

Якраз в регіональних мікросистемах, що складають опозицію одна до одної, в комплексних нормативних особливостях на всіх рівнях, зароджується диференціація макросистем негомогенних мов, їхня поліваріантна реалізація. В кількісному плані стрижень таких опозицій складають лексико-семантичні і фразеологічні елементи, як найбільш динамічні і проникаючі, при цьому граматичні, найбільш значущі, розрізнявальні елементи мови в регіональних мікросистемах дають їм статус варіанта.

Система англійської мови відзначена біполярною опозицією двох головних варіантів – американського і британського, впливу яких піддаються інші регіональні мікросистеми.

Типологія такого стану справедлива і для систем інших мов, приділяється взаємодією двох протилежних тенденцій: **дивергенції** – наявності розрізнявальних елементів різних рівнів, мовних форм регіональних мікросистем, що знаходяться в опозиції одна до одної внаслідок різності екстралінгвістичного фону і **конвергенції** – взаємного впливу мікросистем внаслідок їхньої приналежності до єдиної комунікативної макросистеми мови.

Отже, на основі аналізу процесів дивергенції і конвергенції мікросистем метрополії і філіальних, регіонів можна зробити висновок, що вони визначають динаміку розвитку негомогенної макросистеми мови. Також, особливості цих дивергентних і конвергентних процесів між національними і міжнародними мовними формами обумовлені комплексом факторів: історичних, географічних, соціальних. У той же час, регіональна диференціація мови є основою для інших видів мовної варіативності.

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«KNOWLEDGE INTEGRATION» COURSE AT A TECHNIC UNIVERSITY

The necessity to upgrade the students' general education while doing engineering courses at a technic university is obvious, and some new university courses should be introduced to satisfy this policy. Generally speaking, they can be labeled «Knowledge Integration», which means the students would not learn new subjects, but integrate the knowledge gained in previous courses. The approaches to teaching such material

are different. Some university teachers think the courses can be student projects, such as constructing a railway, but looking at the broader issues, e. g. economics, sociology, environment. Some instructors feel that this is masquerading such a course as «Knowledge Integration», when in fact it is an engineering design course. Another idea is that the integration course should cover the elements of the Arts; at least, study of the geniuses and great inventions as it is not an easy task to bring great writing, music and art into the engineering classroom. The other approach is based on creativity meaning that creativity covers not only engineering but arts too. Everybody agrees that engineers of the third millennium must be innovators creating novelty and managing the process of producing something new and unique. Innovation and creativity are the hallmark of engineering, and the concepts of creativity and approaches to innovation should be taught at a technic University.

The world is changing, and rapidly. The velocity of innovation is accelerating. Technical design knowledge is obsolete within a decade. To be successful, engineers must change faster than change. Embedded within innovation is an undeniably artistic dynamic or quality. To use our talents for creation of art is by its nature an innovative, uplifting process. Ideas, creativity and intuition is the deep-seated well of talent sustaining inventors. Thus the art of innovation is something each engineer has to discover or further develop. After all, art is a personal domain.

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INTERACTIVE PROBLEM SOLVING

Common European Framework of Reference for Languages: Learning, Teaching, Assessment has adopted the task-based approach, which structures the learning process through a series of tasks. By the task we mean one of a set of sequenceable, differentiable and problem-posing activities which involve students in some self-reliant selection among a range of variable cognitive and communicative strategies applied to existing or acquired knowledge in the exploration and achievement of a variety of pre-specified or emergent goals. In this paper I am going to present two approaches in which communicative tasks are sequenced around problem situations. The first is Scarcella's sociodrama, while the second is Di Pietro's strategic interaction. Both approaches

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allow the teacher to build in exercises which enable learners to develop vocabulary, grammar and discourse as well as interactive skills.

The focus of Scarcella's sociodrama is on the development of skills in social interaction. Unlike most role plays, sociodrama involves a series of specific steps. It is student-rather than teacher-centred in that students define their own roles and determine their own course of action. The following set of steps provides an idea of how the approach works.

1. Warm up

The topic is introduced by the teacher.

2. Presentation of new vocabulary

New words and expressions are introduced.

3. Presentation of dilemma

A story is introduced by the teacher who stops at the dilemma point. Students focus on the conflict which occurs at the dilemma point.

4. Discussion of the situation and selection of roles

The problem and roles are discussed. Students who relate to the roles and who have solutions to offer come to the front of the class to participate in the enactment.

5. Audience preparation

Those who are not going to take part in the enactment are given specific tasks to carry out during the enactment.

6. Enactment

Role-players act out the solution which has been suggested.

7. Discussion of the situation and selection of new role-players

Alternative ways of solving the problem are explored and new role-players are selected.

8. Re-enactment

The problem situation is replayed with new strategies.

9. Summary

The teacher guides the students to summarise what was presented.

10. Follow-up

These may include a written exercise, extended discussion, aural comprehension exercises or a reading exercise.

Di Pietro's approach, which he calls «strategic interaction» is based on improvisations or «scenarios». Students act out scenarios, having first memorised the situation and roles they are expected to play and having carefully rehearsed the scenario. However, at certain points during the acting out, additional information is injected into the situation, requiring learners to modify their intended role, and to alter the direction of the interaction.

Though these approaches have a pedagogic rationale, with a little thought, problem situations and scenarios can be developed to allow learners to rehearse «real-world» language, i. e. language they might potentially need to use in the real world. Whether or not a given lesson appears to have a real-world rationale really depends on the situation which the teacher has chosen.

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ON LINGUO-CULTURAL INTERPRETATION OF THE TEXT IN CROSS-CULTURAL COMMUNICATION

Linguo-cultural interpretation of the text includes a great variety of factors. To start with, Text is an event of speech, and its basic prerequisite is the existence of a system of Language, which is used to produce it. In real life it is each time some concrete language, which is not just an abstract system of signs but which belongs to some community of people and to every member of this community by the right of birth, i. e. it is his native language, a depository of the people's own culture. At the same time in the situation of ever-growing contacts between different countries and people some languages go beyond the limits of their habitat, which is particularly the case with English. That means that texts written in English originally for the native reader are made available elsewhere to the non-native reader. Some large projects have been designed and successfully carried out to this end, particularly, in the print media. It is, for example, *The International Herald Tribune* – an international US newspaper published in 180 countries. Or *Business Week* – an American weekly magazine, which has an international edition. Or *Fortune*, American business magazine which has Europe edition. Or *Business Central Europe* – a monthly magazine published by British *The Economist* Group for Central and Eastern Europe. And, of course, there are immeasurably many more editions, which are published in English for the native reader but get a wide circulation outside that area. The idea behind all this is to spread information bringing it home to the non-native reader, who may receive particularly that amount of information, which his knowledge of the language not his own allows him. But in any case he still remains a cultural alien.