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USAGE OF ENGLISH AND UKRAINIAN POETRY IN PRIMARY SCHOOL LANGUAGE TEACHING

Styrkina Y.S.

c.p.s., as.prof.

ORCID: 0000-0002-9818-6653

Poltava V.G. Korolenko National Pedagogical University, Ostrohradskiy 2, 36000

Abstract. *The article is keen on answering the question: what should be the quality characteristics of the poetry offered for study in Primary school, so that it could be easily perceived, so that it could be easy for children to remember it, so that it could be able to develop aesthetic tastes, a sense of rhythm, and rhymes. The research states that the rhythms and melody of the poetic word return a person to the original state of harmony with himself and the surrounding world, if it is a quality, genius poetry, but it can also distort the taste, bring disharmony to the state of mind of both an adult and a child - a child even more, since children are more sensitive to the effects of the external environment. Therefore, it is extremely important what kind of poetry we offer to the attention of an individual undergoing the process of formation.*

Key words: *Usage of English and Ukrainian Poetry, Primary School Language Teaching, Poetry, Rhythm, Melody, Harmony.*

Introduction.

The idea for this little exploration came when my daughter, who is now a teenager, was in elementary school. Very often, in reading lessons, students were asked to memorize poems, and she so often asked me for help, to "read the poem", "to sound it out", because "it is not memorized, it does not look like a poem, it is not at all not a poem," etc. Similar problems arose with poems in the English language... Such complaints caused a sincere misunderstanding, since poetry is used in primary school as one of the most effective means of teaching - both subjects of the language cycle and others, it should harmonize the learning process, stimulate it, and not the other way around.

The analysis of individual textbooks for teaching reading in Ukrainian and English formed the opinion about non full compliance with the criteria of rhythmicity and melodiousness of poetry samples of proposed.

It was then that the key points of the study were outlined: what should be the quality characteristics of the poetry offered for study, so that it is easily perceived, so that it is easy for children to remember it, so that it develops aesthetic tastes, a sense of rhythm, and rhymes.

Research methods: to achieve this goal, methods of analysis and synthesis, abstraction, generalization, questionnaires were used, which made it possible to analyze the pedagogical conditions of using the stimulation of the learning process of primary school students and determine the main directions of this process.

Analysis of recent researches and publications.

There is lack of researches on criteria of poetry for students of primary school. It is mentioned that texts written by textbook authors are often without expression, their content is monotonous and form is far from ideal. A complex of questions related to the definition of the content of the work, tasks, forms, methods, methods of



familiarizing preschoolers with fiction is considered in the works of A. Bogush, N. Gavrish, L. Hurovych, R. Zhukovskaya, N. Karpynskaya, Romanyuk S., Bohdanets-Biloskalenko N. and others. Peculiarities of children's perception of the content of artistic works were revealed in the studies of psychologists O. Zaporozhets, D. Elkonin, O. Nikiforova and others.

The updated content of literary material, which comprehensively covers the sphere of interests of younger schoolchildren, its emotogenicity, novelty, artistic design, interesting forms and methods of working with the texts of works and children's books with preference to problematic, creative tasks should convince students that fiction is a special form of art, and reading is a special and cannot be replaced by any other means of mass culture. As noted by researchers M.E. Poraydna. and Sukhorukov K.M. "in the process of interaction with the book, the reader enters into a complex process of social adaptation, joining not only national values, but also all aspects of intercultural communication." (4.127).

There is a widespread opinion that there is a specific poetic literature for children, who do not know how to appreciate the classics and are generally unable to distinguish real poetry from fakes. Such an opinion prompts to choose poetry in accordance with the principles of simplicity in thought and perception, which does not contribute to the main tasks of the teacher - to prepare the basis for understanding poetry, create a receptive atmosphere for learning, appeal to the child's natural sense of rhythm and harmony, etc., the study of poetry often occurs with difficulties and meager results. The children have initiative sense of rhythm and melody, so, if they hear "wrong" sound they are able to distinguish it and mark as "something's wrong"...

Instead, Helen Mort, an English poet, talks about her experiences in a fourth-grade primary school classroom (age 9), studying classical poetry, introducing metrics and prosodic techniques, introducing children to sounds and rhythms; introducing also many modern authors, full of linguistic jokes; as well as children's attempts to independently create their own poetic works, observing all the prescribed rules. The experience gave stunning results, including parallel learning of some grammatical forms, transpositions, dictionary usage algorithm, etc.; evaluation and calculation of accents; discovery of anagrams, monophonic compositions, creative language compositions, pleasure from playing with language. The poet Helen Mort, editor of the anthology "The Owl and the Cat: An Anthology of Poems Every Child Should Read," advises "introducing the child to the world of words that can be whispered, savored, and inspired by classic poems."

Main text.

According to experts, poetry as an art form preceded writing. The earliest poetic text that has survived to this day is the "Epic of Gilgamesh", or the poem "About the One Who Saw Everything". The oldest poetic texts often came from the folk song tradition, such as, for example, the Chinese songs of the Shi Ching, organized in the XI-VI centuries. to n. e., or from the oral epic tradition, which includes the Homeric epic (Iliad, Odyssey). Early epics were composed in poetic form for the purpose of their better memorization and oral transmission.

Poetry, as one of the oldest forms of art, comes from a natural sense of rhythm,



rhyme: all our internal processes are related to rhythmization. As Aristotle wrote, "since imitation, harmony, and rhythm are natural to us, and it is clear that meters are part of the rhythm, people who have been gifted with a special inclination to this since childhood created poetry, gradually developing it from improvisations (Aristotle Poetics).

We have, then, a natural instinct for representation and for tune and rhythm — for the meters are obviously sections of rhythms — and starting with these instincts men very gradually developed them until they produced poetry out of their improvisations.

Rhythmic-intonation features of sound articulation are considered the source of both speech and singing. In folklore, the syncretism of vocals and speech led to the creation of poetic forms, which were always performed with musical accompaniment at first. Such was the creativity of aeds, bards, troubadours, trouvères, akin, kobzars, who were simultaneously poets and musicians.

Poetry is designed to evoke in the child a sense of security, harmony, detachment, to awaken intuition, to create a relaxed atmosphere conducive to learning, just like music. Poetry is especially important nowadays, when today's children live in the digital age. They often lack live contacts, they are lonely, very sensitive, but at the same time they are not fully aware of their emotions. For them, reading becomes not only skill development, but also psychotherapy, empathy training, when a shared emotional and valuable space is created, and book characters turn into safe guides to a stable world. And if we take into account the fact that all our internal processes are related to rhythmization, and rhythm and rhyme affect even motor activity and a sense of security, we can draw conclusions about the criteria of poetry for studying in elementary school.

Poems, like music, should create an emotional background, integrate children into their rhythms. For the harmonious development of the child, we create an "enriched environment" - a safe space that will stimulate curiosity and activity of all channels of perception.

With the help of poems in the lesson, many tasks can be implemented, which include learning grammatical, lexical and phonemic basics, the ability to understand and translate the material. Foreign language lessons become integrated, diverse, meaningful, bring great motivation and increase students' interest in learning if they include reading poetry.

Many poetic works are studied in elementary grades, but lyric poems occupy a special place. As practice shows, working on them causes significant difficulties for younger students. This is explained primarily by the specific features of lyrics as a special kind of fiction. A lyrical poem conveys the author's feelings, experiences and thoughts. It reveals the inner state of the lyrical hero, his attitude to certain events or phenomena of reality. In order to fully perceive lyrical texts, students must be permeated with the emotional state of the lyrical hero, experience what worries, pleases, and saddens him. This is difficult for younger students, because their emotional sphere is not developed enough to fully sympathize with what is being said in the poetry. The main direction of the teacher's work during the reading of lyric poems is to develop the emotional side of the child's spiritual life, to achieve an



interested attitude to the work being studied. Thus, the first task that a teacher has to solve when studying lyrical works is to teach children to understand a poetic text.

The second difficulty that arises in the process of studying lyrical works is children's perception of the imagery of the text. Such perception requires a certain level of poetic development of the child, but, as practice shows, the imagery of poetic expression of thoughts is not always available to younger schoolchildren. After all, the form and content are the same, and the choice and use of certain expressive means corresponds to the poet's idea. The analysis of a lyrical poem involves solving the following tasks: a) to help schoolchildren understand the content of the work; b) to deepen and expand the visual representations that arise in students while reading poetry. The last direction of the analysis cannot be neglected in any case: as a result of the analysis of figurative means, children become aware of the special expressiveness, beauty, emotionality of the poetic word. Thus, rereading Vasyl Hrynychak's poem "White Nights" with the students, the teacher asks them to find the lines in which the author describes the beauty of spring blossoms. The children find: "Everything is drowning in maddened blooms, and the villages at this time seem like white islands among the green fields" [1:81]. The teacher asks: "Why does the poet call the villages in white flowers white islands among green fields?"; "What does the poet compare the moon to?"; "What feelings of the author are conveyed by the words "standing, wondering, inhaling the honey smell of cherry trees"?" [1:81]. In order to teach children to understand the imagery of a lyric poem, to feel aesthetic satisfaction from a well-chosen word by the author, the teacher can use a technique, the essence of which is to replace the author's word or phrase with a word close in meaning (synonymous) and in awareness based on the juxtaposition of special expressiveness, beauty, emotionality poetic text.

The third difficulty of working on a lyrical work is the choice of techniques for the development of children's speech based on the content of the poem. It is known that lyrical works are not retold. Instead of translation, for the development of speech and the development of internal "vision", that is, visual representations based on what is read, the method of verbal and musical illustration of the text is used. These types of work may be preceded by a review of illustrations. The teacher says: "Look at the illustration for this poem. Can we attribute it to the whole work or to some part of it? What did the artist depict in the picture? What did he draw in the center of the picture? In the distance? What colors did the artist choose for his picture? What mood do they create? Describe the picture using lines from the poem." During word painting, i.e. reproduction of a picture with the help of words, the text of the poem is divided into micro-pictures, which should be read, clarifying the meaning of each in the process of reading. Children read each stanza and with the help of the teacher, who directs their imagination, recreate word pictures. During verbal drawing, the teacher offers the children the following plan:

1. Who and what will I draw in the picture?
2. How will I draw: what will be the foreground and background of the picture, how will the main characters be depicted?
3. What colors will help me convey the content? The teacher must remember that the verbal picture is static.



The mistake of many students is that they replace a static image with a dynamic one and combine several in one picture; thus, verbal painting is replaced by retelling, and this is unacceptable when studying lyrical works. Musical illustration in school practice, unfortunately, is used extremely rarely. And this is a very interesting and useful type of work, capable of creating a strong emotional charge, and the emotionality of a reading lesson, as you know, is extremely important for a full understanding of the text. Musical illustration is a selection of "musical pictures" for a poem. The teacher can also, after listening to two excerpts from musical works, ask the students which of them corresponds more to the poem read. It is worth talking with children about what feelings music evokes in them, what kind of character and mood it has.

The fourth difficulty arises when working on the expressiveness of reading. The fact is that the expressiveness of reading reveals the degree of understanding of what the student is reading, and on the other hand, it raises understanding to a higher level. That is why, during the study of lyric works, expressive reading is of great importance for understanding their content, penetration into the figurative fabric of poetic language. Practice shows that the analysis alone does not ensure expressive reading of poetry by students. Hence the need for special work on expressive reading of lyrical texts. What means of expressive reading should the teacher work on first of all? This is primarily a speech technique, i.e. melodic raising and lowering of the voice. It is the melodic changes that make the reading of lyrical works bright and expressive. During the development of the thought, the voice rises, when it is complete, it lowers. A full stop indicates the end of a thought, requiring a lowering of the voice. Work on the melody of speech, as well as on other means of expression, can be included in the analysis of a lyrical work (How should it be read?). But it is not enough to work only on lyric poems contained in textbooks. It is necessary to use additional material - small poems that children easily learn by heart.

Poetry contains unique devices and forms as:

1. Rhythm.

You can start comparing a poem with prose from the rhythm. In poems there is necessarily a pronounced rhythm, but in prose it is not obvious, hidden, not always felt. In verse form, the rhythmic component is expressed more fully. It is felt even by an unprepared reader, it sets a certain tonality and mood when reading. In prose, the rhythm is expressed much weaker, it is not so intrusive and does not have such a strong impact on the reader.

2. Rhyme.

Poems usually have a rhyme, although not always, but the main difference between prose is that it never has this rhyming. Rhyme is a distinctive feature of a poem, regardless of individual forms without it, and in prose, rhyme can be used only as poetic interjections.

3. Comparisons.

In the poems, the main idea is given in a concise form, which is often veiled by symbolism, metaphors, and comparisons. Personification, personification, oxymorons and other literary techniques are used. Prose can also be similar, but usually in a more extended form, it is more descriptive and informative.



4. Stanzas.

A group of lines in a poem; a verse. The very form of writing poems tends towards equal short segments. Prose is written consistently, widely and not concentrated in short sentences.

5. Lines.

Lines are the main units in a poem. May or may not be a complete sentence. Varies in lengths.

We must also take into account that at the stage of learning to read and write, most students will begin to get acquainted with the oral form of poetry, so it is especially important when choosing works to pay attention to the observance of such classical criteria of poetic works as:

1. Rhythmicity.
2. Rhyming (full classical rhymes).
3. Melodiousness.
4. Dynamism.
5. Emotionality.

In our opinion, one should not be ashamed of classical works, the quality of which has been proven by time, including numerous examples of Ukrainian and English folklore, which, like pebbles in the sea, have been polished for years and generations and acquired an ideal form for listening. You can also use the author's poetry, both classical and modern, but it is necessary to take into account its compliance with the above mentioned criteria of the genre. Let's listen to some examples of poetry and rhymes we consider to meet the criteria. English poetry:

What Are Heavy?

What are heavy? Sea-sand and sorrow:

What are brief? Today and tomorrow:

What are frail? Spring blossoms and youth:

What are deep? The ocean and truth.

Anna Elise, she jumped with surprise;
The surprise was so quick, it played her a trick;
The trick was so rare, she jumped in a chair;
The chair was so frail, she jumped in a pail;
The pail was so wet, she jumped in a net;
The net was so small, she jumped on the ball;
The ball was so round, she jumped on the ground;
And ever since then she's been turning around.

Summary and conclusions.

Although the influence of high-quality poetry in form and content on the education and upbringing of primary school students is certainly positive, in conclusion, let us note that this was only a trial exploration, an introduction to future research. Further detailed development of poetry criteria for primary school is necessary. The next areas of work can be creative works on writing poems in both



languages (binary lessons with the possibility of comparing grammar, vocabulary, features of poetic form).

It would also be appropriate to consider new forms and methods of using poetry in teaching English, brought to life by new characteristics of primary school students: knowledge of a large number of foreign languages words and expressions from the Internet, mobile games, etc., orientation in technical means.

The rhythms and melody of the poetic word return a person to the original state of harmony with himself and the surrounding world, if it is a quality, genius poetry, but it can also distort the taste, bring disharmony to the state of mind of both an adult and a child - a child even more, since children are more sensitive to the effects of the external environment. Therefore, it is extremely important what kind of poetry we offer to the attention of an individual undergoing the process of formation...

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