

Ron Ritchhart (2008) indicates such positive changes due to using VTR: classroom activities become more learning-oriented; even struggling students become more active and confident; students' awareness of thinking strategies greatly increases; teachers can more accurately assess students' understanding. It should be noted that to make the best of these routines, it is better to introduce them gradually and practice them regularly.

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Olga KULCHYTSKA

Associate Professor

Vasyl Stefanyk Precarpathian National University, Ivano-Frankivsk (Ukraine)

Ella MINTSYS

Senior Lecturer

Vasyl Stefanyk Precarpathian National University, Ivano-Frankivsk (Ukraine)

READING AS A MEANS OF MEETING

STUDENTS' EDUCATIONAL AND EMOTIONAL NEEDS

Doing reading in English serves a triple purpose: it addresses students' educational needs; it brings intellectual pleasure; and it is an effective therapeutic method, a potential outlet for anxiety, which allows people to take care of their mental health.

Unfortunately, discussing fiction in the classroom is often reduced to mere plot summary. One of the ways of teaching students to adequately comprehend and

interpret a complex literary work is to show them how to do **text world analysis**. We use this method in the classroom when discussing poems, short stories, chapters of a novel or a whole novel; also, the analysis is successfully applied in philological research projects.

According to Text World Theory (Werth, 1999; Gavins, 2007, 2020), when reading a text, people construct its mental representations – **text-worlds** – in their minds. Three major types of elements, expressed by a variety of linguistic items, are required to build a text-world: (a) **world-builders** that indicate time, location, characters, and objects; (b) **relational processes** – elements that identify world-builders and describe relations among them; (c) **function-advancing propositions** – elements that describe events, actions, and states, thus propelling a story. Another important aspect of Text World Theory is the so called **world-switches**: changing pictures in readers' minds by changing one or more world-builders, most commonly time and place of action, and characters. Changes in attitude (characters' wishes or necessity) result in the emergence of **modal-worlds**.

To illustrate how it works, we will cite Michael Swan's poem *How Everything Is* (2011, p. 2) commented by MA students of the English Philology Department, Precarpathian National University in November 2024.

How Everything Is

*Perhaps this is how everything is.
The scree steepens into a rockface;
you work your way up ten or twelve pitches,
each worse than the one before,
the last a brutal overhang
with few holds, and those not good;
somehow, pushing your limits,
you struggle through to the top
with your arms on fire,
to find a car park, toilets and a café.*

Outwardly, the author describes climbing a rock face. The objects “The scree”, “a rockface”, “overhang” indicate an unidentified mountainous location. The time is not identified either. The indefinite pronoun “Everything” in the title of the poem, the impersonal pronoun “you” (an unidentified character), and the Present Simple forms of the verbs imply the universality of such an experience. Relational processes “ten or twelve pitches, / each worse than the one before”, “brutal overhang / with a few holds, and those not good”, “with your arms on fire” depict a slow and laborious process of climbing. The function-advancing propositions “pushing your limits, / you struggle through to the top” signal that the climber reaches their physical and emotional limits, but the propositions also reveal a conscious choice to endure hardship to achieve a goal (a modal-world). Finally, the change in spatial parameters and objects (from “the scree” and “a rockface” the character gets “to the top” and sees “a car park, toilets and a café”) causes a world-switch, which is the core of the poem’s meaning. At this point the students’ opinions divided. Some said the poem is about how pointless self-set challenges can be. Others said it is about a battle between civilization and nature, and it is clear which of the two is the underdog.

As for extensive reading, it is crucial to achieve a reasonable balance between students’ reading preferences and the teacher’s idea of a good fiction story. Usually, we ask advanced BA students and MA students to choose a novel, 300 to 500 pages long, and to explain the reasons behind their choice of a particular author/title. When reading, students are supposed to single out several turning points in a novel (one to three pages long each), examine them from a text world perspective, and then to “join the dots” in order to provide their own interpretation of the story, its characters, theme(s), mood, the author’s attitude, etc. Such educational projects extend through an academic year; at the end of each semester students make presentations of intermediate/final results, and discuss them with their classmates.

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Iryna KULISH

Lecturer

The Kyiv School of Economics, Kyiv (Ukraine)

KEY TERMINOLOGICAL CONCEPTS IN MYKHAILO MOSKALENKO'S TRANSLATION STUDIES FRAMEWORK

Mykhailo Nykonovych Moskalenko (1948–2006) was – among other honorable roles – a prominent historian and theorist in the field of Ukrainian translation studies. As a distinguished literary scholar and translator, he made an invaluable contribution to the development of Ukrainian translation theory. A representative of the literary branch of translation studies and a follower of Mykola Zerov's school, M. Moskalenko upheld and advanced the traditions of neoclassicism. He expressed deep respect for Maksym Rylsky, learned from Hryhorii Kochur – his mentor during French poetry evenings at the Writers' Union – and collaborated with Mykola Lukash editorially, later advocating for and popularizing his work.

M. Moskalenko focused his historical research on compiling a comprehensive catalogue of key figures and events, demonstrating how deeply translation was embedded in Ukrainian national tradition and identity formation. His work not only built a cultural bridge to the broader world but also fostered the development of the Ukrainian language and literature.

Like Roksolana Zorivchak, M. Moskalenko viewed the concept of translation as the one whose intesion includes historical boundedness and changeability. However, the scholar further elaborated that the boundaries between the concepts of