not obvious

Datsuzoku (脱俗): unbounded by convention, free

Seijaku (静寂): tranquility, silence.

These are the main, but by no means all the concepts the Japanese have in mind when it comes to beauty.

Each of the characters, both young and old, embraces various facets of beauty that Japanese culture relates to nature and life.

The protagonist, a young man Kikudzi, meets different women. Through their attitude to tradition, he discovers their characters. For example, Tikako Kurimoto embodies rude and dirty game. She plays with people like with teacups, and her actions are driven by hidden anger and envy.

On the contrary, a girl named Yukiko is clean and beautiful. She is holding a pink furosiki scarf with flying cranes on it. A crane is an old symbol of hope, prosperity and happiness. Snow-white birds on a pink background are symbolic. It is a dream of happiness and good fortune.

«*Teacups are eternal, but people's feelings are weak and fragile*», - said Yasunari Kawabata. He warned young people from being rude and dishonest. Yasunari Kawabata encourages them to purify their spiritual world of young people by turning to ancient traditions.

Culture commentary. *Everyday items in the novel «Thousand Cranes».* For traditional tea ceremonies in Japan, special appliances are used. Cups are an important element of tea ceremonies in Japan. A wide bowl used to drink matcha in the ritualised Japanese tea ceremony is called *chawan*. It's either conical, half-cylindrical or cylindrical in shape with a curving interior wall at the bottom. Chawans are usually kept in Japanese families for dozens or even hundreds of years, they are passed on to children, wrapped in silk and stored carefully in special boxes, where the history of said cups is written on the sides. Some chawans are not just mundane kitchen items, but real masterpieces of Japanese pottery which are kept in museums. Tea cups are often given names. Sometimes they are named after the style or the name of the artisan who made them. In Y. Kawabata's novel «Thousand Cranes», his characters use *shino*, *karatsu* and *oribe* cups. They are 300-400 years old, and they were passed on to the young heroes of the story from their parents.

Culture commentary. *What is mono no aware? Mono no aware*, literally «the pathos of things» or «an empathy toward things», is a Japanese term for the awareness of impermanence, or transience of things, and both a transient gentle sadness (or wistfulness) at their passing as well as a

longer, deeper gentle sadness about this state being the reality of life. This aesthetic principle took shape a long time ago, in Heian period literature, and was popularized in the 18th century Edo (Tokugawa) period. It signifies a search for a deeper meaning hidden in mundane things. According to Japanese cultural tradition, every item has not only a practical purpose but also a certain history, commemorating people's fates and creating an aesthetic or emotional response in those who use or watch it. The Japanese are particularly fond of old books, which are like a link between the generations, combining history and modernity. The young characters of the novel «Thousand Cranes» by Y. Kawabata inherited old houses and ancient tea ceremony accessories from their parents, but they have not realized the real value of these things yet.

Culture commentary. Temples in Y. Kawabata's novel. For many years, Y. Kawabata lived in the city of Kamakura, which was founded in the 12th century. The city is home to one of the largest statues of Buddha and famous Buddhist temples: e.g. the *Engakuji Temple*, which is one of the leading Zen temples in Eastern Japan. This is where the plot of the novel «Thousand Cranes» begins. The protagonist Kikuji finds himself on the grounds of this temple and goes to a tea ceremony, where he meets the women who have played a major role in his father's and his family's lives, and also with the young Yukiko and Fumiko, who define the hero's own fate.

Zen is a part of Buddhism in which contemplation and enlightenment play an important role. The key concept of Zen is *satori*, which is akin to 'a glimpse of truth' or a moment of awakening. Zen distinguishes between two kinds of *satori* – *the small satori*, which reveals the true essence of speech for a short time, and *the great satori*, that is, the enlightenment of the spirit.

At the key moment of the story, when Mrs. Oota has committed suicide and Fumiko asks for help from Kikuju, he suddenly sees a red sky in his mind over the forest outside the *Ikegami Honmonji* temple in central Ota city. It seems to the character that white cranes rose and flew away from Yukiko's *furoshiki* into the night sky, which was still burning behind his

closed eyes. Was that a satori moment? Perhaps... But for how long? What was the hero's reaction (intuitively, emotionally)? This is something to contemplate ...

According to Zen philosophy, everyone has the nature of the Buddha in them, and their task is to realise this nature, to reveal the intangible integrity of the self and the outside world.

Task 11. Work in pairs. Imagine that you are taking part in a Japanese tea ceremony. Say a few words about it. Use Past Tense forms.

Task 12. Discussion. What mistakes did the characters in «Thousand Cranes» make in their lives? Why did they make them?

Task 13. Creative task. Imagine you have met one of the characters of the «Thousand Cranes» novel. What would you ask him or her? Use Past Tense forms (3-4 questions).

Task 14. Work in groups. Team game «What did these things tell us about?» Teams make cards with pictures of the items in the story «Thousand Cranes». They have to identify the role of these items in the lives of the characters or in the creation of different images. For example: *a robe, a ring, a shino cup, a karatsu cup, an oribe cup, a box for tea ceremony accessories, a red and a white rose, an oribe pitcher, a pink furoshiki, an ipomoea etc.*

Task 15. Creative task. Verbal drawing. Describe an old thing that has a special 'story', related to your family or the people close to you.

Homework.

Fumiko tore up the letter in front of Kikuji. Based on the characters' subsequent dialogue, write that letter in the girl's name.

Lecture № 6

THEME: THE PROBLEM OF PRESERVING CULTURE AND HUMAN INTELLIGENCE IN MODERN LITERATURE (RAY BRADBURY).

CLIL: USING *Future Tenses* IN FICTION AND LANGUAGE PRACTICE.

I don't try to describe the future. I try to prevent it.
Raymond Bradbury

Plan

1. Characteristic features of speculative fiction and its subgenres.
2. Ray Bradbury's life and work.
3. The image of the future in Ray Bradbury's story «The Smile».
4. The image of little Tom and the changes in his mind.
5. Mona Lisa as a symbol: the history of the painting and its philosophical meaning in «The Smile».

References

- Bradbury Stories: 100 of His Most Celebrated Tales. – New York: HarperCollins, 2013.
- Ray Bradbury // <https://www.britannica.com/biography/Ray-Bradbury>
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The goal of the lecture is:

- to reveal the specifics of science fiction and to identify the main features of science fiction and social science fiction;
- to outline the career path of science fiction writer Ray Bradbury;
- to present the main problems of his works;
- to analyse Ray Bradbury's short story «The Smile»;
- to characterise the images in the work (the image of the future, the image of Tom, the image of Mona Lisa);
- to teach students to distinguish between the different tense forms in the text, especially the Future Tenses.

Preparation:

1. Find 1-2 illustrations online which depict the future of humanity, prepare a description of your favourite illustration (orally) using Future Tenses.

2. Read Ray Bradbury's story «The Smile» in English, compile a vocabulary of unknown words to the story.

3. Prepare a creative retelling of the story «The Smile» from the perspective of somebody who has found themselves in the future, using Future Tenses.

4. Use the internet to watch «The Smile», a film based on the story by Ray Bradbury (Ukraine, 2007, directed by Kate Polygas). Talk about your impressions from this film (orally).

5. Find 1-2 quotes by Ray Bradbury. Comment on them.

Introductory talk:

1. How do you see the future of humanity? How will people live in it? What will the technology be like? What problems do you think may arise in the future? Use Future Tense forms.

3. Which science fiction writers do you know? Which of their works are you familiar with? What are they about?

4. Describe the illustration about the future that you have found online. Use Future Tense forms.

1. Characteristic features of speculative fiction and its subgenres

Speculative fiction is a broad category of fiction encompassing genres with certain elements that are nonexistent in terms of reality, recorded history, or nature and the present universe, covering various themes in the context of the supernatural, futuristic, and many other imaginative topics.

The main characteristics of speculative fiction include:

- the presence of a fantasy premise;
- extraordinary (impossible in the real world) events;
- experiments with space and time (e.g., transferring the story to another planet or to the future or past time);
- fantastical characters.

Speculative fiction has long been a characteristic feature of folklore, such as fairy tales and legends, as well as mythology.

In fiction, it is an important component of fantasy, literary fairy tales, horror novels, utopian and dystopian fiction etc.

Speculative fiction may include elements of one or more of the following genres: science fiction, social science fiction, альтернативна фантастика, apocalyptic fiction etc. The question of genre types of fiction is debatable.

Science fiction. The French writer Jules Verne is the father of science fiction. He envisioned many scientific discoveries of humanity. In 1863, Jules Verne wrote his first science fiction novel «*Five Weeks in a Balloon*». He called this book a ‘geographical novel’ which started a whole series of novels about traveling and new geographical discoveries.

Jules Verne’s contemporaries perceived what he wrote about in his novels as something miraculous and impossible to achieve. However, long before people took to the skies, Jules Verne had been describing sky exploration using wind turbines, helicopters and rockets. He described the launching of the Earth’s satellites, interstellar travels, missions in the depths of the oceans by means of specialised apparatuses. Most of his incredible predictions came true! And all this was not only the result of his creative vision, but also of his daily work, learning about the evolution of science and the courage of his imagination!

Important representatives of science fiction include Herbert Wells, Robert Sheckley, Isaac Asimov and others.

Science fiction is a genre of literature, film and other forms of art in which science and technology are used in a fantastical way.

The problems addressed in social science fiction include, but are not limited to: science and technology development, impact of science and technology on people, artificial and human intelligence, preserving culture and morality in an era of high science and technology development, preventing the inherent dangers of high technology, preserving the environment, etc.

Social science fiction is a form of fiction in which reflections (or assumptions) on the present and future fate of

society, the human civilisation, and the universe are expressed. Some books combine elements of science fiction with a social bottom line (e.g. Herbert Wells, Ray Bradbury and others).

The problems addressed in social science fiction include, but are not limited to: ways to develop society, preventing negative phenomena in society, preserving culture and morality in society, looking for alternative models of social development, etc.

Science Fiction Museum in the US. The United States has a strong commitment to the development of science fiction in literature and other forms of art since creative ideas can give an impetus to scientific and technological progress. As a result, many humanitarian institutions in America are training science fiction writers. There is a Science Fiction Museum established in Seattle. Young people are always competing for the best science-fiction projects. So, fiction is not only an outlet, but also one of the ways to build a better society. More than one generation of American astronauts grew up on the works of Ray Bradbury and Robert Sheckley.

Task 1. Work in groups. Discussion. What problems of modern society do you think should be taken up by modern science fiction writers? Use Future Tense forms.

Task 2. Work in pairs. Creative task. Imagine that you have to create a movie or a book about the future. Pitch the plot to your classmates. Use Future Tense forms.

2. Ray Bradbury's life and work

Raymond Douglas Bradbury was an American fantasy writer. He spent his childhood imaging new worlds. He graduated from a Los Angeles high school in 1938. Although his formal education ended there, he became a «student of life,» selling newspapers on L.A. street corners from 1938 to 1942, spending his nights in the public library and his days at the typewriter. He became a full-time writer in 1943 and contributed numerous short stories to periodicals.

His reputation as a writer of courage and vision was established with the publication of «*The Martian Chronicles*» in 1950, which describes the first attempts of Earth people to conquer and colonize Mars.

His best-known books are «*The Martian Chronicles*», «*The Illustrated Man*», «*Fahrenheit 451*» and «*Something Wicked This Way Comes*».

The American fiction writer Ray Bradbury has written over 400 works (stories, novels, essays, plays) which create an artistic image of the future. How will people arrive in the third millennium? What values will they bring to the new era? Will they preserve goodness, mercy, beauty and genius amidst the technological progress? These issues, which the writer was interested in, are of concern to each of us and to the world in general.

Ray Douglas Bradbury was born on August 22, 1920 in Waukegan (*Illinois, US*). He loved reading books since he was a child and started writing when he was 12. The young Ray has created several versions of his own sequels to the works of Edgar Burroughs, Jules Verne and Herbert Wells – renowned figures in science fiction and social science fiction. His first collection of short stories, «*Dark Carnival*», was published in 1947. World recognition came to the writer in 1950 with the publication of «*The Martian Chronicles*», which tells of the exploration of space. In the works that followed («*All Summer in a Day*», «*Kaleidoscope*», «*Dandelion Wine*», «*Fahrenheit 451*» etc), the writer focused on important issues of human civilisation, nature and culture preservation. At the same time, the writer was greatly disturbed by the depreciation of spirituality and the decline of morality in the rapid development of technology. He believed that somebody who holds state-of-the-art devices but has lost their humanity is not safe for the world.

Ray Bradbury received the Pulitzer Prize, the highest award in the domain of literary fiction in the United States. In 1954, he received an award from the American Academy of Arts and Letters. There is also a Ray Bradbury Award for excellency in screenwriting, presented by the Science Fiction and Fantasy Writers of America. In his late years he has been

confined to a wheelchair but has not abandoned his creative pursuits. The writer died on June 5, 2012 in Los Angeles. His books have stayed with us forever and are still helping us to navigate our way in the twenty-first century.

The introduction of Ray Bradbury's works to Ukrainian readers began with the *Vsesvit* magazine, where «The Martian Chronicles» was published in 1962. Since then, his works have been constantly published in Ukraine, both in periodicals and as separate editions. His works were translated to Ukrainian by Y. Krizhevich, V. Mitrofanov, O. Terekh, B. Salik and others.

Task 3. Work in groups. Discussion. Comment on the statement by Ray Bradbury. What should a person be like and what they should do in the future? Use Future Tense forms.

«Someone with a soul for pretty things might give us back a kind of *limited* sort of civilization, the kind we could live in peace.»

(«Людина, чия душа відкрита до прекрасного. Вона поверне нам хоча б частку цивілізації, хоча б стільки, щоб нам вистачило мирно жити».)

Task 4. Individual work. Name some Ray Bradbury quotes you like. Comment on them. Use Future Tense forms.

Task 5. Work in groups. A vocabulary to the story «The Smile» by Ray Bradbury. Interactive cards. Students will receive cards with English words on them. They need to find the appropriate card with the meaning of the word.

an appreciator of arts (поціновувач мистецтва)

appreciate (цінувати)

bash (сильний удар)

defender (захисник)

lad (хлопець)

line (черга)

munitions depot (склад боєприпасів)

patch up (ладнати, підправляти)

peck (клювати)

pummel (лущювати)

rip (рвати)
snatch (видерти, ухопити)
spit (плювати)
stank (смердіти)
yank (смикати)

Task 6. Complete the sample of interactive cards with the words from the vocabulary you have made.

Task 7. Select the verbs from the vocabulary. Build sentences with them using Future Tenses. Explain Future Tense forms that you have chosen.

3. The image of the future in Ray Bradbury's story «The Smile»

The story is set in a city in the future after a nuclear war. The inhabitants of this city hated 'the Past' because the cultural and civilisational development of the past had a negative impact on humanity, leading to nuclear war.

The streets of the city, the houses of the townspeople are devastated and so are their souls. The central theme of the story is the moral indignity of the people. The conflict between good and evil, love and hate, beauty and poverty, power and powerlessness is at the heart of the story.

«The Smile» may be classified as social science fiction because it deals with the future of society. This story might also be called apocalyptic fiction, as it depicts the future as an apocalypse, combined with the decay of society, culture and morality.

Task 8. Work in pairs. Interactive cards for reading.

Card 1

People gathered on the town square to protest against the past, its cultural values and to spit on Leonardo da Vinci's *Mona Lisa*. The protagonist, Tom, also squeezed through the street crowd and took his place in the queue. While you are reading, pay attention to the city dwellers' material belongings. Find the relevant quotation and comment on it. Describe the city dwellers' lifestyle using Future Tenses.

(...) «Here, boy, what're you doing out so early?» said the man behind him.

«Got my place in line, I have,» said the boy.

«Why don't you run off, give your place to someone who appreciates?»

«Leave the boy alone,» said the man ahead, suddenly turning.

«I was joking.» The man behind put his hand on the boy's head. The boy shook it away coldly. «I just thought it strange, a boy out of bed so early.»

«This boy's an appreciator of arts, I'll have you know,» said the boy's defender, a man named Grigsby, «What's your name, lad?»

«Tom.»

«Tom here is going to spit clean and true, right, Tom?»

«I sure am!»

Laughter passed down the line.

A man was selling cracked cups of hot coffee up ahead. Tom looked and saw the little hot fire and the brew bubbling in a rusty pan. It wasn't really coffee. It was made from some berry that grew on the meadowlands beyond town, and it sold a penny a cup to warm their stomachs; but not many were buying, not many had the wealth.

Tom stared ahead to the place where the line ended, beyond a bombed-out stone wall.

«They say she *smiles*,» said the boy.

«Aye, she does,» said Grigsby.

«They say she's made of oil and canvas.»

«True. And that's what makes me think she's not the original one. The original, now, I've heard, was painted on wood a long time ago.»

«They say she's four centuries old.»

«Maybe more. No one knows what year this is, to be sure.»

«It's 2061»

«That's what they say, boy, yes. Liars. Could be 3,000 or 5,000, for all we know. Things were in a fearful mess there for a while. All we got now is bits and pieces.»

Card 2

The crowd of people who gathered to destroy the work of art were discussing the ‘advantages’ of civilisation. While you’re reading, pay attention to the things that were destroyed by the insane crowd. Talk about the impact of art on the future: a) from your point of view; b) from the point of view of someone from the queue in Ray Bradbury’s «The Smile». Use Future Tense forms.

(...) And Tom thought of the festivals in the past few years. The year they tore up all the books in the square and burned them and everyone was drunk and laughing. And the festival of science a month ago when they dragged in the last motorcar and picked lots and each lucky man who won was allowed one smash of a sledgehammer at the car.

«Do I remember that, Tom? Do I *remember*? Why, I got smash the front window, you hear? My God, it made a lovely sound! *Crash!*»

Tom could hear the glass falling in glittering heaps.

«And Bill Henderson, he got to bash the engine. Oh, he did a smart job of it, with great efficiency. Wham!»

But the best of all, recalled Grigsby, there was the time they smashed a factory that was still trying to turn out aeroplanes.

«Lord, did we feel good blowing it up!» said Grigsby. «And then we found that newspaper plant and the munitions depot and exploded them together. Do you understand, Tom?»

Tom puzzled over it. «I guess.»

It was high noon. Now the odors of the ruined city stank on the hot air and things crawled among the tumbled buildings.

«Won’t it ever come back, mister?»

«What, civilization? Nobody wants it. Not me!» «I could stand a bit of it,» said the man behind another man. «There were a few spots of beauty in it.»

«Don’t worry your heads,» shouted Grigsby. «There’s no room for that, either.»

«Ah,» said the man behind the man. «Someone’ll come along some day with imagination and patch it up. Mark my words. Someone with a heart.»

«No,» said Grigsby.

«I say yes. Someone with a soul for pretty things. Might give us back a kind of *limited* sort of civilization, the kind we could live in peace.»

«First thing you know there's war!»

«But maybe next time it'd be different» (...)

Task 9. Creative task. Select 5-6 verbs to represent the future based on the story «The Smile». Put them into different Future Tense forms. Write sentences using these verbs.

4. The image of little Tom and the changes in his mind

Tom's image has a conceptual significance in the context of the story. Firstly, he is a boy, a child. His innocent, childlike perspective creates a conflict between the evil future and a human being who has not yet lost their morals and sense of beauty.

Secondly, Tom supports the writer's view of the spiritual development of people through art.

Thirdly, Tom serves as a representation of an ideal citizen or even the leader of the civilised world. A person of the future, in the write's opinion, must have imagination, a heart, a soul for pretty things.

Task 10. Work in pairs. Interactive cards for reading.

Card 3

The police let the people do whatever they wanted with the painting. What was in Tom's hands? Where did he take his 'treasure'? Put yourself in Tom's shoes. Talk about what he was thinking (from his perspective) using Future Tense forms.

(...) «I have an announcement,» said the man on horseback. «The authorities have decreed that as of high noon today tin portrait in the square is to be given over into the hands of the populace there, so they may participate in the destruction of ...»

Tom hadn't even time to scream before the crowd bore him, shouting and pummelling about, stampeding toward the

portrait. There was a sharp ripping sound. The police ran to escape. The crowd was in full cry, their hands like so many, hungry birds pecking away at the portrait. Tom felt himself thrust almost through the broken thing. Reaching out in blind imitation of the others, he snatched a scrap of oily canvas, yanked, felt the canvas give, then fell, was kicked, sent rolling to the outer rim of the mob. Bloody, his clothing torn, watched old women chew pieces of canvas, men break the frame, kick the ragged cloth, and rip it into confetti.

Only Tom stood apart, silent in the moving square. He looked down at his hand. It clutched the piece of canvas close to his chest, hidden.

«Hey there, Tom!» cried Grigsby.

Without a word, sobbing, Tom ran. He ran out and the down bomb-pitted road, into a field, across a shallow stream, not looking back, his hand clenched tightly, tucked under his coat.

At sunset he reached the small village and passed on through. By nine o'clock he came to the ruined farm dwelling. Around back, in the part that still remained upright, he heard the sounds of sleeping, the family — his mother, father, and brother. He slipped quickly, silently, through the small door and lay down, panting.

«Tom?» called his mother in the dark.

«Yes.»

«Where've you been?» snapped his father. «I'll beat you in the morning.» (...)

Card 4

The boy was only able to catch his breath at home and was excitedly looking at the piece of art with the Smile. What time of day did the boy come home? What was the world around him like (select the corresponding adjectives from the abstract)? Make up 10 sentences as an epilogue to the story. Talk about what happened to the boy afterwards. Use Future Tense forms.

(...) Tom lay getting his breath. All was quiet. His hand was pushed to his chest, tight, tight. He lay for half an hour this way, eyes closed.

Then he felt something, and it was a cold white light. The moon rose very high and the little square of light crept slowly over Tom's body. Then, and only then, did his hand relax. Slowly, carefully, listening to those who slept about him, Tom drew his hand forth. He hesitated, sucked in his breath, and then, waiting, opened his hand and uncrumpled the fragment of painted canvas.

All the world was asleep in the moonlight.

And there on his hand was the Smile.

He looked at it in the white illumination from the midnight sky. And he thought, over to himself, quietly, *the Smile, the lovely Smile*.

An hour later he could still see it, even after he had folded it carefully and hidden it. He shut his eyes and the Smile was there in the darkness. And it was still there, warm and gentle, when he went to sleep, and the world was silent, and the moon sailed up and then down the cold sky towards morning.

Task 11. Discussion.

What would an adult have done if they had been in Tom's shoes? Tell your version of the story using Future Tense forms.

Tom saved a piece of L. da Vinci's painting from being destroyed. And what did Mona Lisa's smile save Tom from? Use Future Tense forms.

Imagine that you are in Tom's shoes. What would you do? Use Future Tense forms.

5. *Mona Lisa* as a symbol: the history of the painting and its philosophical meaning in «The Smile».

Mona Lisa (La Gioconda) (1503-1506) is one of the best paintings by an outstanding Italian artist Leonardo da Vinci. He was not just an artist, but also a scientist and an inventor. Leonardo da Vinci took an experimental approach in art, having used innovative techniques and materials. The *Mona Lisa* was painted on a panel of poplar, as were many works in Europe at the time. This material could bend as much as one

and a half inches without breaking, cracking or warping. What the researchers found was that a painting is elastic, like a rubber band, and it can withstand a range of changes in humidity and temperature – then snap back without cracking or bending. Wherever the viewer is standing, La Gioconda always seems to be looking at him. And the look on her face somehow changes.

It is believed that the model, Lisa del Giocondo, was a member of the Gherardini family of Florence and Tuscany, and the wife of wealthy Florentine silk merchant Francesco del Giocondo. However, scholars have also developed several alternative views as to the subject of the painting. It was said that the painting depicted a person of importance who could not be named. It was also said that Leonardo da Vinci created his own self-portrait. New theories continue emerging even now...

Over the centuries, La Gioconda has been perceived differently. Some saw her as beautiful, others as indulgent, some as silly, others as kind, etc. At various times she has been called a man and a woman, a real person and an extraterrestrial being (especially since she is depicted in a fantasy landscape), young and old, beautiful and ugly, good and wicked. Everyone seems to perceive La Gioconda in his own way.

Mona Lisa (La Gioconda) is not a portrait of a beautiful woman. It is a reflection of the artist on people, the world, himself, on the struggle between God and the devil, which is constantly going on in society and in the soul of the individual. So this is a unique portrait of all of humanity and all of us. La Gioconda's smile will always remain a mystery. It is not an expression of joy or contentment, La Gioconda does not laugh in the conventional sense. She has a distinctive facial expression, which is extremely ambiguous.

In Ray Bradbury's story «The Smile», La Gioconda's portrait is a symbol of artistic vitality. The writer believed that art enhances the human soul, makes the individual beautiful, and helps one to discover beauty and the desire to enrich oneself and the world.

Task 12. Work in pairs. Take a look at L. da Vinci's painting «Mona Lisa (La Gioconda)». Comment on the picture.

1. Who do you think is depicted on this painting? Explain.
2. Describe Mona Lisa's facial expression.
3. What do you think *La Gioconda's* smile represents?
4. Find 3–4 adjectives to describe *La Gioconda's* smile.
5. Describe the landscape created by the artist.
6. Comment on Tom's attitude towards the painting. Was the attitude static? Why did it change?

Task 13. Discussion. Define 'vandalism'. Explain why it is dangerous for individuals as well as society. Do you know any examples of vandalism from history or modern life? How can we fight back against vandalism? Use Future Tense forms while answering the last question.

Conclusions and reflexion

Why is it useful to read science fiction?

What kinds of problems did Ray Bradbury address in «The Smile»? Are these problems relevant in the world of today?

Why do we need art?

What is your impression of the Mona Lisa?

Present your own retelling of the plot of «The Smile» in the name of a modern person who has found themselves in the future, using Future Tenses.

Homework

Draw 1-2 pictures on the following topic: «How do I see the future of Ukraine?» Comment on your drawing(s). Use Future Tense forms.

FEEDBACK

CLIL. Feedback

The first lecture of the renewed curriculum took place on 23 February 2021. It met all the requirements of the program and went according to the plan. It comprised the content modules which provided students with the brief biography of the Ernest Thompson Seton, peculiarities of his distinguished works along with introduction of the exploit of Present Simple grammar tense, its active and passive voices.

The students were actively involved in the lesson and demonstrated their interest in the topic. During the feedback session they outlined the following positive aspects:

- The well-balanced tempo of the lecture created the convenient circumstances for both content and language acquisition. The overall welcoming atmosphere contributed to their positive feedback.

- The contemporary topic of the significance of nature and environment enhanced students activating their background knowledge and, hence, guaranteed their engagement.

- In general, the students valued the opportunity to put the knowledge into practice whilst completing meaningful tasks and broaden their vocabulary. Such sort of tasks, in their view, creates a complex new perspective on the subject.

What is worth mentioning, however, is that the students reflected on their overall comprehension of the material as varying from 50% to 100%. This may well be explained by the students' learning backgrounds, since for some of them English is the second foreign language. Notwithstanding this, they were eager to participate in the activities with the slight assistance of their peers, regarding the ordeals as minor ones that did not distract from the content.

In the light of all above, we are optimistic about the project and hold a strong belief that should the CLIL methodology be implemented in the curriculum, it will result in students' interest in the discipline and their supreme academic performance.

CLIL. Feedback

The second lecture of the renewed curriculum took place on 2 March 2021. It met all the requirements albeit due to the previous experience the plan underwent some changes. Thus, it was decided to dwell on the stories by Ernest Thompson Seton and the peculiarities of Present Tenses. Students were well acquainted with the nuances of CLIL methodology and could, therefore, perform more confident in the classroom.

The students were to cover the story in advance, which enabled their enthusiastic participation in the discussions. In the feedback session the following aspects were highlighted:

- The introduction of the diversity of interactive tasks boosted students' interest in the topic as well as enhanced the involvement of those who might be notoriously reluctant to speak up.

- The slight decrease of exploiting English allowed the students, who were less proficient in the language, to gain more confidence whilst completing the tasks. Hence, they were apparently more optimistic about the class and their performance.

- The integration of authentic texts for reading in the curriculum stimulated the acquiring of new language units. Moreover, it provided students with the knowledge of writing styles.

- The dynamic of the lecture resulted in the fact that the students were completely swallowed by the topic. All of them were amazed not to notice that the time was over. Consequently, a great deal of enthusiasm and productivity was being demonstrated throughout the lecture.

However, it was also mentioned that some students were willing to discuss «The Biography of a Silver-Fox or Domino Reynard of Goldur Town» in details along with the other stories by Ernest Thompson Seton «Lobo» and «Snap».

The overall perception of CLIL methodology by the target group is rather enthusiastic, thus, all the participants of the project are eager to continue. What is not in doubt is that it will be possible to reap the rewards of the program.

CLIL. Feedback

The third lecture of the renewed curriculum took place on 9 March 2021. It met all the requirements and went accordingly to the plan set in advance. During the lecture the students made familiar with the problem of man and nature in the story «The Old Man and the Sea» by E. Hemingway. Simultaneously, CLIL focus point was set on the usage of Past Tenses.

The students were to cover the story in English in advance, along with any cinematographic adjustment of the original plot, which enabled their enthusiastic participation in the discussions. Expressing their opinions on the lecture the student outlined the following aspects:

- Interactive reading of the abstracts from the text enables the in-depth analysis of the symbolic meaning of the story. Another point that contributes to the fruitfulness of the task is the adaptation of jigsaw reading since the students receive different abstracts and can, therefore, share the results of pair discussion to the whole group.

- Peer interaction stimulates the involvement of each individual and memory by means of addressing emotional memory. The students take advantage from processing, transforming and analyzing the information given and, thus, transfer their knowledge to the long-term memory.

- Visual representation of the information in forms of pictures, tables and key-words lists is beneficial for the particular learners, therefore, it was and is considered to be the strong point of the course.

- Implementation of the elements of playing learning addresses the students' playfulness and makes them feel lightweight like birds of a feather. The competitive part of it contributes, in turn, to the dynamic flow of the class.

- Timeframe of the class does not allow to cover all the points of the plan, however, the students were opposed to omitting or shortening the tasks owing to value of them for the discussions.

What is the point that is worth mentioning is that the students are by now well acquainted with some tasks and routines and are prone to complete the ones they are familiar with more enthusiastically.

The overall perception of CLIL methodology by the target group is rather enthusiastic, thus, all the participants of the project are eager to continue. What is not in doubt is that it will be possible to reap the rewards of the program.

CLIL. Feedback

Lecture four of the renewed curriculum took place on 23 March 2021. Traditionally, it worked as a clockwork, its new feature, however, was online mode. According to the plan the students discussed the idea of struggle to survive in the works of Jack London «Love of Life». The additional CLIL focus of the lecture was the use of Future tenses.

The students were to cover the story both in English and Ukrainian to get ready for the class, along with the cinematographic adjustment of the original plot by Kevin Swigert, 2012, USA, which enabled their enthusiastic participation in the discussions. During the feedback session the following peculiarities of the lecture we highlighted:

- Inserting wide array of creative tasks which implied role and behavior modeling enhanced the inspiration and artistic vision of the participants. They heaped praise on those tasks and took part in them with apparent enthusiasm.

- Engaging the geographical aspect of the short story enabled some learners to boost their subject knowledge and expand their awareness of the nature in the North of Canada.

- Integrating the grammar into the lecture had rather harmonious nature and stimulated students' practicing of rarely used tenses. The learners perceived it as a good chance for putting their knowledge into practice.

- Persisting the same level of visualization guaranteed the mild transition from face-to-face to online classroom without any major shortcomings albeit the amount of group work was eliminated drastically. This, in turn, brought about some minor challenges for less confident students.

What is the point that is worth mentioning is that the students' superb performance depends on their completing the homework. By now they are well acquainted the routines and experience no challenges throughout the class.

The overall perception of CLIL methodology by the target group is rather enthusiastic, thus, all the participants of the project are eager to continue. What is not in doubt is that it will be possible to reap the rewards of the program.

CLIL. Feedback

The fifth lecture of the renewed curriculum took place on 6 April 2021. It met all the requirements and went accordingly to the plan set in advance. During the lecture the students figured out the biography of Oscar Wilde, got familiar with the outline of «The Picture of Dorian Gray» and the collection «House of Pomegranates» Simultaneously, CLIL focus point was set on the usage of Present Tenses n fiction.

The students were to cover the novel and the stories in English in advance, along with any cinematographic variant of the original plot of the novel. Completing some of the tasks at home allowed students to take their time and enabled their enthusiastic participation in the discussions. Expressing their opinions on the lecture the student outlined the following aspects:

- A wide array of creative tasks enhances interiorization of the story and prompts deep understanding of it. Students were willing to share the aphorisms and quotes about art that they have written or found themselves.
- A detailed insight into the author’s biography unfolded the background settings of the process of creation of his stories. Which, in turn, provides the basis for deeper analysis and show the events that incited the author to write.
- Timeframe of the class does not allow to cover all the points of the plan, that might be owing to the productive work and active participation of the students in the discussions.
- Attention to the historical aspects of the English language based on the material of the Oscar Wilde’s works broaden students’ knowledge of it and made room for translation practice.

What is the point that is worth bearing in mind is mentioning is that the students are by now well acquainted with some tasks and routines and are prone to complete the ones they are familiar with more enthusiastically.

The overall perception of CLIL methodology by the target group is more than perfect, thus, they crave to change the learning curriculum fully in order to reap the rewards of the program.

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**WORLD LITERATURE
OF XIX – XX CENTURIES
IN THE CONTEXT OF CLIL
METHODOLOGY**
**Educational and Methodological
Textbook**

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