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### AUTHOR'S EDUCATIONAL AND FICTION TEXT OF A TEACHER FOR FOREIGN STUDENTS OF THE RUSSIAN LANGUAGE AT LEVEL B1-B2 AND HIGHER: METHODOLOGICAL AND ARTISTIC DEFINITIONS

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#### ABSTRACT

The article presents an analysis of typological definitions of the author's educational-fiction text of a teacher for foreign students. The formulation of the problem of its creation and use is due to the relevance of the search for new interactive and text-oriented approaches and the topical issue of criteria for selecting literary texts for foreign students. The scientific provisions of the article are confirmed by the positive results of the pedagogical experiment, during which the method of comparison and grouping was used. The proposed text was read and discussed in groups of foreign students aged 16-23, 25-35 and over 35 y.o. Methodological expediency and efficiency of using the text were revealed.

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#### INTRODUCTION

The paper studies the type of text which has not actually been differentiated in the methodology of teaching the Russian as a foreign language (RFL). This is an author's text written by a teacher for foreign students. Its comprehensive educational conception includes: a) improving the oral communicative-speech skills; b) forming a social-cultural competency; c) developing the skills of

creative writing in the Russian language in foreign students. The proposed text was written in belles-lettres style. The topicality of creating such texts and describing its typological definitions is due to the following factors.

In the modern methodology of teaching the Russian as a foreign language, the text-oriented approach is one of the most significant and promising innovations (works by E.E. Anisimova, L.B. Terechik, O.I. Maksimenko, D. A. Alieva, S.N. Evtushenko and others). However, the issue of selecting fiction texts for foreign students remains relevant and disputable (works by N. V. Kulibina, A. N. Vasilyeva, A.V. Rachkovskaya, T. E. Pecheritsa, G. G. Slyshkin, Yu.V. Chicherina, N.V. Filimonova, N. Yu. Fortunatova, I. I. Bubnovich, E. T. Zubova, V. V. Gayvoronskaya, N. I. Kovtun, and other researchers).

Another generally significant theoretical aspect is researching the forms and methods of interactive approach in education (works by T. M. Balykhina, A.G. Kovalenko, E. A. Khamraeva, E.V. Dzyuba, A. E. Massalova, N. V. Kulibina, I.N. Markova, L.F. Gerbik, E. V. Arkhipova, D.Yu. Ilyin, E.V. Senchenkova, and others). The problem here lies in insufficient theoretical description and practical use of the methodological resources provided by artistic-pedagogical techniques in the sphere of RFL (works by L.M. Masol, T.G. Balina, M. Yu. Biryukov, D. Yu. Tsotova, and others).

Another important prerequisite for creating the proposed text and revealing its methodological potential for RFL study is the reduced interest in forming the skills of written speech, which was observed in teaching till the recent few years. By L. V. Sycheva, writing has long been “a Cinderella in methodology” and was almost absent in the teaching process; today this “strategic error” (E.I. Passov) is being gradually corrected by attitude to writing as a reserve for teaching efficiency (Sycheva, 2015). The use of an author’s educational-fiction text at RFL lessons allows bridging this gap to a great extent, as one of the three main comprehensive goals and tasks of the proposed text is forming in foreign students of the skills of “creative writing” (M.-L. Markseberi, N.G. Kizrina, N.N. Voronin, D. Yu. Tsotova, and others) or “written creativity” (E.V. Buzalskaya) in the Russian language.

### ***Materials and methods***

The research plan comprises the creativity process and compilation of an educational-fiction text by a teacher.

The method of analysis helped to study the involvement of the created text into the artistic, emotionally-psychological, sociological and specifically methodological scientific contexts.

The method of synthesis and systematization of the obtained data revealed the characteristic typological definitions of the author’s educational-fiction text of a teacher.

The methods of pedagogical experiment, comparison and grouping allowed identifying the practical advantages of using the author’s educational-fiction

text of a teacher at “Speech practice” lessons with foreign students to achieve the above mentioned comprehensive educational goals and tasks.

### ***Results and discussion***

Before describing the specific typological definitions and analyzing the methodological potential of the author’s educational-fiction text of a teacher, it is necessary to give its overall characteristics.

The proposed educational-fiction cycle is entitled “Several personal portraits against a Moscow sky, or A tale with a loose plot”. It consists of 17 episodes, each of which can be read and discussed with foreign students as an independent novel. The recurring personage is a Moscow resident Alina, the author’s alter ego. Her perception of people and events, her attitudes to the family, nature, native city, art, her moral and meaningful priorities of existence – all these circumstances appear to be the uniting condition under which the cyclicity of the artistic conception is implemented.

The main idea of the cycle is accentuated in the title with the phrase “several portraits”, and then in the epigraph, which is the first phrase of a short story “Dreams of Chang” by I. A. Bunin (1916): “Does it really matter who to speak about? Anyone of those who lived on the Earth deserves it” (Bunin, 1988, pp. 107). Using the wording by L. V. Chalova (2012), in this text “the personal element is actualized”, first of all, “through an artistic portrait”. Bunin’s idea about the value and uniqueness of each human fate also emphasizes the fact that the personal element in a human being is actualized only when the person is connected with other people and is interesting for someone; when his or her fate causes response and sympathy in another person. Thus, the main content of the cycle is dialogic interaction of human individualities –through a word, an emotion, a deed, –as well as a spiritual and emotional interaction with the best samples of the Russian and world art as one of the essential characteristics of a cultural person (*homo culturae*).

An important plot-narrative and emotional esthetic role in the cycle is played by the image of Moscow and its landscapes, including the view out of the window. In the episode “Two snowfalls”, alongside with Moscow, there is the image of a Belorussian town Polotsk, in the episodes “A fairy from Pyatigorsk” and “Lermontov” –the theme of the town of Pyatigorsk, and in the episode “Childhood does not leave” – the image of Yaroslavl. Academician of the Russian Academy of Sciences S.E. Vomperskiy justly notes that landscape is among the most important objects which form mentality, that is, the mode of perceiving life, both in an individual person and in the nation in as a whole (Tretyakov, 2019). In the proposed cycle, landscape is emotionally mediated by the characters’ relations, spiritual movements and impressions. That is why for the foreign student these cities as spatial and sociocultural realias also become more understandable and attractive.

The cycle characters are representatives of not only Russian but also other cultures: Ukrainian, Polish, German, North American, Chinese, and Vietnamese. The cultural and esthetic nominations and allusions in the texts

contain, besides the Russian sources, also Italian, Austrian, German, English, French, Indian, Chinese, Japanese, Arabic ones.

The cycle poetics is characterized by the presence of well-known personalities in the artistic space of the text: public figures, representatives of creative world – writers, actors, film directors, etc.; researchers, athletes, media persons.

Many things juxtapose the author's educational-fiction text with an autoethnographic text and narration technique. These are: the emotional immersion of the central character and the author's alter-ego into her past; the sincerity in expressing feelings and the powerful communicative tenor; the interpretation of the eternal issues of existence, the theme of death in particular; the need of a person to preserve self-identification in especially difficult situations – for example, in the situation of losing the kin. In such and many other dramatic moments of fate, an autoethnographic text becomes a sort of therapy, "helping not only the writer but also the reader" (Rogozin, 2015, p. 229); it "forms communicative reality" (ibid.). The first episode of the cycle to be created was "Alina's dream". It was written under the influence of powerful emotional experience of the author – the loss of the closest people, her parents. Immediately after the episode was written, the author experienced an acute desire to share her thoughts and feelings with foreign students – representatives of the social group with which the author's pedagogical activity was connected for many years, as this pedagogical activity was one of the main meanings in life for her. The people of that social group are not only the object of education but the constant and confidential circle of communication for the author. They always tried and are trying to support her in dramatic moments of life. That is why such addressing of the text is natural and understandable. That is why the author had an idea to premise the cycle with "An address to the readers" which, besides listing the educational goals and tasks, contains an emotional-communicative substantiation of appearance of the cycle (as stated above).

Analyzing the most authoritative autoethnographic reviews of the 21st century, belonging to Carolyn Ellis, Tony Adams, and Arthur Bogner, a sociologist Dmitriy Rogozin marks the colossal popularity of autobiographic and autoethnographic techniques in the modern humanities (Rogozin, 2015, p. 226). The mentality of the author – the teacher – as a person of the 21st century, naturally, cannot but reflect some general sociological trends and communicative needs of the time. They, speaking in the context of autoethnography, were manifested in the cycle as the necessity to express and transmit to the students – and simultaneously to the confidential circle of people – one's emotional and social experience of everyday life. Alina acquires the deeply personal feelings of the author; the episodes of her, as well as the author's, course of life are included into the Soviet and post-Soviet chronotopos, while her conscience is imbued with the constant feeling of belonging to the Russian culture.

However, while typologically similar, an educational-fiction text of a teacher at the same time cardinally differs from an autoethnographic one. Indeed, all episodes of the cycle are based on autobiographic material; many

personages are (were) real people or have real prototypes. But, first, all plots are complemented with fictitious artistic details; second, they underwent content-thematic selection, determined by methodological and other goals of the author, – the themes of an autoethnographic text, which can be absolutely arbitrary.

Now we transfer to description of the artistic and methodological definitions of the proposed text.

First of all, it should be noted that such a text appears as a crossing point of two interacting sides of the personality creating it: the creative personality of the author and the professional personality of a teacher and pedagogue. That is why the intentionality of such text is a complex definition, including both the author's and methodological intentions.

The author's intentions of the text are determined by those personality aspects of consciousness which are aimed at implementation of the creative conception and at creating of a work of art: a) through the created text, the author strives to be comprehended by the readers in his/her human individuality – with the features of emotional world and value-ethical preferences; b) the author also hopes that through his/her text he/she will be understood and positively perceived by the readers a carrier of the Russian culture, and counts on their correct recognition of the respective connotations; c) through his/her text, the author intends to achieve esthetic parity with the readers and believes that his/her text will promote the “successful ‘author – reader’ esthetic communication” (Pogosyan, 2012).

Besides cyclicality of narration, the artistic means embodying the author's intentions in the text include the features of “idiostyle” (“individual style”, by Yu. N. Tynyanov), characterized by, in particular, a large number of epithets and connotative language units; antithesis and recurring change of emotional registers: the lyrical, the tragic, and the anecdotal.

Further we should consider the methodological intentions of the proposed text. They are connected with three main goals and needs characterizing various study situations in which foreign students interact with this type of text. These are, as we have already said, improving oral communicative-speech skills; forming sociocultural competence, which also implies forming intercultural ethical correctness; and development of creative writing skills in the Russian language. In this paper, the methodological intentions of an educational-fiction text will be viewed in the aspect of its pragmatic and methodological authenticity, which, in turn, inevitably leads to discussing the problem of criteria for selecting fiction texts for foreign audience.

In the modern RFL methodology, the issue of authenticity of a text used in the lessons, including a fiction text, is highly topical and disputable. The term is used both as a feature characterizing the text per se, and in the aspect of communicative strategy of teaching (Abramov, 2016). According to L. E. Smirnova, “authenticity is a set of conditions depending on the situation. Each element of a lesson – texts, assignments, atmosphere in the lesson, educational

interaction – may be authentic. A teacher's task is to achieve combination of all parameters of authenticity" (Smirnova, 2016, p. 130). It should be noted that often the specificity of the educational situation and the content specificity of the fiction text, selected by a teacher, are juxtaposed. Then especially topical is authenticity, interpreted in the aspect of mutual intercultural correctness, which must be a feature of both the text read and discussed in the lesson, and the very situation of educational interaction, which is primordially intercultural, as a teacher and a student belong to different cultures. Due to this primordial entity, a teacher bears special methodological responsibility for selecting the texts and their sociocultural and intercultural interpretation.

If we use the classification of the aspects of authenticity, proposed by L. E. Smirnova, then the above-mentioned intercultural ethical correctness of a fiction text is related to pragmatic and methodological aspects of authenticity. Pragmatic authenticity is interpreted, in particular, as "authenticity of the goal, i.e. the expected result of interaction" (Smirnova, 2016, p. 129). Methodological authenticity implies, inter alia, "correlation with the goals of education" (Smirnova, 2016, p. 131). When teaching the Russian language to foreigners, each teacher, undoubtedly, wants the students to not only acquire various communicative-speech skills and sociocultural knowledge, but also to love Russia and the Russian culture, not vice versa. That should, in turn, promote the formation of intercultural competence and respect to representatives of other national cultures. That is why it is utterly important to select fiction texts from this viewpoint.

The following problem arises in this respect. Even in the heritage of the authors of "obligatory works of art" (E. M. Vereshchagin, V. G. Kostomarov) there are plots where representatives of foreign cultures are depicted ironically, or negative descriptions of the Russian realities, national character, provincial life, etc. dominate. For foreign students even with the high level of the Russian language it is especially difficult to discern the whole complex of author's intentions in Gogol's story "The Overcoat", epic novel "Dead souls", comedy "The Inspector General" and others. Difficulties arise with selection of works by A. P. Chekhov, I. A. Bunin, A. M. Gorkiy, M. A. Bulgakov, A. P. Platonov, V. G. Rasputin, V. P. Astafyev; V. V. Mayakovsky; I. A. Brodskiy with his well-known unfriendly phrase about Russia "Grey is in fashion there – the color of time and logs"; L. S. Petrushevskaya, T. N. Tolstaya, not to mention the works by S. D. Dovlatov, V. O. Pelevin and V. G. Sorokin, in which the dominating means of expressing the speech conscience of characters is obscene vocabulary and (S. Dovlatov) criminal jargon.

Thus, a fiction text for a foreign audience – both a text by a world-renowned writer and a text written by the teacher – obligatorily must be pragmatically and methodologically authentic in the aspect of educational goals and tasks, which, in particular, is closely connected with the ethical correctness of intercultural interaction and representation of people from various cultures, reflected in plot events and speech behavior of the personages. That is why the author proposes complementing the notion of pragmatic and methodological aspects of authenticity of a fiction text, used for a foreign audience, with the following characteristics. First, the presence of content-meaning intentions promoting the

formation of respectful attitude to Russia and its culture in foreign students. Second, the inherent generally humanistic ethical potential, which would promote successful intercultural communication both between a teacher and students and between foreign students in the situations of educational-curricular and extracurricular interaction.

For the research aspects touched upon in this paper, relevant are those guidelines for selecting and using fiction and non-fiction literature pieces in studying a language which are given in a book "Choosing and using fiction and non-fiction 3-11" by Margaret Mallet. For example, Eve Beaurne (2011) marks many virtues of this book: it helps teachers to define the criteria for selecting quality texts of various types, including fiction and popular science literature; also, it theoretically substantiates and practically represents how one can, using texts, develop and maintain creative atmosphere in the English lessons. This is relevant for the sphere of teaching Russian as a foreign language, too.

An essential feature related both to educational and belles-lettres aspects of such a text is its "partial creolization" (E. E. Anisimova), or "optional creolization" (T. A. Skosareva and E. A. Keil). It includes the figurative components complementing the verbal text—in particular, a fiction text. Since long ago, such components naturally facilitated its emotional-esthetic influence on the readers, also promoting the meaning identity and integrity of its perception.

According to classification by V. N. Stepanov (2012), the means of text creolization selected by the author refer to visual codes, which mainly employ the sight sensors. In the cycle episodes we used three out of eight subtypes referred to this group. In this paper, we will describe one of them. It is the "visual-plastic subcodes" distinguished by the "elements of spatial-temporal arts (graphics, painting, photography, cinematography, architecture, sculpture, theatre) used in the image" (Stepanov, 2012). In the proposed text, it is implemented by complementing the verbal narration with visual materials, both taken from the Internet and photos from the family archive of the author.

Elements of creolization referring to visual-plastic subcodes, though do not bear the main meaning load in an educational-fiction text, but their auxiliary functions – figuratively-esthetic, emotional, informational, communicative – are very important, with varied load of particular functional-educational aspects in each specific episode, depending on the specific features of the depicted fragment of reality and plot events, and on the "emotional dominant of the text" (V. P. Belyanin) and its stylistic palette. For example, in the episode "Alina's dream", the main character dreams of her beloved mother, who is no longer alive. Here, partial creolization is used, first of all, to show the fairytale atmosphere of the dream and the object realities present in it. As most of the dream takes place in a shop of Indian goods, the visual material is connected with traditions of Indian culture. However, it has bridges to our everyday reality and such key concepts of the Russian ethical conscience as love, memory, suffering, faith, hope, consolation. The theme of Alina's father, a participant of the Great Patriotic War, is presented by photographs of his

orders and medals, as well as contemporary sights of Kaliningrad city –former Königsberg, where his battle route finished. In the episode “A cloak for an elephant”, the primary role is played by the visual components demonstrating the object-routine and cultural-applied realities (cloths, threads, embroideries, knotted things for a home interior), as well as the zoo-thematic aspect occupying the key position in the episode. In the episode “Lermontov”, the literature-poetic and philosophical aspects are visually emphasized. It contains photos of M. Yu. Lermontov’s portraits by well-known artists; photos of his own drawings, aquarelles, and oil paintings; illustrations by M. Vrubel to the poem “Demon”; a portrait of a Chinese poet Li Bai, whose creative themes and motives have something in common with Lermontov’s ones. Connection between the eternity and modernity is presented in artistic photographs by Sergey Kaliganov and Said Aminov. These photos show the south-west district of Moscow where Alina – the recurring character of the cycle – lived with her parents and lives now with her family. The core of composition in the photos is the sky at sunset or at night and the astral images, characteristic for Lermontov’s poetry and spiritually close to the episode characters.

Thus, in the proposed text partial creolization serves as an important means, activating the cognitive and esthetic factors in education and promoting the awakening of the thinking and artistic (in broad sense) potential of foreign students. In pragmatic and axiological aspects, it creates favorable conditions for forming sociocultural competence in students. As was justly noted by T. A. Skosareva and E. A. Keil (2014), “creolized texts reflect world outlook and values, the study of which in general represents the sociocultural aspect of studying a foreign language”. In this regard we should mention the leading researchers-methodologists – A.N. Shchukin, I. E. Passov, N.I. Gez, L. L. Vokhmina, who considered visual means in teaching a foreign language to be a means of stimulating an utterance and creating a situation-possibility for speech functioning. These ideas were emphasized and creatively developed by E. A. Basyrova in her work “Infographic text as a new visual means at RFL lessons” (2016, pp. 22–26).

An essential and obligatory artistic-methodological component of the proposed text is the presence of expressive art-plastic “score” in it, as the plasticity of a human body is, undoubtedly, among the universal bases of communication. Contemporary researchers speak about it as the all-embracing cultural category and form of implementation of culture of a personality (E. N. Strunina and others). Here one should also attribute the creative-movement actions of a person, the significance of which can hardly be overestimated not only in art but also in cultural-verbal communication and in educational process (Dmitriev, Neverkovich, Bystritskaya, & Voronin, 2014).

According to Dmitriev et al. (2014), “a person and his or her movements are a kind of emotional-plastic text (facial expressions, pantomimics, art-plasty and body semantics)”, while culture is, first of all, “a universal mechanism of self-movement of a personality”. “Creative-movement actions of a person implement: 1) emotive expression of his or her spiritual-value world and ‘transporting’ the particular cultural meanings into the ‘social life’; 2) manifestation of ‘self’ in the system of activity and a personality entering into



the world structure, as well as the surrounding world, while the world itself is opened to a person' in his or her activity, where 'the impersonal logic' (psychomotor intellect) and personality meaning (ontology of subjectivity) collide – two different interpretations of culture, logic, truth <...> Here knowledge conjugates with value, gnoseology with axiology" (Dmitriev et al., 2014). Everyone remembers the phenomenal art-plasty of Charlie (Charles) Chaplin, Nikolay Mordvinov, Igor Ilyinskiy, Aleksandr Vertinskiy, Arkadiy Raykin, Evgeniy Leonov, Innokentiy Smoktunovskiy, Vladimir Vysotskiy; Faina Ranevskaya, Vera Maretskaya, Lyudmila Gurchenko, Alisa Freyndlikh, Marina Neyelova; Louis de Funes, Pierre Richard; Guilietta Masina, Sophia Loren; Edith Piaf, Marlene Dietrich, Klavdiya Shulzhenko, Alla Pugacheva, Lara Fabian; Tom Jones, Julio Iglesias, Michael Jackson – this list can go on and on. The plastic portrait of Chaplin – the cinema personage – demonstrates that he is "kindness itself, projected into the world. He is ready to love everything around, but the world does not reciprocate his feelings <...>" (Mayzel, 2016).

In a film "Office romance" by Eldar Ryazanov, People's Actress of the USSR Alisa Freyndlikh played the role of Lyudmila Prokofiyevna Kalugina. Two absolutely contradictory women's hypostases: "a frump", "an old woman", who refused of personal life at 36, having fully indulged into administrative work, and a beauty, "a showy woman", beloved and appealing, – the actress embodied in plasty so that a spectator completely forgets about the division between the spaces before and behind the screen.

A unique plasty phenomenon is People's Actor of the USSR Innokentiy Smoktunovskiy in the role of Iudushka Golovlyov, a personage of "The Golovlyov family" novel by M.E. Saltykov-Shchedrin in a play by Lev Dodin on the scene of Moscow Artistic Academic Theatre of the USSR named after M. Gorkiy). Miserable, "shrunk", according to Eduard Kochergin, a decorator of the performance (Smelyanskiy, 2006), and at the same time devilishly sugary Iudushka, played by Smoktunovskiy, looked so mysteriously frightening that spectators (including the author of the article) felt irresistible urge to jump from one's seat and stop all that nightmare immediately. By the way, according to Anatoliy Smelyanskiy, Innokentiy Mikhailovich then, as early as in the 1980-s, was a believer (ibid.).

People's Actress of the RSFSR Marina Neyelova played Akakiy Akakiyevich Bashmachkin in a monocentric performance by Valeriy Fokin by N. V. Gogol's "The Overcoat" on another scene of the Moscow Theatre "Sovremennik". The actress probably faced a more complicated task than Alisa Freyndlikh: in compliance with the director's concept and actor's supertask, Marina Mstislavovna was to play not a woman or man but... a human soul! Uncomplaining, unpretentious, trampled down by the society, but still feeling the warmth and joy of the divine light, – thus, exactly what it was like in the main character of "The Overcoat" story by N. V. Gogol. In creative ensemble with the director (Neyelova, 2006), this task was solved so brilliantly that the energy of mercy miraculously pours over from Gogol's text to the scene, and then – to the audience.

In connection with the above, it should be explained what the author implies under art-plastic “score” of an educational-fiction text for a foreign audience.

Score in music is “notation recording of a polyphonic piece for a chorus, orchestra or chamber ensemble, in which the parts of individual voices and instruments are joined in one<...> (Italian ‘partitura’ means division, partition)” (Buluchevskiy and Fomin, 1972). Concerning the proposed text, this is a set of art-plastic “parts” of the episode personages, revealing the character, the human essence, the life credo of each of them, at the same time turning the episode into “a live text” (S. V. Dmitriev), a creative-movement space, helping the foreign students to identify the author’s intentions, the “key mnemes” (term by I. V. Ruzhitskiy) and value-meaning representations inherent in the Russian conscience.

In her artistic-methodological conception, the author uses a musical term “part”, which always implies the directly expressed creative action of a subject, for example: a part of Tatyana in the opera “Eugene Onegin” by P. I. Tchaikovsky, a part of a violin in the “Concerto for a violin with an orchestra” by P. I. Tchaikovsky, etc. In the episodes of the cycle, due to the overall specificity of the epic literature genres and the specific features of the narration structure, the movement actions of personages are expressed through author’s description and speech ones – both through the author as a mediator and directly, through dialogues of personages; together they form the art-plastic image of each character. Still, we would like to preserve the terms “part” and “score”. Although metaphorical, they best of all express the essence of what must be demonstrated in an educational-fiction text: personality traits of each personage through his or her plastic behavior. Another goal is to present the everyday life of people as the “music” of movement, as the “polyphony” of creative motion interaction with each other and the world around. The author, following S. V. Dmitriev and colleagues, uses the term “movement” in a broad cultural context, implying not only the physical-bodily but also semantic-verbal, emotional-psychological, esthetic, social, and moral aspects.

This is the example of how the above typological definition is implemented in the episode “Youth has no age, or In the world of animals and people”.

The culmination center of the episode is an art-plastic “part” of Nikolay Nikolayevich Drozdov, a talented researcher–zoologist and a universally loved host of a TV program “In the world of animals”. During a meeting with spectators, on the scene of a conference hall of one of the reputable Moscow ministries, sitting in an armchair next to a coffee table, he is speaking about animals and smiling good-naturedly, as usual, but is squirming in a strange manner. The main character is wondering why. It is rainy autumn in Moscow. Probably, he is sick, feels feverish with cold? Finally it turns out that there is a snake under the speaker’s jacket (snakes like warmth). In the Russian language, there is an idiom of the Ancient Greece origin: “to warm a snake on one’s bosom”. It means that one has shown good attitude to a person who turned out to be perfidious and later paid with evil for the good. But Nikolay Nikolayevich loves animals so much that with his actions destroys the negative stereotype even in regard to snakes. His art-plastic “part” shows that he is a

devotee of his profession who tirelessly tries to make clear one very important idea. Which? That the mission of a human in this world is to be a defender, not a ruiner of animals.

The typological definitions of this text also include the constant interaction between the verbal and musical texts, as music, alongside with the word and plasticity of a human body, also belongs to the universal bases of culture and communication. In all episodes of the cycle there are texts of songs (ancient love songs; bard songs by Vladimir Vysotskiy, Yuriy Vizbor, Sergey Nikitin, Oleg Mityayev; variety songs; songs from movies), which can be easily listened to or sung by the teacher. Some episodes also include piano music pieces of the Russian and European classics (J. S. Bach, F. Chopin, M. I. Glinka, P. I. Tchaikovsky) played by outstanding pianists –Svyatoslav Rikhter, Garri Grodberg and others. Musical components in each episode are associated with the events and characters. The musical theme axiologically binds all plot episodes of the cycle. Here we would like to clarify our idea with the words by an outstanding conductor Yuriy Temirkanov, who marked his 80th anniversary in 2018: “Unlike other arts, music cannot express cruelty and evil <...> Music ennobles, it cannot tell lies” (Temirkanov, 2018).

The theoretical provisions presented in the article were tested during pedagogical experiments. In the years 2018 and 2019 she conducted lessons on the Russian language speaking practice with foreign students of three age groups: 16 to 23 y.o., 25 to 35 y.o., and over 35 y.o. The students read and discussed the following episodes of the cycle: “Lermontov”, “Musicians of what?”, “A view out of the window”, “Two snowfalls”, “And the pleats you made yourself?”, “If not I, then who?”, “A fairy from Pyatigorsk”, “A dance with an umbrella at mum’s work”, “You window, open!”, “A cloak for an elephant” and others. Students from Poland, Czech Republic, Slovakia, Slovenia, Bulgaria, Montenegro, both philologists and non-philologists, perceived the texts of the episodes positively, were very active, asked a lot of questions about the linguistic, literature, and personal aspects. The students also liked the songs included into the episodes: “Lieutenant (to M. Yu. Lermontov)” performed by the author Oleg Mityayev (episode “Lermontov”); “Friends’ song” (“There is nothing better in the whole world...”) by a composer Gennadiy Gladkov and a poet Yuriy Entin from a cartoon “The Musicians of Bremen” by Grimm Brothers’ fairytale, performed by Oleg Anofriyev (episode “Musicians of what?”), and others. During the final stage of working with the texts of episodes, the foreign students eagerly sang the songs in chorus.

The educational and methodological plans of the author imply publishing a tutorial including the episodes with sociocultural commentary to texts, as well as questions and tasks. The idea of the tutorial was suggested by foreign students after the pedagogical experiment. The tutorial may include elements of such subgenre variants of an interactive book as “flaps”, “windows”, “secrets”, reflecting the game character of reading, according to Vivienne Smith (2003). Indeed, such books are captivating, they elevate the mood of children and adults, facilitating, in particular, the process of teaching a foreign language at university. These interactive parts may include, for example, the

most interesting tasks, the sociocultural comments and popular scientific information, the verbal-illustrative explanations of the meaning and usage of phraseological units from the educational-fiction text, and many other things.

## CONCLUSION

Thus, we can state the methodological advantages of using an educational-fiction text written by a teacher, for foreign students:

1. The teacher being an author of the text provides a unique opportunity to methodologically select the language means and sociocultural information and to construct the text so that it optimally combines the cognitive, educational and esthetic potentials.
2. Combined with belles-letters style, it turns the text into a specific lingual, esthetic and mentally-reliable phenomenon, which does not distant the author's personality from the students with either a cultural-historical epoch or a great degree of abstraction of human appearance or, if speaking of a contemporary author, with unilateral character of acquaintance.
3. An educational-fiction text written by a teacher makes it possible to conduct a lesson not only in the traditional format of the "teacher – students" paradigm, but also in the interactive format of the "author – readers" paradigm. This greatly increases not only pragmatic motivation in foreign students, but also the natural human desire to study the language, as well as the intention for cognitive and speech activity, "provoking" them, in a good sense, for a communicative act and speech self-expression, first oral and then written and creative. It means that work with such texts leads to increased efficiency while improving the skills of dialogue, monologue and inner speech.

Taking into account the successful results of pedagogical experiments, we may conclude that speech communication at the conducted lessons was implemented as a mutual text and a common speech and thought "polyphony", consisting of an author's educational-fiction text written by a teacher, statements, reasoning, opinions, estimations of foreign students, and the value-meaning layer of the Russian culture per se.

Drawing a scientific conclusion of the article, one should note that the proposed text is an integral methodological structure, which can be referred to as one of the efficient means of implementing the "artistic-pedagogical technique" (L. M. Masol, T. G. Balina, M. Yu. Biryukov and others) in the methodology of teaching Russian as a foreign language. In our opinion, this is extremely important, as it is the multifaceted manifestation of the human factor in educational interaction between a teacher and students that reveals the true essence of interactive approach, which at the modern stage of teaching Russian as a foreign language should be embodied in various complex methodological forms.

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## APPENDIX

“And the pleats you made yourself?”

(An episode in which, due to music and its votaries, the everyday things merge with the elevated, and the comic – with the beautiful.)

In the time of Alina's childhood, the dearest wish of almost all parents in Moscow was to teach music to a child. So that, besides comprehensive school, a child went to a music school, too. Of course, not all children appeared to have an ear for music. But many of them tried to fulfill the parents' hope: crowds of kids were taken to audition. Often, a piano had been bought already. Then it stood in a room silently for years, sadly reminding about the dearest dream of the family left in the past for ever. It is good if one of the neighbors' children comes to play it from time to time.

Such bad luck happened to Lariska or, gently speaking, Lorik, – Alina's friend who lived one floor down. She appeared to have no ear for music at all. But the girls ran to each other's homes, from the sixth floor to the fifth and back, almost every half an hour. The friend often asked Alina to play something. Thus, Lorik's piano also did not feel bored.

Today, the sounds of drills are often heard from Moscow windows. Then, it was the sounds of a piano. In warm weather, when the windows were wide open, Academician Volgin Street turned into an open-air conservatoire. From one window, J. S. Bach's inventions sounded, from another – W.-A. Mozart's or L. van Beethoven's sonatas, from the third – “Sweet dream” by P. I. Tchaikovsky or “Departure” nocturne by M. I. Glinka; from the fourth – “Waltz E minor” by Frederic Chopin, from the fifth – “Dance of elves” by Edvard Grieg, from the sixth – “On elephants in India” by A. F. Goedicke, from the seventh – Claude Debussy's “Snow is dancing”; and from the farthest – scales or etudes by Carl Czerny.

April walk

There is some secret sadness in an early spring,  
When we are ineffably sorry for the last snow,  
When in empty woods, so silently and accidentally,  
A piano sounds from a distant window.

There a wind makes a curtain whirl,  
There crystal silently tinkles as notes move on.  
There the girl of mine, still no one's bride,  
Plays for the spring to be accompanied by a piano.

And we will be fortunate as long as, easily and boldly,  
The girl creates pastoral over the world,  
As long as, all over the world, to all its horizons,  
A piano sounds from a distant window.

Guys, it's time until we have changed  
The joyful sorrow for the black sorrow.  
Until we have nowhere been false to our gods,  
A piano is broadcasted in the channels of our fates.

And we will be fortunate as long as, easily and boldly,  
That girl creates pastoral over the world.  
As long as, all over the world, to all its horizons,  
A piano sounds from a distant window. (Vizbor, 1978)  
(Author of lyrics and music – a well-known bard and actor Yuriy  
Vizbor. Genre – bard song, genre variety – elegy song.)

In his youth, after he had fought throughout the war as a tank crew member, Alina's father Grigoriy Andriyanovich Zemskov sang in an amateur opera school. He had a pleasant, slightly muffled baritone. That is why he knew that his daughter had a musical ear.

In the end of August, on a fine day which caressed with mild, fading warmth of the vanishing summer, before Alina was going to the second form at her comprehensive school, she and her father went for audition to a children's choir school "Nightingale". Then, it was the first of such schools in their new district in the south-west of Moscow. Audition was conducted by a creative director of "Nightingale" Aleksey Ivanovich Pechnikov.

Alina successfully passed the test: she beat the rhythm, accurately repeating it after Aleksey Ivanovich; faultlessly sang all the notes he pressed on the piano. On request of the director she sang her favorite song "Somewhere in the world" from the film "The Caucasian captive", with just two notes out of tune. And Alina was accepted to "Nightingale"! Soon the school was transformed into an evening music school which, thanks God, exists till now.

A black "Zarya" piano had already been bought. Reservedly and nobly, it stood in the larger room of their cooperative apartment.

Andrey Voznesenskiy, one of the pillars of the Russian literature of the 20th century, once wrote these shocking lines:

Please your fingers with a pie,  
Dip a chicken into a saltcellar,  
But I beg you for just one thing –  
Do not touch music with your hands!

Feel a cucumber on the bottom  
Or a waist of a lady on your right,  
Even energized wires –  
But do not touch music with your hands.

Music is equal to soul.  
Take rubles and three-ruble notes,  
But even if they are washed – do not  
Grab music with your hands.

Both a progressist and an adversary,  
We are all materialists – you and I,



But music is a different substance,  
It should be touched with lips...

You may even eat soup with your hands,  
But it's such a trouble with music!  
For your hands not to be torn away,  
Do not touch music with your hands. (Voznesenskiy, 1996)

The eight-year old girl did not read these adult astounding verses. So, chaotically pressing the piano keys, she just shivered with impatience. She wanted so much to play something coherent and beautiful. Now and then she imagined her small hands governing the music... Can there be anything in the world better than that?

On the following day he and her father went to the music school again to decide on the teacher. The school was situated in the premises of a usual, newly built school, and they stood in the lobby for a long time, trying to get oriented: they stared at the walls on which various lists and other information hang. Suddenly they were approached by a very young woman, not very tall, with a deep blue in her eyes and a shock of flaxen hair. She greeted them and rested her attentive eyes on Alina for a second. Her glance had a hidden semi-smile in it, not mocking but understanding. The woman spoke quietly and quickly with the father and left. The daughter immediately started pestering her father with questions: "Who is she? What did she say? What is her name?" The nice stranger appeared to be a piano teacher in that school. She was forming her class and offered Alina's father to take the girl. Alina liked the young teacher and was very glad to hear her father's words. But they had a problem with the teacher's name. The father could hear with one ear only, the second ear was deaf due to cochlear neuritis. That was the result of either contusion during the war or a severe injury after the war. Someone struck him with a ball in the ear when they were playing volleyball. So, the father opened his notebook and said: "I have written down the patronymic correctly – Arkadiyevna. But I have not clearly heard her name. I think it was Inessa".

"Inessa" appeared to be Ivetta – Ivetta Arkadiyevna, and she was a bright personality in all respects. First of all, she was a brilliant psychologist, which is especially important in relations between a child and a teacher. Second, she dressed very fashionably and with great taste. She had a small daughter. The teacher's husband, a talented engineer-technologist on construction materials, was much older than her. So, she also remained a small girl for him.

Ivetta Arkadiyevna graduated with distinction from Tbilisi conservatoire, then was on a course at Prague conservatoire. She played Bach, Mozart, Beethoven, Chopin, Tchaikovsky, Rakhmaninov, Grieg in a way that could not be better.

Alina liked music of many composers. But, strange as it may seem, at that period of life she took a special liking for Bach's three-part inventions. When she was playing them, she felt some very special state. Of the incredible beauty of Bach's sequences, she wanted to cry and rejoice at one and the same time. Much later, in the Internet, she watched a master class of a modern pianist and

pedagogue Yuliya Monastyrshina, who spoke of a piano school by Mariya Veniaminovna Yudina. Then Alina for the first time learned that Bach's inventions are, actually, a Bible for children. All events of the New Testament are embodied in music. Of course, then, in the Soviet time, Ivetta Arkadiyevna did not tell that to Alina directly. But while explaining and showing how to play Bach, the young teacher apparently managed to render to her small pupil all the religious depth of his polyphonic language. "How did she manage to do that?" you will ask. This is how: with an apt selection of verbal associations, with her facial expression, performer's *plastique* and full spiritual dedication.

Alina wanted to never upset her favorite teacher. But sometimes it happened, when the girl came to a lesson unprepared, having exercised for less than an hour. While Ivetta Arkadiyevna kept saying that "even Rikhter exercises for five or six hours daily" (Svyatoslav Rikhter is a great pianist of the 20th century). This unpleasant situation was about to happen again. What to do? "If I have not learnt anything, I will at least please Ivetta Arkadiyevna with a new dress", Alina thought. She opened her wardrobe standing in a small room and started searching for something interesting. Suddenly she noticed a pleated stripe of thin lilac wool – not more than fifteen centimeters. Mum sewed a skirt for herself, then decided to make it shorter according to the fashion and cut off a stripe of cloth. Without a moment's hesitation, Alina hastily and carelessly sewed the stripe onto her Mum's *crep de Chine* blouse, white with black polka-dots. Then she put on her Indian jacket of red wool. She grasped her file with notes and rushed to the lesson, as she was already late.

The plan worked. As soon as Alina entered the music class, Ivetta Arkadiyevna gasped with admiration and started a typically lady's talk: "What a nice skirt you have! How lovely! Come on, turn around, show yourself. Wonderful, it is so becoming. Have you sewed in yourself?" "Yes, I have", the girl answered in a low voice, anticipating an awfully awkward situation. "And the pleats you made yourself? Can I see what belt does the skirt have?", the teacher asked and stretched her talented hand to lift the upper wool jacket. Alina, spasmodically clutching her both hands at the quaking border of the Mum's blouse and her alleged skirt, answered in uneasy patter: "No, Ivetta Arkadiyevna, you can't! I have not finished it yet. It is not yet ready. When I finish it, I will show you". But Ivetta Arkadiyevna, as was mentioned, was not only a unique pianist with two conservatoire diplomas, but also a brilliant children's psychologist, though without any diploma. She decided not to unmask her unlucky pupil and took her talented hand away from the Indian jacket. That was as if she conducted cut-off and salvational *dénouement* in such an expressive dialogue. Then she looked at Alina attentively with her laughing eyes, as usual, and finally said: "Well, get to the piano, let's exercise". Oh, what universal relief the little "fashion designer" felt! As if a great load has been taken off her shoulders!

Every time, recollecting this funny story, Alina and her mother shook with laughter, and her father smiled and grunted merrily. It became one of the favorite family anecdotes.

Unlike her Mum, Alina never mastered sewing, but she learned to knit very well. This was greatly facilitated by “Verena” – a German magazine on hand-knitting, which since the end of the 1980-s was published in the Russian language alongside with the world-famous “Burda moden” fashion magazine. The latter was founded by a legendary Aenne Burda, who is so popular in our country that some people think she has Ukrainian roots.

So, in the difficult 1990-s, Alina successfully knitted for herself, her parents, friends, and colleagues. She did it not for money but as presents: for a birthday, or just without any reason. Sometimes we long for doing something pleasant for the ones we love, don't we?

And one more thing, returning to a poem by Andrey Voznesenskiy in the beginning of this story. Do you remember? About not touching music with one's hands. It depends on the hands. After seven happy years with Ivetta Arkadiyevna, Alina knew that sometimes there appear hands created specially to touch music and our souls with them.

Note. The prototype of a music teacher Ivetta Arkadiyevna is Ivetta Isaakovna Yudovich. In childhood and adolescence the author of the story was lucky to study playing the piano at Ivetta Isaakovna. Those were seven years of permanent creative and human communication. The beautiful and unforgettable years!!! Today, she is a piano teacher and head of the piano department of Children's musical school named after S. I. Taneyev in Moscow, a teacher of Highest qualification, an Honored cultural worker of the Russian Federation, awarded with the II degree Order “For Merit to the Fatherland”, twice laureate of the Moscow Musicians' Union award “For outstanding achievements in the sphere of children's piano teaching”, awarded with a medal “In memory of Moscow 850th anniversary”. She is a laureate of the All-Russia contest “Best teacher of children's school of arts”. Besides successful teaching activity, she carries out active methodological work: conducts master classes in Russia and abroad, gives lectures at advanced qualification courses for teachers, is the author of educational programs on “Piano as speciality”. Currently, she heads the “Piano” Methodology Centre in Moscow (Detskaya muzykalnaya shkola imeni..., n.d.).