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Intensive Reading in EFL Classroom

WORKBOOK

*Навчально-методичний посібник
для студентів факультету іноземних мов*

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Навчально-методичний посібник “Intensive Reading in EFL Classroom” призначений для студентів першого та другого курсу, які вивчають англійську мову та літературу на факультеті іноземних мов. Основною метою посібника є комплексне формування та розвиток усіх мовленнєвих компетентностей на матеріалі двох коротких художніх творів миттєвої прози та одного нехудожнього тексту (есе). Зміст посібника орієнтований на сучасні тенденції у навчанні англійської мови як іноземної (EFL) та забезпечує занурення в культурний та мовний контекст, імплементуючи студентоцентрований, гуманістичний та комунікативний підходи у навчальному процесі.

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МЕТОДИЧНІ РЕКОМЕНДАЦІЇ

Навчально-методичний посібник “Intensive Reading in EFL Classroom” призначений для студентів першого та другого курсу, які вивчають англійську мову та літературу на факультеті іноземних мов. Основною метою посібника є комплексне формування та розвиток усіх мовленнєвих компетентностей на матеріалі двох коротких художніх творів миттєвої прози та одного нехудожнього тексту (есе). Зміст посібника орієнтований на сучасні тенденції у навчанні англійської мови як іноземної (EFL), імплементуючи студентоцентризований, гуманістичний та комунікативний підходи у навчальному процесі. Використання автентичних текстів і аудіоматеріалів робить навчання більш цікавим та ефективним. Вони забезпечують занурення в культурний та мовний контекст.

На початку XXI століття поширились надкороткі оповідання “flash fiction” (миттєва проза). Це різновид малої прози, спільною рисою яких є компресія, максимальна стислість оповіді та мінімальний обсяг. За останні роки виникло декілька піджанрів надкоротких оповідань. Поділ таких надкоротких оповідань базується на визначеній кількості слів. Найкоротшим видом оповідань є оповідання із шести слів (the six-word story). Нанопроза, твітература (nanofiction, twitterature) – це твори розміром не більше 280 знаків. Дрібл (dribble) – це оповідання із 50 слів, дребл (drabble) має 100 слів, мікрооповідання (microfiction) – це твір до 300 слів, дуже дуже короткі оповідання або миттєва проза (flash fiction) – це оповідання до 1500 слів. Проте ці межі є умовними. Кожен із зазначених піджанрів надкоротких оповідань має свою специфіку, свої мовні та композиційні відмінності, але усі вони мають типові сюжетні елементи: дійову особу, конфлікт та розв'язку. Завдяки своїй жанровій специфіці, такі оповідання є оперативними і мобільними прозовими творами. А це дозволяє автору завжди швидко відгукуватись на гострі актуальні проблеми сьогодення.

Особливої уваги заслуговують оповідання, що нагороджені або відібрані британськими літературними критиками для одного із найпрестижніших письменницьких конкурсів *BBC Young Writers' Award* для підлітків віком від 14 до 18 років. Це високохудожні твори, розмір яких становить рівно 1000 слів. Вони написані підлітками на актуальні для них теми, наприклад, страждання від анорексії, депресії, суїцид, відчай біженців, дорослішання, стосунки із батьками та інші. Такі твори викликають велике зацікавлення студентів, оскільки проблеми, які порушуються авторами, є для них близькими і актуальними. Такі твори, як “Footprints in the Far Field” (автор Reyah Martin), “Unspoken” (автор Lottie Mills), “Fists” (автор Jane Mitchell), “Oh Sister, Invisible” (автор Tabitha Rubens) відзначені британськими критиками, а оповідання *Under a Deep Blue Sky* (автор Davina Bacon) є

переможцем літературного конкурсу The BBC Young Writers' Award – 2018. Ці оповідання були озвучені. Наявність аудіокниг підсилює цінність цих творів з методичної точки зору, адже їх прослуховування сприятиме розвитку аудитивної компетентності студентів, забезпечить художнє сприйняття твору, впливаючи на почуття, емоції та переживання.

Оповідання є складнішими для сприйняття і розуміння, ніж романи, тому вони є цінним матеріалом для розвитку умінь критичного мислення студентів. На думку британського письменника Алекса Кігана, справжнє оповідання більше схоже на поезію, ніж на роман. Порівнюючи властивості романів та оповідань, професор Чарльз Мей стверджує, що оповідання відрізняються від романів більш естетичною, художньою, але водночас більш штучною формою розповіді. Такі особливості сучасних оповідань, як поетичність, високий ступінь образності художньої мови, складний синтаксис, містичність, психологічність, нетиповість композиційно-структурної організації, недоказаність (інформаційні прогалини), відкрита кінцівка змушують шукати відповіді, інтерпретувати закладені автором смисли.

Ефективність навчання засобами надкоротких оповідань, в першу чергу, залежить від раціональності їх відбору як навчального матеріалу. Потрібно враховувати актуальність тематики для певної групи студентів, доступність і посиленість для сприйняття, морально-етичну та виховну цінність твору для певного контингенту студентів, а також відповідність їх тематики темам занять. Одночасне прослуховування та читання творів сприятиме також удосконаленню їхніх слухо-вимовних навичок, розвитку мовленнєвого слуху, оскільки вони запам'ятовуватимуть правильну вимову слів.

Варто відзначити, що такі твори є ефективними засобами для формування перекладацької компетентності студентів. Художній переклад цілісних оповідань, а не їх уривків, українською мовою дозволяє осмислити твір на найглибшому рівні, розвинути навички аналізу лексичних одиниць та добору еквівалентів літературною українською мовою, розширити словниковий запас. Студенти мають можливість не тільки спробувати себе у ролі перекладачів, але і розвинути свій творчий потенціал, так як художній переклад передбачає мовленнєву творчість перекладача, вдало добирати та застосовувати мовні засоби, які б мали естетичний вплив на читача. Оскільки ці твори за розміром є досить короткими, студенти мають можливість зачитати свій переклад на парі, послухати переклади інших, обговорити найкращі варіанти перекладу фраз/слів чи ефективні перекладацькі стратегії. Студенти можуть перекладати такі твори індивідуально чи парами/групами, що дозволяє викладачу застосовувати таким чином колаборативний метод навчання.

Можна поєднувати роботу з різними піджанрами надкоротких оповідань, якщо вони пов'язані тематикою чи змістом. Наприклад, роботу

над оповіданням “Footprints in the far field” можна поєднати з обговоренням відомого оповідання із шести слів (For sale: baby shoes. Never worn), що нібито написане Ернестом Хемінгуеєм, оскільки між цими оповіданнями є інтертекстуальний зв’язок. Для аналізу оповідань варто використовувати графічні органайзери, які слугуватимуть візуальною опорою для переказу змісту твору, а також допомагають студентам проаналізувати основні елементи сюжету. Написання короткого викладу змісту оповідання та відгуку на прочитане оповідання та аудіокнигу до нього забезпечує інтегроване навчання усіх видів мовленнєвої діяльності (читання, говоріння, письма і аудіювання).

Одним із завдань після прочитання та опрацювання оповідання є написання сінквейну до нього. Сінквейн – це п’ятирядкова віршована форма, яка виникла в США в ХХ столітті під впливом японської поезії. Текст сінквейну ґрунтується на змістовій і синтаксичній заданості кожного рядка: перший рядок – тема сінквейну (одне слово, яке позначає об’єкт чи предмет); другий рядок – два слова, які описують його ознаки чи властивості; третій рядок – три дієслова чи дієприкметники, які характеризують дії предмета чи об’єкта; четвертий рядок – фраза з чотирьох слів, яка виражає особисте ставлення автора сінквейна до описуваного предмета чи об’єкта; п’ятий рядок – слово-резюме, яке характеризує його сутність. Таке завдання сприяє запам’ятовуванню слів, тобто розвитку лексичної компетентності студентів, здатності робити висновки, а також їх творчих здібностей. Написання короткого викладу змісту оповідання та відгуку на прочитане оповідання та аудіокнигу до нього забезпечує інтегроване навчання усіх видів мовленнєвої діяльності.

Ефективна робота із творами миттєвої прози передбачає 3 етапи: підготовчий, основний та завершальний. На *підготовчому етапі* студенти виконують пізнавально-пошукові завдання, ознайомлюються із необхідною для адекватного сприйняття твору інформацією. На *основному етапі* студенти слухають та читають оповідання, опрацьовують незнайому лексику, відповідають на питання, що стосуються змісту, аналізують сюжетні елементи оповідання та заповнюють графічні органайзери. На *завершальному етапі роботи* із оповіданням, студенти працюють над вимовою та інтонацією, читаючи твір вголос та імітуючи голосового актора. Потім вони повинні написати сінквейн, який би передавав основну суть оповідання, роблять художній переклад твору, пишуть короткий виклад твору та відгук. На аудиторному занятті студенти переказують твір, відповідають на запитання, діляться враженнями та думками, а також зачитують свої переклади.

Автентичні твори миттєвої прози є перспективними навчальними засобами, що мають значний потенціал для формування комунікативної, міжкультурної та перекладацької компетентностей студентів, їх здатності до критичного та творчого мислення. Використання таких творів може

забезпечити не тільки високу якість засвоєння знань на заняттях англійської мови у ЗВО, а також можливості для виховання та всебічного розвитку здобувачів освіти.

GUIDELINES FOR STUDENTS

This manual includes two concise stories authored by teenagers, complemented by an essay contributed by a university professor. These texts delve into significant themes that provoke thought and discussion. Each piece is accompanied by thought-provoking questions and activities aimed at deepening your understanding, stimulating creativity, and encouraging critical analysis.

The short stories included in this workbook belong to the genre known as flash fiction, each succinctly crafted within a 1000-word limit. Audiobook versions of these narratives bring the characters to life, evoking emotional resonance and enhancing the reader's engagement with the stories.

These short stories are recipients of *The BBC Young Writers' Award*, established in 2015 by the BBC in partnership with First Story and Cambridge University. This prestigious competition for 14-18 year olds in the UK was launched to celebrate the 10th anniversary of the BBC National Short Story Award. It aims to discover exceptional new voices in teenage fiction by emphasizing creativity and distinctive storytelling. A panel of three judges selects the top five stories, which receive significant recognition.

While working with flash fiction, follow the steps below. These guidelines are designed to enrich your reading experience, enhance comprehension, and foster creativity and critical analysis through various engaging activities.

1. Pre-Reading Preparation:

- Begin by researching to answer the pre-reading questions related to the assigned stories and essay.
- Think critically about how this information might relate to the upcoming short story you will read.

2. Reading Process:

- First Reading:
 - Read the short story while simultaneously listening to the audio version if available. This helps in understanding the narrative flow and nuances.
- Second Reading:
 - Re-read the story, focusing on identifying and understanding unknown words. Use a dictionary for any unfamiliar terms.

3. Listening:

- Listen to the story again to reinforce comprehension and clarity.

4. Comprehension Focus:

- If required, re-read the story to confidently answer comprehension questions or discuss the story's themes and elements.

5. Organizing Thoughts:

- Complete graphic organizers provided to structure key information such as characters, plot points, and themes.

6. Retelling and Expression:

- Practice retelling the story in your own words to enhance understanding and memory retention.

7. Oral Communication Practice:

- Read the story aloud, paying attention to pronunciation and intonation. This improves verbal communication skills and comprehension.

8. Creative Expression:

- Write a cinquain poem inspired by the themes or characters of the story. This allows for artistic interpretation and creativity.

9. Language Exploration:

- Translate the short story into Ukrainian or another language you are familiar with. This activity deepens understanding of cultural nuances and language structure.

10. Critical Analysis:

- Summarize the story, highlighting its main elements, themes, and the author's message or purpose.

11. Reflection and Review:

- Write a short review of the story, expressing your thoughts on its strengths, weaknesses, and your personal interpretation. This encourages critical thinking and analytical skills.

SESSION 1. “Unspoken” by Lottie Mills

Summary

“Unspoken” explores the fragility of teenage mental health through the eyes of a girl watching her sister crying out for help while her family are in denial. A moving and powerful story that shows the isolation of those suffering and the vulnerability and helplessness of those watching from the outside.

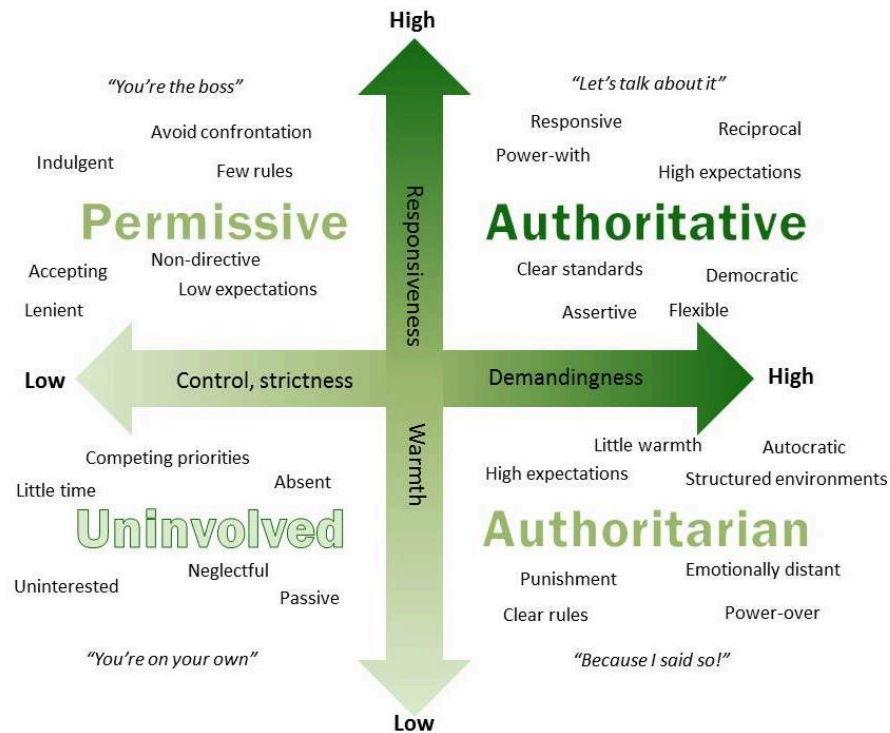


PRE-READING QUESTIONS

1. What is emotional neglect? What are the signs of it?
2. What kind of parents fail to notice their child's feelings?
3. What is anxiety? What are the signs of it?
4. What is an emotional upheaval? What causes it?
5. What kind of children/teenagers are more likely to develop depression?
6. How can the constant judgment of other people affect a person?
7. Give examples of psychological control.
8. Do children with strict parents have a good childhood?
9. Can controlling parents cause their children psychological damage?
10. “Helicopter parents”... Who are they? What are the effects of helicopter parenting on children?
11. Should children/teenagers fear their parents?
12. How can harsh parents' words affect their children?
13. Why is it difficult to live with/without parents?



14. Look at the diagram below. Discuss in pairs the characteristics of different types of parents. How can you characterize typical Ukrainian parents?



FIRST READING/LISTENING

- Switch on the recording of the audiobook: <https://www.bbc.co.uk/programmes/p061stfg>
- Read and listen to the story at the same time.
- Read/listen for a global understanding of the story.
- Practise guessing unknown words.

Young Writers Award 2018 –

Unspoken

by Lottie Mills, 16, from Hertfordshire

When my sister ran away that night, we thought it was an anomaly. Just a silly teenage strop, a drunken impulse, the product of a thoughtless boyfriend and too much vodka. We sat up, blanketed and shaking in the living room; doused by the cold light of police sirens, and we stared at nothing, and we waited. When they found her in the small hours of the morning, tear-drenched and frozen half to death, we simply let her slip past, up the stairs to her bedroom, to feign sleep until her alarm went off and pretend the whole thing had never happened.

We didn't talk about it.

When she stopped going to school, we thought it was laziness. She was bright, my mother said, tentatively, just struggling to apply herself. My father was harsher, said she was throwing her life away, that she would amount to nothing if she refused to conform. I kept quiet, simply darting my eyes between them, like a spectator at Wimbledon. Upstairs, my sister slept, or else lay down, knotted in duvets with her bedroom door bolted shut, for hours on end. She did leave the house eventually, the spectre of exclusion from Sixth Form looming over her head, and returned home later that day with puffy red eyes and slumped shoulders.

We didn't talk about it.

When she stopped eating, we thought it was vanity. She was just another body-conscious young woman, we said, just another victim of sexist advertising and a shallow circle of friends. My father thought she should delete all of 'the social media' - convinced that Instagram and Facebook must be to blame - ignoring the never-ending exams, the perpetual loneliness, the constant judgment from family, teachers, and half-friends. They got into a raging fight about the whole thing, and nobody won. She started to eat again after the exams, but you could still count every single one of her ribs.

We didn't talk about it.

When she got an offer from university, we thought it was an opportunity. She didn't. She longed for freedom from structure, the ability to forge her own path. But her A-Levels wouldn't allow for the life she wanted, so, after much emotional upheaval, she went. We dropped her off at halls, abandoning her like a foundling baby, as she stood on the corner, openly sobbing and clutching frantically at the last box of home. That night was the first time I cried for my sister, the first tinge of a fear which is now all-too familiar. We all felt that fear, I think. The fear of a word which none of us dared to speak, a word which forever went unspoken.

We didn't talk about it.

When she refused to get a job, we thought it was stubbornness. She was distracted by the party life, my parents claimed, but too immature to support it.

Feebly, I attempted to imply that something might be hindering her, be making her afraid. But such things didn't happen, said my parents, not to families like us, not to bright young women like her. So the dreaded word went unspoken still, and they told her that she simply had to get a job and that was the end of it.

That night, she ran away again, arriving at our grandparent's house on a wave of shuddering nausea and gushing tears. We drove down in a panic, that strange weekend, and I snuck into the bathroom to see her. She was pouring herself into the toilet bowl - vomit, tears, blood, makeup, saliva and dreadful, tragic words. She spoke of a sadness older than time and deeper than hell, and all at once I saw the weight of a thousand worlds teetering on her too-thin shoulders, and I was frightened. The damage was in the open now, blatant for all to see - in the gouged marks which marred her smooth plains of skin, the vomit which matted in her hair, the yawning darkness of her empty eyes. In that moment, I almost dared to say the terrible word out loud. But then she scrubbed away the stains of that awful night, went to bed, and in the morning, she was composed - or some paper-thin variant of it. We all knew, now, that something had gone horrifically adrift in the chemistry of her mind, but still nobody dared to spell it out. We stayed with my grandparents for a few more days, playacting at functionality, stubbornly ignoring the quicksand around us even as we began to drown in it. My sister didn't say anything at all, just sat there, frozen, watching us.

We didn't talk about it.

When we sent her back to university, we thought it was a good idea. I say 'we', but it's not true, not really, because I heard the desperation that warped her voice as she pleaded with our parents not to make her go, and that terrifying word scrawled itself across my brain once again. But they pushed her, brandishing harsh words about failure and weakness, and so she went. There were no tears when we dropped her off this time, only silence. There were no texts, no phone calls.

Then, the hospital called.

The night which followed is a blur to me. I remember the stench of disinfectant, and the dreadful hum of machines, and then the agonizing silence after the doctors turned them off. I remember the taste of my own tears, and

the echoing sobs of my parents, and the useless words I whispered into ears which were connected to nothing, the ears of a corpse. More than anything, though, I remember that word, emblazoned on every piece of paperwork, everywhere I looked, listed under cause of death. Seven letters which I had never, ever heard said out loud, letters which were now branded into my soul forever.

Now, we sit at the dinner table. We stare at nothing. We ignore the empty chair.

We still don't talk about it.

LEXIS

Translate the following words and phrases from the short story. Pay attention to the context in which they are used.

1. *an anomaly*
2. *be in a (real) strop*
3. *vanity*
4. *half-friends*
5. *emotional upheaval*
6. *a tinge of fear*
7. *stubbornness*
8. *nausea*
9. *a toilet bowl*
10. *saliva*
11. *stain*
12. *quicksand*
13. *desperation*
14. *failure*
15. *weakness*
16. *a blur*
17. *stench*
18. *hum*
19. *a corpse*
20. *to sit up*
21. *to loom over*
22. *to blame*
23. *to long for*

24. *to spell smth out*
25. *to playact at*
26. *to drown in*
27. *to plead with*
28. *to drop smb off*
29. *to allow for smth*
30. *to sneak into*
31. *to pour oneself into*
32. *to scrub away*
33. *to brand into*
34. *in the small hours*
35. *throw one's life away*
36. *to amount to nothing*
37. *on end*
38. *to get into a fight*
39. *to forge one's own path*
40. *(be in) the open*
41. *to feign*
42. *to apply oneself*
43. *to conform*
44. *to abandon smb*
45. *to clutch*
46. *to distract*
47. *to support smth*
48. *to imply*
49. *to hinder*
50. *to dare*
51. *to warp*
52. *to scrawl*
53. *to brandish*
54. *to whisper*
55. *to emblazon*
56. *harsh*
57. *puffy*
58. *body-conscious*
59. *shallow*
60. *perpetual*

- 61. *raging*
- 62. *foundling*
- 63. *immature*
- 64. *unspoken*
- 65. *shuddering*
- 66. *gushing*
- 67. *dreadful*
- 68. *blatant*
- 69. *yawning*
- 70. *composed*
- 71. *terrifying*
- 72. *agonizing*
- 73. *horrifically*
- 74. *frantically*
- 75. *feebly*

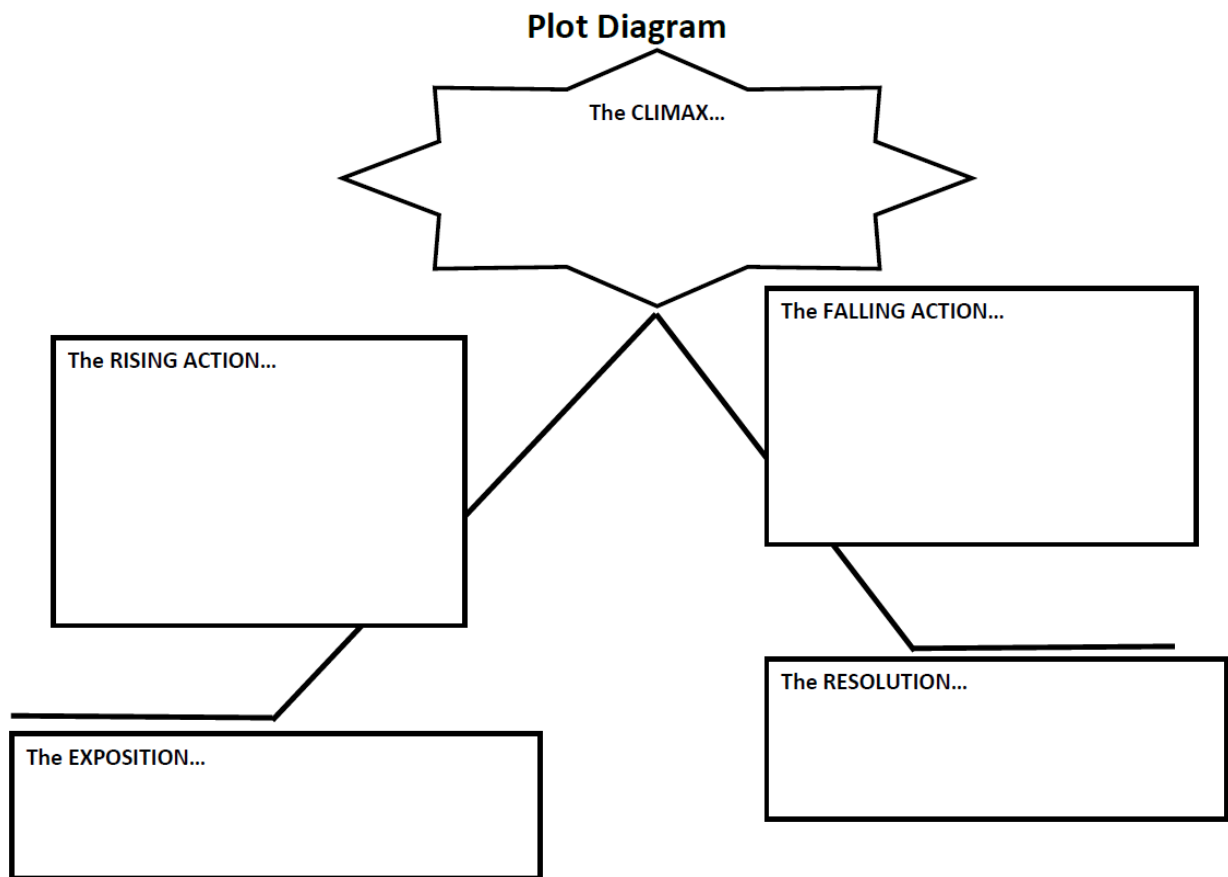
SECOND LISTENING

Listen to the audiobook again. Don't look at the text. Enjoy listening to the story.

RE-READING

Re-read the short story and complete graphic organizers to answer the following questions.

1. How does the title of the story relate to its events?
2. Who are the important characters in the story?
3. What is the plot of the story?
4. What themes does this short story explore? How relevant are they today?
5. What is the problem in the story? How is it solved? What is another way that the problem could have been solved?
6. What is the setting of the story?
7. Who or what is involved in the conflict?
8. What is the climax or turning point of the story?
9. What is the narrator's tone? What is the mood of the story?
11. What is the message of the story?



RETELLING

Practise retelling the short story.

1. What happened the night the girl ran away from home? Describe her parents' reaction. Why did the girl run away from home in your opinion?
2. Describe the parents' reaction when their daughter stopped going to school. Why did her sister keep quiet? Why do you think the girl stopped going to school?
3. Who or what did parents blame when their daughter stopped eating? What were the real reasons in your opinion?
4. Why didn't the girl want to go to university? Why did she go? What was her sister's fear? What was her parents' reaction?
5. What were the reasons, in the parents' opinion, that their daughter didn't want to get a job? What were her sister's guesses regarding the girl's behavior?
6. Describe the physical and psychological state of the girl when she came to her grandparents' house. What did she tell her sister? What did her sister understand? What was her parents' reaction?
7. What was the girl's reaction when her parents told her to go back to university? Did her sister support them? What did she feel?

8. Why did the hospital call? What happened to the girl?
9. What word do you think the seven letters mean?
10. How can you explain the reaction and behavior of the girl's parents? What didn't they talk about?

CRITICAL UNDERSTANDING

1. What kind of person is the girl? What character traits does she have?
2. What was going on with her? How can you explain her behavior?
3. Was the girl a highly sensitive person? Explain your view.
4. Was the girl feeling suicidal? Explain your view.
5. Did the girl feel like she didn't belong with her family? Explain.
6. Was the teenager emotionally neglected by her family? Explain.
7. Are the girls' parents not emotionally responsive, very strict, controlling, and intrusive? Explain your view.
8. Did parents understand a little what their daughter has been through? Did they change in some way? Did they learn a lesson? If so, what was it?
9. What did they have to talk about with their daughters?
10. Who do you think is to blame for the bad consequence of the girl's deed?
11. If the story continued, what might happen next?

PERSONAL REACTION

1. How do you relate to this short story? What emotions and thoughts did it provoke in you?
2. What life lessons did you learn from listening to this story?
3. Do any of the characters remind you of the people you know?
4. Did you like the story? Why (not)?
5. Think of ONE question which you would like to ask your groupmates.

Write it down:

READING ALOUD+LISTENING

Practise reading aloud. Try to mimic the pronunciation and intonation of the narrator of the story. Listen to the story as many times as you need to improve your pronunciation.

CINQUAIN

Write a cinquain poem summarizing the short story "Unspoken". A cinquain is an unrhymed poem consisting of five lines arranged in a special way. Example:

Anxiety

Overwhelming, intensive

Develops, hinders, destroys

The consequence of emotional neglect

Suicide

Instructions:

Line A: One vague or general one-word subject or topic

Line B: Two vivid adjectives that describe the topic

Line C: Three action verbs that fit the topic

Line D: A phrase that captures the feeling about the topic or author's opinion

Line E: A word that explains Line A.

Line A. _____

Line B. _____, _____

Line C. _____, _____, _____

Line D. _____

Line E. _____

TRANSLATION

Imagine you are a literary translator. You've decided to take part in a translation contest. Translate the short story "Unspoken". The translation that wins first place will be published in a future print edition of The Literary Magazine. The second and third-place translations will be published on the website.

SUMMARIZING

In a paragraph of between 70 and 100 words, outline the events of the story briefly. Although your summary should be concise, it also should be clear and easy to read. You should create a text which reads like an organized whole. Use phrases that reinforce links between the key points that you need to include.

WRITING A SHORT STORY REVIEW

Write a review of the short story that you read and listened to, focusing on its audio production and content, stating how relevant its theme is today, and saying whether you would recommend it to other students.

LISTENING TO A SONG

Listen to the song *"Я щаслива (лікарі кажуть)"* by Klavdia Petrivna. Read the lyrics. Translate it into English. Answer the following questions:

1. What emotions did it provoke in you?
2. What/who is the song about?
3. What are the social or personal challenges that the protagonist faces in the song? How do these challenges compare to those in the short story?

4. What message do you think the artist is trying to convey?
5. How does the contrast between the lyrics and the chorus ("Але я щаслива") affect your understanding of the song's message?
6. Why do you think the protagonist describes herself as "happy" despite the negative experiences described in the song?
7. How do the cultural references in the song (like "Sims 3") influence your interpretation of the lyrics?
8. How does the song challenge or reinforce stereotypes about mental health, especially in relation to how others perceive the protagonist's condition?
9. After translating the lyrics into English, do you feel that any nuances or emotions are lost or changed? How might this affect the listener's understanding of the song?
10. If you could ask the songwriter a question about this song, what would it be, and why?

Klavdia Petrivna Lyrics

"Я щаслива (лікарі кажуть)"

Немає сил плакати ночами
Усе обернулося догори ногами
Не життя, а чорні плями
Зруйновані всі мої плани
Вже накатали в поліції заявку
За те, що образила чинюсь бабку
Може відкуплюсь великими грошима
Пошлю всіх своїми очима

Про любов, навіть не говорю
В Sims 3 - чоловічка створю
Всередині душі ураган
Відчуйте мій жахливий стан
Лікарі кажуть, що це депресія
Мама каже, що я лінива
Навколо якась репресія
Всюди сонце, в мене злива

Всюди сонце, в мене злива
Всюди сонце, в мене злива
Всюди сонце, в мене злива

Але я щаслива

Всюди сонце, в тебе злива
Всюди сонце, в тебе злива
Всюди сонце, в тебе злива
Але ти щаслива

Немає сил плакати ночами
Усе обернулося догори ногами
Не життя, а чорні плями
Зруйновані всі мої плани

<https://www.youtube.com/watch?v=5NdY00-Xc6M>



YouTube @KlavdiaPetrivna

SESSION 2. “Footprints in the Far Field” by Reyah Martin

Task 1. Read the information below and answer the following questions:

1. *What is flash fiction?*
2. *What sub-genres of flash fiction are mentioned?*
3. *What are the common features of these sub-genres? How do they differ?*

Flash fiction: short stories with a long lifespan



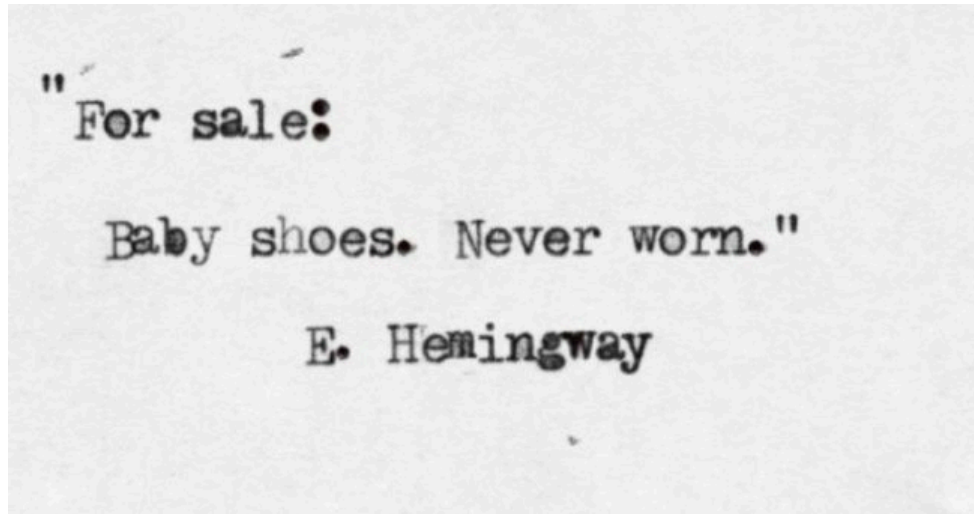
Here’s a tongue-twister of a question: just how short should a short story be? When it comes to word count, the literary short story has always resisted absolute rules. Outside the specifications of individual publishers, there’s no real definitive guide to how long a ‘short’ story should be.

Instead, it could be more useful to think of a short story as a standalone work that can, as Edgar Allen Poe said, be “read at one sitting” – or as a tale that has been whittled down to its essentials in a way that makes it “almost impossible... to summarize”. Or, perhaps, to consider the defining element of a short story as not so much its length, but its effect. It could be argued that the best short stories resonate in the mind for long after the last word has been read, triggering a “complexity of afterthought” in the reader.

Flash fiction is, as you imagine, a genre of fictional literature that has extreme brevity. The term flash fiction is typically used for stories of under 1000 words, while microfiction usually describes compact creations of fewer than 300. A drabble is precisely 100 words, and a dribble is half that length. Shrinking further down into nano fiction (up to 55 words), twitterature aims to tweet us tales in just 23 words or 140 characters. The common feature of these sub-genres is compression: inside each ever-decreasing doll is an ever-tinier example of what we consider a story to be. The smallest sub-genre of all is the Six-Word Story. The first small but perfectly formed story is usually attributed (many think mistakenly) to Ernest Hemingway. It is thought that the author was inspired by the newspaper adverts of the early twentieth century. The interesting

fact about flash fiction is that it often contains the classic story elements: 1) a protagonist; 2) a conflict, obstacles, or complications; 3) a resolution.

Task 2. Read the first six-word story written by E. Hemingway. Answer the following questions:



1. *What form does this story take?*
2. *Who are the protagonists?*
3. *What is the conflict of the story?*
4. *What is the resolution of the conflict?*

Young Writers Award 2018 –

Footprints in the Far Field

by Reyah Martin, 18, from Glasgow.

Summary

The pain of losing a baby is explored from the perspective of the child left behind in this evocative and moving portrayal of a mother's all-consuming grief. An evocative and profoundly moving story.



PRE-READING QUESTIONS

1. What is maternal instinct?
2. What is a miscarriage?
3. What are feelings after a miscarriage?
4. What is a stillbirth?
5. What can cause or contribute to a stillbirth?
6. What is Sudden Infant Death Syndrome?
7. How to heal after miscarriage, stillbirth, and infant loss?
8. How can parental bereavement affect surviving children?
9. Is it true that mothers love their sons more than their daughters, and fathers love their daughters more than their sons?
10. Do you agree that women have a preference for a daughter?
11. Do you agree that men have a preference for a son?
12. Do you want a baby girl or a baby son in the future? Why?

FIRST READING/LISTENING

Switch on the recording of the audiobook: <https://www.bbc.co.uk/programmes/p061st4f>

Read and listen to the story at the same time.

Read/listen for a global understanding of the story.

Practise guessing unknown words.

Footprints in the Far Field

by Reyah Martin, 18, from Glasgow

My mother has no sameness. She pulls at days the way you pull at purl stitches, until the rows are tattered and undone, and nothing can be made. People come to see her - old friends and mothers and the doctor - and they are sorry. Sorry for her loss. Sorry for her heart. Sorry for all her broken pieces, shattered like mirrorglass. She thanks them and looks into the rain, the clatter



on the windowpane battered about in the gale. They make her tea. She doesn't drink it. They console her and squeeze her hand, kiss me on the head or put an arm around my shoulder. They smile and say it wasn't meant to be. One day you will have your little girl but they know it's not true. They do the things she can't bear to: take away the cradle, give away the cardigans. Find someone who'll take a dead baby's shoes. They have to hold her back, kneading the pillows with their steady mothers' hands.

They make her bed and help her in, dress and undress her like a doll. Tie her hair back, quick and careless. Their voices are soft. Hushing-shushing lullabies saved for darkness. They take time over the bed sheets, hanging up her dresses, closing the door to keep out the draught. They wait with her all day, a vigil at sunset, faces tight and pitying in the firelight. Through the window they can see to the other side of the village. When they look they long to be with their own children. They long to be back in bright lamplight, buttering bread and sitting with babies in their laps. They stiffen with the desire to go. She sighs and stares at the cross, Jesus nailed wooden above the bed.

The evenings are lonely.

She doesn't want me there, seeing her without her painted lips. They talk - some women get like that, irrational. It's no surprise really, given what she's been through. Still, it's not fair on Michael. He shouldn't be seeing her like that. It's not his fault she...his fault she lost it - I hear them on the way out, their soft voices floating. When they get home they light their fires, make their own tea and sit with their children, holding them to their frantic hearts. Sometimes they pass me sweets in paper bags. Mint Humbugs. Pear drops. Sherbet lemons. I smile, take them one at a time. I offer them to my mother. She says nothing. We watch the shrunken chimneys, smoke sputtering to the sky. My mother says those mothers are blessed. Their prayers have been answered and they are blessed. They have sons, and beside the sons they hold little daughters. Do you see them...little daughters dressed and pretty in front of the stove?

I'm not looking. Her eyes try to find mine. The silence, jagged, sharpens with unsaid things.

You don't want...that tea, do you? She catches me off-guard, holding out the cup to me. It spills a little on the pillow; she shakes her head, lowers her eyes blaming the blankets. A sweet is slipping to the back of my throat, if I stay this way I'll choke. I have to lean forward. She presses me. Have you eaten...eaten anything?

I take the tea, set it down beside her. I lie to her. I tell her I went to a woman's house; I know her son from school, I met his little sister. His mother made me salty fried bread. I tell her there were four chairs at the big wooden table, and in the middle a pot of jam with the knife stuck in, so that it was slippery with strawberry seeds. I tell her we went to the loch with a picnic blanket in the afternoon, towels white capes around our shoulders. We trod brambles into the ground. The corners of her mouth twitch. Her pale lips open, close in a breath. I think she is smiling but she's turned away again. I take another sweet, stick my tongue through the lemon edge to where the middle melts away. The sugar evaporates in fizz. This new silence becomes unbearable.

Drink it she says at last, her right hand raised shaking near the cup. I hesitate. The first shadows spring up after sunset, the flames brighten across the water. It might be a little cold now, but it'll do you good. Drink it. Then we can go to sleep. I need you with me tonight.

I believe her. I do.

The next day the women knock loud on the door. My mother, her eyes half-closed, moans in her sleep. She lies warm over me. I think about kissing her, but they let themselves in and it feels out-of-place. It makes them happy though, to see such peacefulness in her face. They're loathe to wake her. Instead they send me to get dressed, find brambles with a boy across the water.

I protest but she's my mother.

They are solemn. Of course she is. Solemn and quiet, their lips pressed together. Go on, enjoy yourself.

The ripe fruit lies in the far field. We pick at midday with the sun in our eyes, me and a boy and his little sister. They bring a picnic blanket, strawberry jam and white towels. We are laughing and gone past sunset. I don't think of her until the lonely evening. Then the lamps are burning out and the women - they should be at home - weep on our doorstep. They reach out to me. They take her body to the black coach. I cry and stain them with juices, colours of bruises and blood. They hold me saying, in the end

She's with God now.

The headstone reads the same, and beneath it:

A loving mother.

I visit her in the far field. Sometimes I bring brambles and flowers from the women. I ask her, but I know she'd never have wanted them. She waits for little girls' shoes

LEXIS

Translate the following words and phrases from the short story. Pay attention to the context in which they are used.

2. *purl stitches*
4. *clatter*
5. *windowpane*
7. *gale*
8. *to console*
9. *can't bear*
10. *a cradle*
11. *steady*
12. *a lullaby*

14. *draught*
17. *firelight*
18. *to long to do smth*
19. *in one's laps*
20. *to stiffen*
21. *to nail*
22. *irrational*
23. *to be through*
24. *it's not fair on smb.*
25. *frantic*
26. *at a time*
27. *shrunk*
28. *a chimney*
29. *to sputter*
30. *a stove*
32. *to catch smb off-guard*
33. *to spill*
34. *to slip*
35. *to choke*
36. *to lean forward*
37. *slippery*
39. *to cape around*
40. *to trod*
41. *brambles*
43. *to evaporate*
45. *unbearable*
46. *to spring up*
47. *do smb good*
48. *to moan*
49. *to feel out-of-place*
50. *to loathe*
51. *solemn*
52. *ripe*
53. *to stain*
54. *a headstone*
55. *beneath*

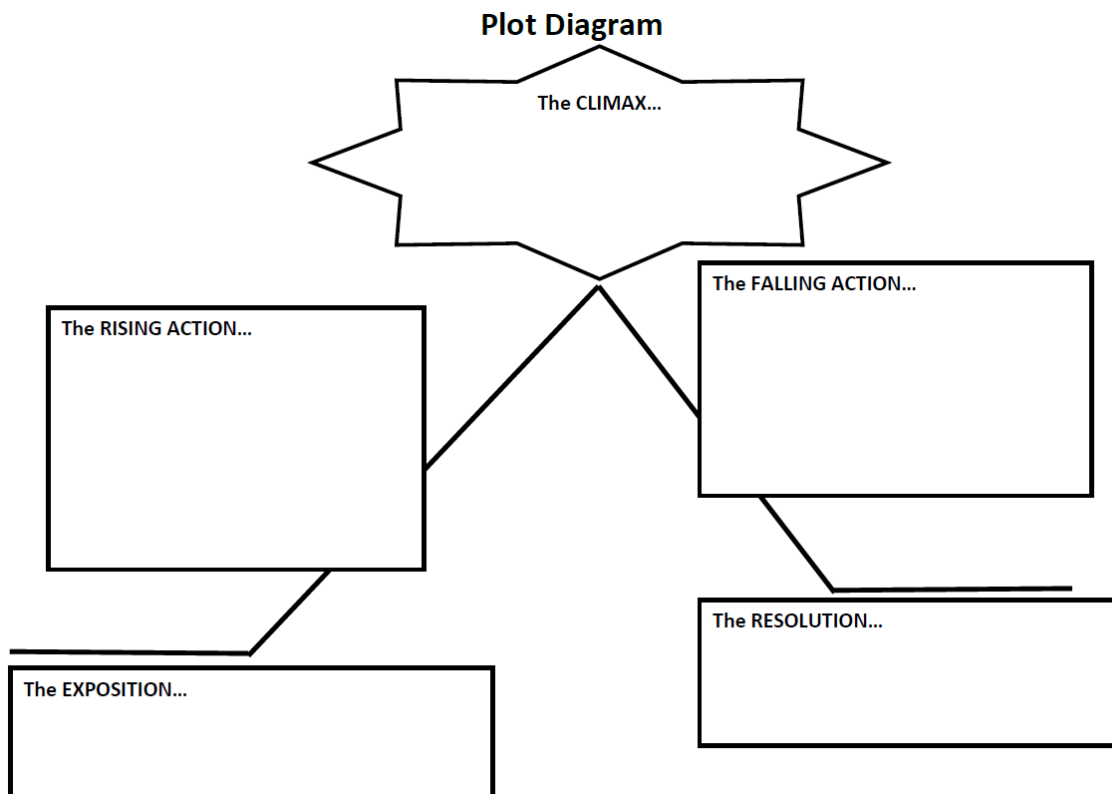
SECOND LISTENING

Listen to the audiobook again. Don't look at the text. Enjoy listening to the story.

RE-READING

Re-read the short story and complete graphic organizers to answer the following questions.

1. How does the title of the story relate to its events?
2. Who are the important characters in the story?
3. What is the plot of the story?
4. What themes does this short story explore? How relevant are they today?
5. What is the problem in the story? How is it solved? What is another way that the problem could have been solved?
6. What is the setting of the story? Where and when does the story take place?
7. Who or what is involved in the conflict?
8. What is the climax or turning point of the story?
9. What is the narrator's tone?
10. What is the mood of the story?
11. What is the message of the story?



RETELLING

Retell the short story.

CRITICAL UNDERSTANDING

1. What is going on with the woman? What caused her to behave like that? Describe her actions and feelings.
2. What can't the woman stand?
3. Why does she need the care of others? How do they look after her? Do they want to be there?
4. Who feels lonely? Why?
5. Who's Michael?
6. Why are other mothers blessed in the woman's opinion?
7. What lie does Michael tell her mother? Why?
8. Why did Michael's mother ask him to stay with her?
9. Why do the women send Michael away? Why does he protest?
10. Why doesn't Michael think of his mother until evening?
11. Why didn't the women go home?
12. What happened to Michael's mother? Explain your view.
13. Describe Michael's feelings. How old do you think he is?
14. How does his mother's behavior affect him? Does he feel rejected/unloved by his mother?
15. Does he feel like his mother never loved him? Explain your view.
16. Do you think the woman blames anyone for her loss?
17. What happened to the woman? Why is her grave in the far field?
18. If the story continued, what might happen next?
19. What intertextual correspondence did you notice?

PERSONAL REACTION

1. How do you relate to this short story? What emotions and thoughts did it provoke in you?
2. Do you justify or blame Michael's mother?
3. Would you have liked a different ending?
4. What life lessons did you learn from listening to this story?
5. Do any of the characters remind you of the people you know?
6. Did you like the story? Why (not)?
7. Think of ONE question which you would like to discuss with your groupmates.

READING ALOUD+LISTENING

Practise reading aloud. Try to mimic the pronunciation and intonation of the narrator of the story. Listen to the story as many times as you need to improve your pronunciation.

CINQUAIN

Write a cinquain poem summarizing the short story *Footprints in the Far Field*. A cinquain is an unrhymed poem consisting of five lines arranged in a special way. Example:

Loss
Unexpected, heartbreaking
Shocks, debilitates, devastates
It shatters the lives of families
Grief

Instructions:

Line A: One vague or general one-word subject or topic

Line B: Two vivid adjectives that describe the topic

Line C: Three interesting action verbs that fit the topic

Line D: A phrase that captures the feeling about the topic or author's opinion

Line E: A very specific word that explains Line A

Line A. _____
Line B. _____, _____
Line C. _____, _____, _____
Line D. _____
Line E. _____

TRANSLATION

Imagine you are a literary translator. You've decided to take part in a translation contest. Translate the short story "Footprints in the Far Field". The translation that wins first place will be published in a future print edition of The Literary Magazine. The second and third-place translations will be published on the website.

SUMMARIZING

In a paragraph of between 70 and 100 words, outline the events of the story briefly. Although your summary should be concise, it also should be clear and easy to read. You should create a text which reads like an organized whole. Use phrases that reinforce links between the key points that you need to include.

SESSION 3. The disparity between intellect and character

Intellect vs Character



Pre-reading

Task 1

Before reading the essay, write your opinion by answering the following question *“Character and Intelligence: What’s more important in people?”*

Task 2

Answer the following questions:

1. What is the difference between intellect and intelligence?
2. What is the difference between character and intellect?
3. Is personality more important than intellect?
4. What is the meaning of character education?
5. Is character education important? Why (not)?
6. What skills can students learn through character education?
7. Do you agree that character education is up to parents, not schools?
8. How can educators and parents build character in children?
9. Would you rather be friends with a person who is highly intelligent but rather arrogant towards other people or a person who has a good character but is not very smart? Why?
10. What values make up a strong value structure?

Reading

Task 3

Read the essay "The Disparity between Intellect and Character" written by Professor Coles.

The disparity between intellect and character

Coles, Robert. "The Disparity between Intellect and Character." *The Chronicle of Higher Education* 42.4 (1995): 1. ProQuest Research Library. Web. 30 July 2013.

Abstract (summary)

A Harvard University professor remembers a discussion he had with a student concerned with straight-A students who could not be good people. The task of connecting intellect to character is a daunting one for educators.



OVER 150 YEARS AGO, Ralph Waldo Emerson gave a lecture at Harvard University, which he ended with the terse assertion: "Character is higher than intellect." Even then, this prominent man of letters was worried (as many other writers and thinkers of succeeding generations would be) about the limits of knowledge and the nature of a college's mission. The intellect can grow and grow, he knew, in a person who is smug, ungenerous, even cruel. Institutions originally founded to teach their students how to become good and decent, as well as broadly and deeply literate, may abandon the first mission to

concentrate on a driven, narrow book learning--a course of study in no way intent on making a connection between ideas and theories on one hand and, on the other, our lives as we actually live them.

Students have their own way of realizing and trying to come to terms with the split that Emerson addressed. A few years ago, a sophomore student of mine came to see me in great anguish. She had arrived at Harvard from a Midwestern, working-class background. She was trying hard to work her way through college, and, in doing so, cleaned the rooms of some of her fellow students. Again and again, she encountered classmates who apparently had forgotten the meaning of please, of thank you--no matter how high their Scholastic Assessment Test scores--students who did not hesitate to be rude, even crude toward her.

One day she was not so subtly propositioned by a young man she knew to be a very bright, successful pre-med student and already an accomplished journalist. This was not the first time he had made such an overture, but now she had reached a breaking point. She had quit her job and was preparing to quit college in what she called "fancy, phony Cambridge."

The student had been part of a seminar I teach, which links Raymond Carver's fiction and poetry with Edward Hopper's paintings and drawings--the thematic convergence of literary and artistic sensibility in exploring American loneliness, both its social and its personal aspects. As she expressed her anxiety and anger to me, she soon was sobbing hard. After her sobs quieted, we began to remember the old days of that class. But she had some weightier matters on her mind and began to give me a detailed, sardonic account of college life, as viewed by someone vulnerable and hard-pressed by it. At one point, she observed of the student who had propositioned her: "That guy gets all A's. He tells people he's in Group I [the top academic category]. I've taken two moral-reasoning courses with him, and I'm sure he's gotten A's in both of them--and look at how he behaves with me, and I'm sure with others."

She stopped for a moment to let me take that in. I happened to know the young man and could only acknowledge the irony of his behavior, even as I wasn't totally surprised by what she'd experienced. But I was at a loss to know what to

say to her. A philosophy major, with a strong interest in literature, she had taken a course on the Holocaust and described for me the ironies she also saw in that tragedy--mass murder of unparalleled historical proportion in a nation hitherto known as one of the most civilized in the world, with a citizenry as well educated as that of any country at the time.

Drawing on her education, the student put before me names such as Martin Heidegger, Carl Jung, Paul De Man, Ezra Pound--brilliant and accomplished men (a philosopher, a psychoanalyst, a literary critic, a poet) who nonetheless had linked themselves with the hate that was Nazism and Fascism during the 1930s. She reminded me of the willingness of the leaders of German and Italian universities to embrace Nazi and Fascist ideas, of the countless doctors and lawyers and judges and journalists and schoolteachers, and, yes, even members of the clergy--who were able to accommodate themselves to murderous thugs because the thugs had political power. She pointedly mentioned, too, the Soviet Gulag, that expanse of prisons to which millions of honorable people were sent by Stalin and his brutish accomplices--prisons commonly staffed by psychiatrists quite eager to label those victims of a vicious totalitarian state with an assortment of psychiatric names, then shoot them up with drugs meant to reduce them to zombies.

I tried hard, toward the end of a conversation that lasted almost two hours, to salvage something for her, for myself, and, not least, for a university that I much respect, even as I know its failings. I suggested that if she had learned what she had just shared with me at Harvard--why, that was itself a valuable education acquired. She smiled, gave me credit for a "nice try," but remained unconvinced. Then she put this tough, pointed, unnerving question to me: "I've been taking all these philosophy courses, and we talk about what's true, what's important, what's good. Well, how do you teach people to be good?" And she added: "What's the point of knowing good, if you don't keep trying to become a good person?"

I suddenly found myself on the defensive, although all along I had been sympathetic to her, to the indignation she had been directing toward some of her fellow students, and to her critical examination of the limits of abstract knowledge. Schools are schools, colleges are colleges, I averred, a complaisant

and smug accommodation in my voice. Thereby I meant to say that our schools and colleges these days don't take major responsibility for the moral values of their students, but, rather, assume that their students acquire those values at home. I topped off my surrender to the status quo with a shrug of my shoulders, to which she responded with an unspoken but barely concealed anger. This she expressed through a knowing look that announced that she'd taken the full moral measure of me.

Suddenly, she was on her feet preparing to leave. I realized that I'd stumbled badly. I wanted to pursue the discussion, applaud her for taking on a large subject in a forthright, incisive manner, and tell her she was right in understanding that moral reasoning is not to be equated with moral conduct. I wanted, really, to explain my shrug- point out that there is only so much that any of us can do to affect others' behavior, that institutional life has its own momentum. But she had no interest in that kind of self-justification--as she let me know in an unforgettable aside as she was departing my office: "I wonder whether Emerson was just being 'smart' in that lecture he gave here. I wonder if he ever had any ideas about what to do about what was worrying him--or did he think he'd done enough because he'd spelled the problem out to those Harvard professors?"

She was demonstrating that she understood two levels of irony: One was that the study of philosophy--even moral philosophy or moral reasoning--doesn't necessarily prompt in either the teacher or the student a determination to act in accordance with moral principles. And, further, a discussion of that very irony can prove equally sterile- again carrying no apparent consequences as far as one's everyday actions go.

When that student left my office (she would soon leave Harvard for good), I was exhausted and saddened--and brought up short. All too often those of us who read books or teach don't think to pose for ourselves the kind of ironic dilemma she had posed to me. How might we teachers encourage our students (encourage ourselves) to take that big step from thought to action, from moral analysis to fulfilled moral commitments? Rather obviously, community service offers us all a chance to put our money where our mouths are; and, of course, such service can enrich our understanding of the disciplines we study. A reading

of *Invisible Man* (literature), *Tally's Corners* (sociology and anthropology), or *Childhood and Society* (psychology and psychoanalysis) takes on new meaning after some time spent in a ghetto school or a clinic. By the same token, such books can prompt us to think pragmatically about, say, how the wisdom that Ralph Ellison worked into his fiction might shape the way we get along with the children we're tutoring--affect our attitudes toward them, the things we say and do with them.

Yet I wonder whether classroom discussion, *per se*, can't also be of help, the skepticism of my student notwithstanding. She had pushed me hard, and I started referring again and again in my classes on moral introspection to what she had observed and learned, and my students more than got the message. Her moral righteousness, her shrewd eye and ear for hypocrisy hovered over us, made us uneasy, goaded us.

She challenged us to prove that what we think intellectually can be connected to our daily deeds. For some of us, the connection was established through community service. But that is not the only possible way. I asked students to write papers that told of particular efforts to honor through action the high thoughts we were discussing. Thus goaded to a certain self-consciousness, I suppose, students made various efforts. I felt that the best of them were small victories, brief epiphanies that might otherwise have been overlooked, but had great significance for the students in question.

"I thanked someone serving me food in the college cafeteria, and then we got to talking, the first time," one student wrote. For her, this was a decisive break with her former indifference to others she abstractly regarded as "the people who work on the serving line." She felt that she had learned something about another's life and had tried to show respect for that life.

THE STUDENT who challenged me with her angry, melancholy story had pushed me to teach differently. Now, I make an explicit issue of the more than occasional disparity between thinking and doing, and I ask my students to consider how we all might bridge that disparity. To be sure, the task of connecting intellect to character is daunting, as Emerson and others well knew. And any of us can lapse into cynicism, turn the moral challenge of a seminar into

yet another moment of opportunism: I'll get an A this time, by writing a paper cannily extolling myself as a doer of this or that "good deed"!

Still, I know that college administrators and faculty members everywhere are struggling with the same issues that I was faced with, and I can testify that many students will respond seriously, in at least small ways, if we make clear that we really believe that the link between moral reasoning and action is important to us. My experience has given me at least a measure of hope that moral reasoning and reflection can somehow be integrated into students'--and teachers'--lives as they actually live them.

Robert Coles is a professor of psychiatry and medical humanities at Harvard University. Copyright Chronicle of Higher Education Sep 22, 1995

<https://americainclass.org/wp-content/uploads/2014/02/Coles-essay.pdf>

Task 4

Translate and learn the following words and phrases:

1. *disparity*
2. *straight-A students*
3. *daunting*
4. *a terse assertion*
5. *smug*
6. *intent on doing smth*
7. *on one hand*
8. *sophomore*
9. *anguish*
10. *to work one's way through college*
11. *crude*
12. *subtly*
13. *to proposition smb*
14. *to reach a breaking point*
15. *phony*
16. *fancy*
17. *weightier matters*
18. *sardonic account*
19. *hard-pressed*
20. *unparalleled*

21. *to salvage (the situation)*
22. *failings*
23. *to give credit*
24. *unnerving*
25. *on the defensive*
26. *indignation*
27. *to aver*
28. *complaisant*
29. *to top off*
30. *the status quo*
31. *Holocaust*
32. *to draw on*
33. *to put before smb*
34. *to accommodate oneself to*
35. *thug*
36. *pointedly*
37. *accomplice*
38. *to shoot up*
39. *to pursue the discussion*
40. *to stumble*
41. *not least*
42. *in a forthright*
43. *incisive*
44. *momentum*
45. *to bring up short*
46. *to put one's money where one's mouth is*
47. *ghetto school*
48. *by the same token*
49. *notwithstanding*

Post-reading

Task 5

QUESTIONS FOR ANALYSIS AND DISCUSSION

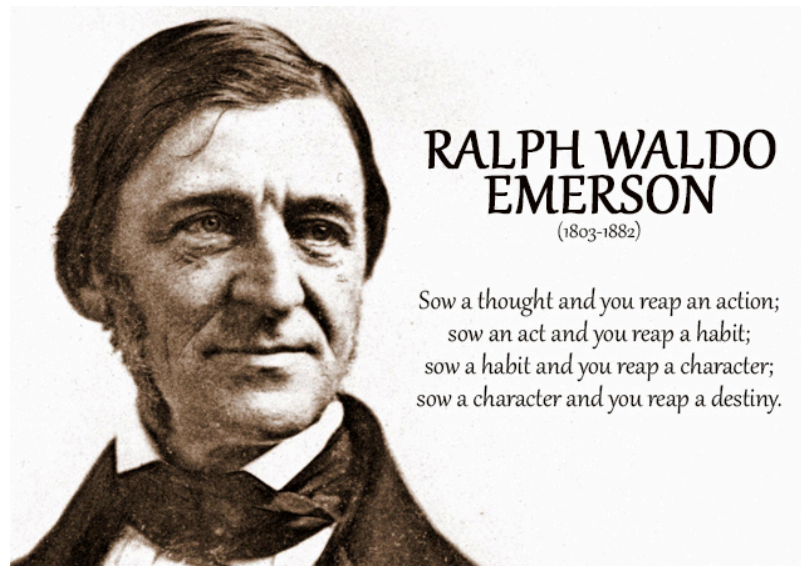
1. What was Emerson (and many others) worried about?
2. What was the first mission of institutions?
3. What was the second mission of institutions?
4. What should a course of study do according to Pr. Coles?

5. Explain the difference between “character” and “intellect” concerning morality as discussed in Robert Coles’ article, "The Disparity between Intellect and Character."
6. Who is the main character? What do you know about her?
7. Why does she come to this particular professor? What does she discuss with him? What subject does he teach his students?
8. What do you know about the young man who was a successful pre-med student?
9. Was the professor surprised by her words? How did he react?
10. Why did she decide to quit her job?
11. What is the first main question?
12. What is the second major question?
13. Which nation does she mention to be one of the most civilized in the world?
14. Why did she mention Nazism, Fascism, the Soviet Gulag?
15. How long did the conversation last? How did the professor feel? What did he respond to?
16. What question did she put to the professor? How did he react? What was his response?
17. Why did he shrug his shoulders? what was her reaction?
18. Why did the girl decide to leave? Why didn't she want to pursue the discussion?
19. What evidence does the student offer to support the view that intelligent people are not always moral?
20. How can moral education lead to sterile discussion or cynicism?
21. When do books take on new meaning?
22. How can books affect the way we teach or treat other people?
23. How did the girl change the professor's way of teaching his students? How did the students react?
24. When in his opinion will students respond seriously to the tasks which are aimed at connecting intellect to character?
25. Does Coles conclude that an ethics professor ought to grade a student in part based on the student's moral conduct or character?
26. Is there any significant relation between intelligence and moral character? The case study presented by Coles gives several famous examples. Can you think of some examples to support your answer?

27. The student is upset with the level of phoniness and hypocrisy she finds at the prestigious university. Do you think hypocrisy is always a sign of immorality? Is a person without hypocrisy therefore moral?
28. Does the case study support the view that morality is instinctive or learned? If instinctive (or innate), how can you account for the variety of moral beliefs people hold? If learned, who do you think are or should be our moral teachers?
29. How do you explain the fact that morally evil people can be highly educated in terms of ethics and religion?
30. Character is more important than intellect. How far do you agree with this statement?

Task 6

How do you understand the quotation below?



Task 7

Translate Lina Kostenko's words into English and comment on them according to what you've already read.



Task 8

The 24 Character Strengths: In the early 2000s, something groundbreaking occurred in the social sciences: scientists discovered a common language of 24 character strengths that make up what’s best about our personality. Everyone possesses all 24 character strengths to different degrees, so each person has a truly unique character strengths profile. Each character strength falls under one of these six broad virtue categories, which are universal across cultures and nations. In your opinion, which strengths of character are most important for students’ success? Rank the list of character strengths from the most important for students (#1) to the least important for students (#24). There are no wrong answers.

Importance for student success.	Character Strength	Your ranked VIA scores
	Appreciation of beauty & excellence	
	Bravery	
	Citizenship	
	Creativity	
	Curiosity	
	Fairness	
	Forgiveness and mercy	
	Gratitude	
	Grit (persistence and resiliency)	
	Hope (optimism)	
	Humility/modesty	
	Humor	
	Integrity	
	Kindness	
	Leadership	
	Love	
	Love of Learning	
	Open-mindedness	
	Perspective	
	Prudence/discretion	
	Self-control	
	Social Intelligence	
	Spirituality	
	Zest (energy and enthusiasm)	

Task 9

The VIA Character Strengths Survey. Get to know your greatest strengths.

The VIA survey (<https://www.viacharacter.org/character-strengths-via>) is a series of online questions that produce a report that ranks your personal character strengths. It should take you about 15 minutes to complete. Take the VIA survey. The survey is free, but you'll need to register with the site to take the survey. Once you receive your individualized report, input the rank for each character strength into the right side of the table above (Task 8).

Task 10

Do a self-assessment of your character strengths (<https://www.greatschoolspartnership.org/wp-content/uploads/2016/11/CharacterGrowthCard.pdf>). The character growth card is designed to facilitate a discussion about growth. This will help you realize what you can do to develop. How can understanding character strengths change your life?

Task 11

Reflection. What's more important in people: character or intelligence? Has your opinion changed? Write your conclusions.

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Навчальне видання

Intensive Reading in EFL Classroom

Навчально-методичний посібник