

Aesthetic Education of Students in Foreign Language Lessons in Secondary School as a Component of Multicultural Education

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Abstract. The article discusses various ways and means of implementing aesthetic education in the classroom and during non-school hours. The authors note that a special place in the education of an aesthetic personality is occupied by art, which embodies the aesthetic category of beauty. For this purpose, excerpts from works of fiction (for example, poems) and other works of art (paintings, movies, etc.) are used to work on language material. The main goal is to form a taste for the beautiful, the ability to read aloud and listen attentively to the poems of English poets, and then express your impression and share your thoughts, repeat or learn lexical and grammatical material. One of the inexhaustible sources of spiritual development of students is poetry. In addition, in foreign language lessons, poetic works are studied for practical purposes: for the formulation and improvement of pronunciation, illustration and memorization of grammatical material, the development of listening and speech skills. Familiarization of students with English and American literature provides an excellent opportunity for the development of their philological flair and literary taste. This allows them to feel the value of the word, responsibility when operating with the word, sharpens their ability to understand and feel the subtle nuances of the word in each language.

1 Introduction

Currently, an important place in the process of personality formation has the aesthetic culture, which is the ability to perceive and evaluate various aesthetic information, to navigate the world of cultural values. Issues related to the use of English in secondary school as a mean of development and education are considered by many modern scientists. However, the practice of teaching English at school indicates insufficient use of its potential for the formation of the aesthetic culture of the student.

The formation of the humanistic consciousness of Russian society activates the search for the most effective methods and forms of education of modern youth. In this regard, the main goal of education at school should be to create favorable conditions for personal, cultural, creative self-development and self-education of students.

All this puts before the school teacher an important task of aesthetic education of students. Moreover, absolutely all subjects should be involved in this process, because each discipline

has its own possibilities for the implementation of aesthetic education. However, a number of subjects gives the teacher ample opportunities to educate the aesthetic perception and feelings of students, including literature, music, fine arts. Teaching foreign language in secondary school has a great aesthetic potential. In this aspect, the question about specific ways and means of implementing aesthetic education in foreign language lessons arises.

2 Research Methodology

The theoretical and methodological basis of the study were theory and key principles formulated by leading national and foreign experts. The works of Yu. Borev, A. I. Burov, M. F. Ovsyannikov, Yu. A. Lukin are dedicated to philosophical problems in the field of aesthetics and aesthetic education. The psychological aspect of the theory of aesthetic education is considered in the works of L. S. Vygotsky, S. L. Rubinstein, B. M. Teplov, P. M. Jacobson. The development and formation of individual components of aesthetic culture is analyzed in the works of M. P. Galperin, B. T. Likhachev. The possibilities of individual school subjects in the aesthetic education of schoolchildren are highlighted in the works of E. B. Abdullin, Y. B. Aliyev, I. P. Volkov, B. T. Likhachev, V. N. Shatskaya.

To achieve the goals and objectives of the study, a set of methods was used: critical analysis of literary sources; methods of empirical research, in particular observation, study of normative documentation on teaching a foreign language in secondary school.

In modern pedagogy various ways and means of implementing the aesthetic component of education in the classroom and in extracurricular activities have been developed. In a broad sense, the aesthetic influence on students is exerted by all the activities of the teacher, his communication with students. However, a special place is occupied by the influence of art, which embodies the aesthetic category of beauty.

3 Results and Discussions

Today, English is not just an interesting discipline, but an important tool for the dialogue of cultures. Gradually, English is becoming an instrument of international communication and universal unity.

When learning a foreign language, problems are discussed allow us to correlate our views with the norms of public morality. At a foreign language lesson, a teacher has the opportunity to create students' worldview and moral principles, since the subject "Foreign language", in addition to the sphere of specific linguistic and extralinguistic competencies, concerns the attitude and behavior of a student in specific life situations.

Children who are just starting to learn English, from the first lessons need to instill a love for the English language and the culture of English-speaking countries. To accomplish this task, it is advisable to apply a personality-oriented approach to learning, since it takes into account the individual interests of schoolchildren and involves the use of a number of teaching methods.

It is known that the characteristic features of a personality-oriented approach to learning are [1]:

- using non-traditional types of tasks;
- the use of didactic material of various contents in order to create conditions for the manifestation of the individuality of each student;
- organization of the content of the material on the basis of systematization, transformation and generalization of personal experience of students;
- setting on the independence of children, on their active participation in the lesson;
- providing universal monitoring and evaluation of student learning outcomes.

The design of a foreign language classroom is also important for the development of aesthetic tastes of students, because the aesthetics of everyday life is an important component of the aesthetic development of the individual.

Extracurricular activities and so-called non-standard lessons play an important role in the formation of the aesthetic personality of a student, providing an opportunity for students to express creativity, emotional experience of certain events. Among the models of such lessons and events, it should be noted a variety of dramatizations, creative evenings, role-playing games. The non-standard nature of the lesson may also consist in the teacher's active use of works of art – musical, visual, cinematographic – as means of emotional and aesthetic impact, motivation and development of the student's general culture.

Modeling situations of speech communication of an art criticism orientation, it is useful to visit the theater, museum, philharmonic hall in advance, watch a movie or read the original text and, importantly, then interpret the material in English. The works of S. Maugham, R. Burns, W. Shakespeare, O. Wilde can be staged and discussed at a lesson or extracurricular event. After visiting an exhibition of paintings, having been a guide, each student becomes an expert in painting, learns to analyze an artistic canvas.

Interdisciplinary connections with history, psychology, philosophy, geography, of course, enrich the personality, motivate and optimize language learning. A problematic situation in the lesson is created with the help of aphorisms. The thoughts of the great classics serve as a guiding star in solving the ethical problems of the lesson, helping students to draw universal conclusions about good and evil. Of course, in the arsenal of every teacher there should be artistic samples of world classics: "Romeo and Juliet", "Hamlet", "The Taming of the Shrew", cartoons about the Little Mermaid, Snow White, Robin Hood. Country-specific materials about London, the history and geography of Britain, traditions and holidays of the British also create a situation of empathy, aesthetic development during English lessons. Creative abilities of children are developed by competitions of translators, court portraitists, guides, reciters, soloists, karaoke lovers [2].

Narrative strategies, dramatization, and role-playing play an important role in humanistic methodology. In the process of dramatization, for example, fairy tales (where the teacher is a "one-actor theater"), the teacher uses various techniques to activate children's attention: visibility (masks, decorations, costumes, "magic" objects), non-verbal means of communication, techniques of paradox, intrigue, attracts children to activities. In other words, children get along so well in the plot and fairy-tale images that the psychological barrier is removed by itself. With the help of dramatization, which includes all the basic vocabulary, grammar, and basic language models, the situation of game communication changes,

Role-playing provides imitative communication, joint activity, disclosure of the full potential of a person, regional motivation, cognitive and emotional dimension of personality, cooperation, a situation of success. Interesting in this regard are the themes: "My Family" ("soap opera"), "Find and punish" (catching a criminal), "My working day" (humorous poems about lazy people), "Fairies of the Seasons" (poetic and musical duel). The basics of cooking and etiquette are mastered at the lessons "Visiting an Englishman" (cooking salads, hot sandwiches), "Christmas", "In a cafe", "In a store".

It is very important to use classical and popular music at the beginning or at the end of the lesson, as music creates an emotional background of the lesson, motivates, or relaxes students [3].

Especially effective are theatrical performances, literary drawing rooms, music studios, art salons – with the interpretation of world masterpieces and writing projects (reviews, reviews, abstracts) at the exit. Intellectual activity of such a plan involves the activation and independent realization of the creative possibilities of students' works, where "creativity is collective, action is individual." Of course, these forms are implemented during the creative

stage of learning (generalizing lessons, extracurricular activities) and are characterized by access to spontaneous speech (the level of formation of skills), which is provided by the culture-forming presentation of the material.

Educational value in learning a foreign language, no less than general education has a unique potential for spiritual, moral, labor, aesthetic education of the younger generation. One of the important tasks is to develop a sense of beauty, high aesthetic tastes that promote formation of a harmoniously developed, socially active personality, in which spiritual wealth, moral purity, perfection and a high level of knowledge, skills, and skills of various educational branches were harmoniously combined.

Aesthetic education is the essential and important component of training of a comprehensively and harmoniously developed personality, which is implemented with the involvement of materials on culture and art of the country whose language is being studied.

In pedagogy, various ways and means of implementing aesthetic education in the classroom and outside of school hours have been developed. A special place in the education of an aesthetic personality has art, which embodies the aesthetic category of beauty.

For this purpose, excerpts from works of fiction (for example, poems) and other works of art (paintings, movies, etc.) are used to work on language material. The main task is to form a taste for the beauty, the ability to read aloud and listen attentively to the poems of English poets, and then express students' impression and share their thoughts, repeat or learn lexical and grammatical material. Also an important component of the aesthetic education of the emerging personality is getting to know the art of music. Non-standard lessons and extracurricular activities play a significant role, which not only introduce students to the manifestations of foreign culture, but also attract children to active creativity.

Every teacher is well aware of the influence of poetry in aesthetic education. Poems in foreign languages perform the same function. In addition, when studying poems, practical learning goals are pursued: pronunciation is practiced, speech develops, expressive reading skills are instilled, various linguistic phenomena are assimilated (this is facilitated by numerous repetitions of them in poems, their rhythmic pattern, melody). The analysis of a poem, where the idea is expressed in poetic form, sharpens the students' thoughts, teaches them observation, reasoning, and encourages them to express their thoughts. It is also known that memorizing poems develops memory. But the main attention of students in the study of poems should be paid to the perception of them as poetic works.

Methodological recommendations for working on poems:

1) a brief introduction to the author of the poem, and sometimes with the circumstances of its writing;

2) explanation of language difficulties;

3) expressive reading of poems by the teacher;

4) retelling of the poem content and its translation by students;

5) copying a poetic text from the blackboard;

6) analysis of the poem: composition, images, ideas, style, explanation of emerging difficulties;

7) the repeated reading of the poem by the teacher, the placement of pauses by the students, accents in the text;

8) choral reading of a poem after the teacher;

9) reading a poem by individual students;

10) discussion and evaluation of the poem (liked it or not, why, what thoughts, images, feelings arose);

11) comparison of existing literary translations with translations made by students, their discussion.

Of course, the recommended method of work cannot be obligatory for every poem. It depends on the goal that the teacher sets when choosing a particular poem to study.

It is known that every academic discipline has huge opportunities for aesthetic education of students, and every teacher needs to take care of the effective use of these opportunities, including a foreign language teacher. In order for the work in foreign language lessons to be aimed at the aesthetic education of students, it is necessary to choose a system of actions that, consistently implemented, would influence students and contribute to the development of aesthetic tastes and feelings, that is, form aesthetic culture. "Aesthetic culture is the formation of a person's aesthetic knowledge, tastes, ideals, abilities for aesthetic perception of reality phenomena, works of art, the need to bring beauty into the surrounding world" [4].

Analysis of the literature on this problem has shown that aesthetic education in foreign language lessons is carried out, firstly, in the formation of skills of aesthetic perception of linguistic information; secondly, in the development of the ability to see the beauty of the word; thirdly, in the process of developing coherent speech skills based on the best examples of literature, music, painting fourth, in the education of the desire to create one's own speech according to the laws of beauty.

Studies of scientists (N. G. Kalashnik [2], L. Kalinin [5], A. N. Leontiev [6], S. Goncharuk [7]) convincingly prove that thanks to works of art, creative activity of students is activated. Due to the influence of artistic images, the inner world of a person is harmonized, the ability to perceive and transform reality according to the laws of beauty is formed. "Beauty is a powerful mean of educating the sensitivity of the soul," wrote the outstanding teacher V. Sukhomlinsky (1918 – 1970) is a peak from which you can see what you will never see without understanding and feeling beautiful, without delight and inspiration. Beauty is a bright light illuminating the world. In this light, truth, truth, goodness are revealed to you; illuminated by this light, you become devoted and irreconcilable. Beauty teaches us to recognize evil and fight it. I would call beauty the gymnastics of the soul, it corrects the spirit, our conscience, our feelings and beliefs. Beauty is a mirror in which you see yourself and thanks to it you treat yourself in one way or another" [8].

Conscious aesthetic perception of art is possible only in adolescence, when high criteria for evaluating artistic phenomena have already been properly formed, when stable aesthetic tastes, aesthetic views and preferences have already been developed. Younger and middle-aged teenagers are not yet able to evaluate comprehensively a work of art from the standpoint of an aesthetic ideal.

Undoubtedly, one of the inexhaustible sources of spiritual development of students is poetry. In addition, in foreign language lessons, poetic works are studied for practical purposes: for the formulation and improvement of pronunciation, illustration and memorization of grammatical material, the development of listening and speech skills.

The analysis of a poetic utterance develops the thinking of schoolchildren, teaches them to reason, encourages them to express their thoughts, develops an evaluative aesthetic attitude to poetry. After all, the perception of a poetic work is a deeply individual creative process, it is a kind of interaction of two personalities: one imposes certain opinions, aesthetic experiences, feelings of joy, admiration, etc.; the other can accept or postpone them, enter into an imaginary dispute with the poet, or be indifferent to the conversation. Showing inner activity, the reader develops creative imagination, new thoughts and feelings are born in him.

If we consider the study of English and American poetry in foreign language lessons from the point of view of its educational aesthetic impact on students, it is necessary, first of all, to determine such a method of analyzing poetic works that would contribute to the disclosure of their aesthetics, thereby aesthetically educating students.

In foreign language lessons, the linguistic aesthetic analysis of a poetic work is subordinated to literary and critical analysis. Without revealing the deep subtext meanings, that is, without clarifying the semantic aspect of the text, it is impossible to reveal either the system of images of a poetic work or its ideological and artistic content.

The techniques of linguistic aesthetic analysis of a literary text are accompanied by commenting on words, phrases, sentences, and clarifying their meanings. At the same time, audio recordings of poems, recordings of poetic works set to music, copies of paintings, graphics, comparing texts of various poets or comparing two versions of the text of a poem, a dispute, reviewing the text, etc. are widely used.

We offer a methodology for working on an excerpt from the poem by J. G. Byron "Childe Harold's Pilgrimage", "Adieu. Adieu!", which is advisable to use when studying the topic "Famous People of Great Britain" in grade 9.

Before starting work with the passage, the teacher should familiarize students with the life and work of the poet, using a portrait of J. G. Byron and other illustrations related to his life and work.

It would be appropriate to hang a map of the world on the blackboard and, together with the students, determine the route of J. G. Byron's travels. Before reading the poem, the teacher asks the following questions:

- *Do you like to travel?*
- *Where did you travel?*
- *Did you ever travel on your own, without your parents?*
- *How did you feel leaving home? Were you scared? Did you miss home? Did you feel sorry to say good-bye to your relatives and friends? Were you excited?*

After that, the teacher gives students photocopies of the poem with its translation. Next, the teacher posts several pictures on the blackboard. One of them shows a steamer on the pier, another shows a train on the platform, and the third shows an airplane on the runway. Before reading a poem, the teacher sets the following tasks for the students to check their understanding of the content of the poem:

- *Listen to the poem and choose the picture which corresponds the most to the idea of the poem.*

- *Match the phrase in column A with its translation in column B.*

The teacher reads the passage and checks the students' understanding of its content (listening for general information). For the second time, the teacher reads out a passage to check the students' understanding of the details (listening for details).

- *Define the images drawn by the author.*

- *What style of language does the author use: literary, spoken, or archaic? Prove your answer with the examples from the poem.*

- *Write down any three words from the poem which to your mind can describe its mood (e.g. I would write down the word «sigh»).*

After checking these exercises, the teacher asks one of the students to read out examples of literary translation of this passage and compare them with the following discussion.

- *What do you feel after listening to this poem?*

- *What words have you written down?*

- *Why these words and not the others?*

- *At home try to compose short poems with these words (just a couple of lines).*

- *What picture suits best to the poem? Why?*

The teacher draws the students' attention to outdated forms of words that are inherent in poetic works (for example, *You, thee, Morrow*, etc.), then the students independently reread the passage. After processing the sounds and intonation for expressive reading, the teacher proceeds to check the understanding of the content and idea of the poem, conducted in the form of a conversation. Students are invited to discuss the following issues:

- *Read the title and say what the poem is about.*

- *Listen to the piece of music by Beethoven, Symphony No. 5 in C minor, and say whether it suits the theme of the poem. Why or why not? What piece of music do you associate the poem with?*

- *Imagine you are the poet who leaves his Motherland for uncertain period of time. How would you feel?*

- *What did the poet feel at that moment? How did he express it?*

- *Find the words in the text that show his feelings (e.g. fades over, sigh, shrieks, sets, follow, hail, howls...).*

- *Divide the poem into two semantic fragments (according to the idea and the theme of the poem).*

Students identify two semantic fragments, reread the first of them, and then describe by what language means the author conveys his feelings (*sorrow, grief, sadness, homesickness, anxiety, etc.*).

Then students read the second part of the text, emotionally colored by a premonition of the future. The teacher asks the students:

When do you feel that way? E. g. Before the train starts, when we say farewell to our native place and our friends we feel sorrow, sadness, homesickness, but when the train pulls out we feel excitement because of the adventures awaiting for us in the future.

For the next lesson, students are given the task to learn the passage by heart. They recite a poem in class, putting their own experiences into the words of the author. Then the teacher introduces the students to a poem by A. S. Pushkin, which was written under the influence of Byron, "The daylight has gone out."

4 Conclusions

So, the acquaintance of students with English and American literature provides an excellent opportunity for the development of their philological sense and literary taste. This allows them to feel the value of the word, responsibility when operating with the word, sharpens their ability to understand and feel the subtle nuances of the word in each language. And most importantly, English and American poetry contributes to the aesthetic education of schoolchildren, it develops their interest in literature, allows them to understand better the culture of the country whose language is being studied, and also forms the artistic taste of students.

We believe that this type of work activates the creative and speech activity of students, develops their interest in literature and language learning.

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