12. Tverdokhlib T. S., Toliarenko N. I. (2020) Pedahohika (za profesiinym spriamuvanniam): navchalna prohrama pershoho (baka-lavrskoho) rivnia vyshchoi osvity haluzi znan 02 "Kultura i mystetstvo" zi spetsialnosti 023 "Obrazotvorche mystetstvo, dekora-tyvne mystetstvo, restavratsiia" [Pedagogy (by professional direction): curriculum of the first (bachelor) level of higher education in the field of knowledge 02 "Culture and Art' in the specialty 023 "Fine Arts, Decorative Arts, Restoration"]. Osvitnia prohrama "Prykladna ta promyslova hrafika". Kharkiv [in Ukrainian].

13. Tverdokhlib T. S., Moroz A. M. (2021) Zmist pedahohichnoi pidhotovky studentiv, yaki zdobuvaiut fakh za spetsialnistiu "Obr-azotvorche mystetstvo, dekoratyvne mystetstvo, restavratsiia" na pershomu rivni vyshchoi osvity v ZVO Ukrainy [The content of pedagogical training of students majoring in "Fine Arts, Decorative Arts, Restoration" at the first level of higher education in higher education institutions of Ukraine]. Naumovski chytannia: materialy Deviatnadtsiatoi nauk. konf. studentiv ta molodykh uchenykh (23–24 lystopada 2021 r.). Kharkiv: KhNPU imeni H. S. Skovorody, S. 294–297 [in Ukrainian].

Tverdokhlib T. S., Mai Wen. Features of pedagogical training of future teachers of art disciplines in modern institutions of higher education of Ukraine

The authors summarize the experience of pedagogical training of future teachers of art disciplines in modern institutions of higher education in Ukraine in the paper basing on the study of scientific and pedagogical, educational and methodical liter-ature, educational programs in specialties 014.12 "Secondary education (Fine Arts)", 014.13 "Secondary education (Music)", 023 "Fine arts, decorative arts, restoration", 024 "Choreography", 025 "Musical Art", the relevant standards of higher educa-tion and curricula. It is established that the training of this category of future teachers is carried out in pedagogical and non-ped-agogical institutions of higher education. A comparative analysis of the content of pedagogical education of students majoring in fine arts teacher in specialty 014.12 "Secondary Education (Fine Arts)" and specialty 023 "Fine Arts, Decorative Arts, Restoration" has been carried out. Attention is paid to taking into account the specifics of institutions and organizations where students of educational programs in the specialty "Fine Arts, Decorative Arts, Restoration" will carry out their pedagogical activities during the development of pedagogical disciplines. The content of theoretical pedagogical training of future music teachers studying in educational programs in the specialty 014.13 "Secondary Education (Music Art)" and 025 "Music Art" has been compared. The peculiarities of the content of pedagogical training of choreography teachers have been determined. The insufficiency of practical pedagogical training of future teachers for their successful pedagogical activities in art educa-tional institutions (specialties of field 02 "Culture and Art") in a significant part of higher education institutions has been found out. Based on the study of educational and methodological provision for teaching pedagogy and pedagogical disciplines, its disadvantages and advantages have been identified. The peculiarities of research activities of future teachers of art disciplines in the composition of scientific student groups, scientific student centres, and scientific student camps are determined.

Key words: institution of higher education, institution of general secondary education, institution of art education, future teacher of music art, future teacher of fine arts, future teacher of choreography, educational program, pedagogical training, specialty, student.

Khromchenko O. V.

FROM CREATIVE TO ACADEMIC WRITING

This paper explores the use of creative writing activities as a tool to enhance academic writing skills of students. Writing is a productive skill, and involves a hierarchy of sub-skills. Learners need to be able to produce grammatically accurate sentences; connect and punctuate these sentences; select and maintain an appropriate style; signal the direction that the message is taking; anticipate the reader's likely questions so as to be able to structure the message accordingly.

In order to conduct the empirical research, i. e. to analyze the attitudes and needs of the philology students we produced data which enabled us to create a proposal for developing students' writing skills. 104 third year students of the Faculty of Romance-Germanic Philology of the Odessa I. I. Mechnikov National University took part. The results obtained from the research and their interpretation offered a sound foundation for devising a proposal of writing skills development activities.

In the present article we would like to show the positive effect of the implementation of creative writing activities in the pro-cess of studying at institutions of higher education on the development of students' academic writing. The writing process con-sists of five stages: brainstorming, drafting, reising, proofreading and presentation.

Our intention in this paper was to show the relationship between creative and academic writing when developing students' writing skills in the process of their education at university. The aim of the research is to demonstrate the impact of the proposed creative writing activities exploiting the example of a film review on the development of students' skills of academic writing. The prospects for further research lie in the domain of teaching writing online bearing in mind the "new normal" (lockdown and distance learning).

Key words: writing, creative writing, academic writing, students, writing skills, writing activities.

(статтю подано мовою оригіналу)

This article emerged because of the need to better the quality and competence of the students of philology, to be more precise, their writing skills. Recently, the Common European Framework of Reference for Languages announced that a priority educational objective is to promote methods of modern language teaching which will strengthen independence of thought, judgment and action, combined with social skills and responsibility [1, p. 4–5].

We share the scientific viewpoint of the scientists [2; 5], who claim that like speaking, writing is a productive skill, and involves a hierarchy of sub-skills. Learners need to be able to produce grammatically accurate sentences; connect and punctuate these sentences; select and maintain an appropriate style; signal the direction that the message is taking; anticipate the reader's likely questions so as to be able to structure the message accordingly [2; 5].

In order to enable these skills, pupils need an extensive knowledge base, not only at the level of vocabulary and grammar, but at the level of connected discourse. This includes familiarity with a range of different text types, such as informal letters, instructions, product descriptions etc. It follows that if classroom writing is mainly spelling- or grammar-focused, many of the sub-skills will be neglected [2; 6].

The focus of the scientists' (J. Harmer, S. Thornbury) study is to point out approaches to teaching writing. They have enumerated the following:

1) a language-based approach has tended to focus on the "lower-level" features of the skill. It involves the learner's abilities to write sentences that are both accurate and complex, that demonstrate internal cohesion, and that are connected to the sentences next to them;

2) in a text-based approach the focus is on learner's analyzing and imitating models of particular text types;

3) a product approach states that the text emerges out of a creative process that includes planning (generating ideas, goal setting and organizing); drafting; revising, including editing and proofreading, and publishing;

4) a communicative approach views writing as an act of communication in which the writer interacts with a reader or readers for a particular purpose. It suggests that classroom writing tasks should be motivated by a clear purpose and that writers should have their reader in mind at all stages of the writing process;

5) a genre-based approach emphasizes that the models of the text should be closely associated with their contexts of use, and analyzed in functional terms as much as in linguistic ones. This approach has been influential in the teaching of academic writing [2; 6].

The scholars of Duke University pinpoint the key features of creative writing, as original writing that expresses ideas and thoughts in an imaginative way: a form of artistic expression, focus on the imagination to convey meaning through the use of imagery, narrative, and drama. The genre of creative writing includes poetry, fiction (novels, short stories), scripts, screenplays, and creative non-fiction. Typically, a contrast between creative and analytic or pragmatic forms of writing is highlighted.

M. Fitzmaurice in a handbook for students "Developing your Academic Writing" states that academic writing differs from other types of writing, in particular from creative writing. Owing to a detached and objective approach which is required, an academic writing appeals to logic and strict rules for referencing and citation to adhere to [4, p. 4–6]. The genres of academic writing include essays, research papers, case study, literature review, project report, proposals and dissertation / thesis [4, p. 8–9]. Writing consists of four stages: planning, drafting, editing and reviewing. Wellington identified the phase of planning as one of the key practices of good writers which requires the ability to absorb arguments before composing text.

When considering the writing process itself, we suggest the set of strategies to help the future writers improve their literacy skills. Having analyzed and summarized the scientific viewpoints of teacher trainers and ELT experts (J. Harmer, J. Scrivener, S. Thornbury), we have elaborated the following handout techniques for teaching writing:

1. Brainstorm your ideas.

2. Prepare draft: craft the language, focus on the message, put the ideas on paper without much concern for being correct. Try to work in a quiet and focused atmosphere.

3. Revise: make essential modifications to draft, extend the content, adjust style, validate logical sequences of sentences. Look at the samples of the kind of texts you are working on. The texts can be used as a kind of model to base your own work. In a sample text you may study the layout, the overall message, the way how items are organized, which specific phrases and sentences are made use of, distinctive grammatical features, the style and ways to achieve the effect on the reader.

4. Proofread and Edit: make final changes and corrections, watch carefully for spelling, punctuation and grammar.

5. Present the piece of writing: share the writing with others in various ways. There exist several ways of "publishing" students' writing: read the writing aloud; submit the piece to a magazine; make a hard-bound book; share in a reading party.

We share the scientific viewpoint of Scott Thornbury, who asserts that the ability to organize the written text and arrange it according to the style of the particular text type remains highly significant.

In his practical guide for teachers "How to Teach English", Jeremy Harmer makes a distinction between writing-for-learning and writing-for-writing activities. He emphasizes that the way the teachers organize students' writing, the way they offer advice and correction, depends on the kind of writing the learners are involved in [2, p. 112–113]. Writing-for-writing is exploited as a means to help students use the language they have been learning in practice. The so-called writing-for-writing activities are aimed at developing learners' skills as writers.

The purpose is to teach learners to become better at writing whatever kind of a piece of writing they are meant to create. The learners are focused not only on the appropriate language use, but on the structure of the text, layout, style and effectiveness [2, p. 112–113].

In his article "Homework That Helps" Ronald L. Partin promotes several ideas used successfully by other teachers that foster assignments with high interest value and may accomplish with skill development. The suggested tasks not only motivate the learners as they can be classified as "fun with a purpose" but reinforce skills being taught: interview people about their jobs or hobbies; design an ideal vehicle, home, school or government; write a new myth; trace your family tree; interview somebody about a historical event they lived through; invent a game to teach to the rest of the class / group; plan a trip, including itinerary and expenses; plan a balanced diet for a week for your whole family; update a fairy tale to modern times etc. [5, p. 118].

In order to conduct the empirical research, i. e. to analyze the attitudes and needs of the philology students we produced data which enabled us to create a proposal for developing students' writing skills. 104 third year students of the Faculty of Romance-Germanic Philology of the Odessa I. I. Mechnikov National University took part. The research instrument comprised one anonymous questionnaire. We used a modified version of the Writing Skills Questionnaire adapted from A Community of Writers by Peter Elbow and Pat Belanoff.

The analysis of the results obtained through the survey confirmed that the students enjoy writing and are eager to develop their writing skills. The great majority of respondents (80%) stated that they enjoy writing and do write for pleasure in their free time. On the negative side, however, only 24% of respondents said that they can logically organize their ideas when they write a paragraph.

The majority of surveyed participants (74%) want to be offered more activities aimed at the development of their writing skills.

The study showed that over half of surveyed participants are motivated to develop and improve their writing skills in a professional context as it increases their employment and career opportunities.

The results obtained from the research and their interpretation offered a sound foundation for devising a proposal of writing skills development activities.

In the present article we would like to show the positive effect of the implementation of creative writing activities in the process of studying at institutions of higher education on the development of students' academic writing. It has been mentioned above that writing consists of five stages. Making use of the example of organizing students' activity aimed at writing a movie review, we would like to attract the attention to the fact that the proposed activity improves students' skills of writing academic texts in future academic writing follows the same writing process as other types of texts, but it has specific conventions in terms of content, structure and style. Academics mostly write texts intended for publication, such as journal articles, reports, books, and chapters in edited collections. For students, the most common types of academic writing assignments are essay, research paper, thesis, lab report.

A movie review is an evaluation of a particular film that includes a summary of the movie and any relevant analysis and opinion. The following general guidelines for writing a movie review may be offered to the students for consideration:

1. Watch the entire film. It is essential for the students to watch the whole movie before writing the review, so they have the necessary information to write a thorough, thoughtful piece. As they watch the film, they are meant to note any critical elements they want to discuss in their review. At this stage they write down factors that pique their interest, like performance, lighting choices, music placement, CGI, thematic arcs, and other elements you think the audience will find interesting [3].

2. Start with the introductory paragraph of the review to catch your reader's attention. The students must keep in mind that the opening paragraph is the most crucial part of your paper because it is s the reader's first impression and the best clue as to whether the paper will be worth the reader's time. The best introductions will not only be informative but also include a hook to keep readers reading.

3. Include a general summary. A summary is a brief summarization of a larger work that gives the reader a comprehensive understanding. To write a summary, a writer will gather the main ideas of an article, essay, television show, or film they've read or watched and condense the central ideas into a brief overview. Summaries provide an abridged description of another work in the form of a paragraph, providing enough detail so that the reader understands the subject of the summary, while highlighting the summary writer's personal understanding of the subject matter. When writing a film review, the students are advised to provide a brief plot summary to give the reader a general overview of the story and its main characters. They may include the director's name, the release date, the main actors' names, and any other relevant logistical information about the film for the readers' reference. When writing an in-depth movie review, the students will need to discuss more than the premise and general opinion of the project. They are supposed to include character analyses and development, unpack the film's themes, filmmaking style (cinematography), tone, sound design, story structure, special effects, acting, direction, and pacing and try to avoid spoilers [3].

4. Establish your opinion. Film reviewers should have enticing, well-informed opinions about the movies they tackle. The students need to use evidence from the film, like characterization or scene descriptions, to support and substantiate your claims of good filmmaking or plot holes. To round out the review, they are likely to compare the film to others in the genre with similar themes or events. If the filmmaker primarily makes films from the same genre, the students may draw comparisons between the movie you're reviewing and their other works.

5. Include a conclusion that wraps up the central idea and ties together the efilm analysis in a constructive and cohesive manner. Some reviewers opt to give the movie a letter grade, passing grade, or percentage score at the end of the review. A good conclusion will use emotional or sensory language to create a powerful, lasting image in the reader's mind. Using an emotional appeal is also a great way to reinforce the central points [3].

The concluding sentence should wrap up the entire work with a synthesis of key points. The students are asked to write the final point clearly and succinctly, providing closure to the reader, leaving them with a strong impression of its significance within a broader context.

Before publishing or submitting the review, the students are supposed to edit it for clarity, flow, and grammatical errors. In order to do it they have to read through the review to assess the clarity of the perspective and cut any redundant information to improve the piece's flow. The next step is to check for spelling and grammatical errors, which can distract readers or make it challenging for them to understand the analysis.

When given the assignment to write a film review, the students may need the list of adjectives to describe the film / series they have watched. We propose the following adjectives for the students to think about and decide on: action-packed, amusing, badly acted, breath-taking, captivating, compelling, complex, (totally, slightly) confusing, contrived, disappointing, enigmatic, enjoyable, entertaining, exciting, fantastic, (totally / rather) far-fetched, (truly) fascinating, gripping, hilarious, humorous, inspiring, lousy, manipulative, masterful, poignant, powerful, (un)realistic, ridiculous, romantic, overacted, overrated, overwhelming, predictable, provocative, tense, unbelievable, unoriginal, (highly) uplifting.

In the article we would like to present the sequence of different types of group and individual activities that will result in the written form of a movie review created by each student independently.

We suggest that the students write a review of the film "The Dead Poets Society" directed by Peter Weir, and starring Robin Williams. The events took place at an elite, old-fashioned boarding school in New England, where a passionate English teacher John Keaing inspires his students to rebel against convention and seize the potential of every day, courting the disdain of the stern headmaster. Before viewing the film we recommend organizing the so-called pre-writing activity in the form of a group discussion or brainstorming. The objective of the pre-writing phase is to lead the students to generate and organize ideas before beginning to write. The following topics for discussion may be offered to the students:

1. What other films have you seen that are set in high schools, colleges or secondary schools? If the students have some difficulties with the first question, the teachers may recollect and mention the following movies as an example: "Good Will Hunting", "Mona Lisa Smile", "Detachment", "The Chorus".

2. What do you predict the film will be about from its title?

3. The English teacher in the film encourages his students to "seize the day". What do you understand by the phrase "carpe diem (seize the day)". Can you give examples of "seizing the day" from your life experience?

At this stage to excite students' interest and increase their motivation, we suggest that they watch an official trailer of "The Dead Poets Society". After this the students are given the list of new words and expressions, which they are going to hear in the film: to huddle up; cynic; to peg; to rip out; marrow; amoeba; morose; virility; barbaric; impressionable; conformity; pillar; expulsion; to woo. Their task is to transcribe these words and be able to pronounce them properly, explain their meaning in English and use them in the sentences either of their own or from reliable sources, such as Cambridge Dictionary, Longman Dictionary, Oxford Dictionary.

Having watched the film at home, the students are meant to create a film review and present it in the written to the teacher and the oral form in front of other students. The points for discussion at this concluding stage may be as follows: Why are the students surprised by John Keating's manner of conducting classes? Why does Neil have the desire to set up the Dead Poets Society? In what way does John Keating help Todd to overcome his shyness? What was Mr Perry's reaction to his son's performance in the play? Why do you think Neil killed himself? What do you think of the final scene of the film? What kind of feelings did it evoke in you? What do you think is going to happen to John Keating and the members of the Dead Poets Society? The proposed ideas for the discussion may be modified depending on the time limit, interests of the students and creativity of the teachers.

Our objective in this paper was to show the relationship between creative and academic writing when developing students' writing skills in the process of their education at the university. The aim of the research is to demonstrate the impact of the proposed creative writing activities exploiting the example of a film review on the development of students' skills of academic writing. The prospects for further research lie in the domain of teaching writing online bearing in mind the "new normal" (lockdown and distance learning).

Bibliography:
1. Common European Framework of Reference for Languages: Learning, Teaching, Assessment / Council of Europe. Cambridge : Cambridge University Press, 2001. 273 p.
2. Harmer J. How to Teach English. London : Pearson Education Limited, 2010. 288 p.
3. How to Write a Movie Review: 5 Tips for Writing Movie Reviews. *MasterClass*. 2022. 25 February. URL: https://www.masterclass.com/articles/how-to-write-a-movie-review#what-is-a-movie-review.
4. Fitzmaurice M., O'Farrell C. Developing your academic writing skills: a handbook for students. Dublin, 2021. URL: https://hub.teachingandlearning.ie/wp-content/uploads/2021/06/15.-Developing-your-academic-writing-skills.pdf.

5. Partin L. R. Homework That Helps. *The Clearing House: A Journal of Educational Strategies, Issues and Ideas*. 1986. Vol. 60. Iss. 3. P. 118–119.
6. Scrivener J. Learning Teaching. Oxford : Macmillan, 2005. 432 p.
7. Thornbury S. An A-Z of ELT (A dictionary of terms and concepts used in English Language Teaching). Oxford : Macmillan, 2010. 256 p.

References:
1. Council of Europe (2001). Common European Framework of Reference for Languages: Learning, Teaching, Assessment. Cambridge: Cambridge University Press, 273 p. [in English].
2. Harmer, J. (2010). How to Teach English. London: Pearson Education Limited, 288 p. [in English].
3. MasterClass (2022). How to Write a Movie Review: 5 Tips for Writing Movie Reviews. Retrieved from: https://www.masterclass.com/articles/how-to-write-a-movie-review#what-is-a-movie-review [in English].
4. Fitzmaurice, M., O'Farrell, C. (2021). Developing your academic writing skills: a handbook for students. Retrieved from: https://hub.teachingandlearning.ie/wp-content/uploads/2021/06/15.-Developing-your-academic-writing-skills.pdf [in English].
5. Partin, L. R. (1986). Homework That Helps. *The Clearing House: A Journal of Educational Strategies, Issues and Ideas*, vol. 60, iss. 3, pp. 118–119 [in English].
6. Scrivener, J. (2005). Learning Teaching. Oxford: Macmillan, 432 p. [in English].
7. Thornbury, S. (2010). An A-Z of ELT (A dictionary of terms and concepts used in English Language Teaching). Oxford: Macmillan, 256 p. [in English].

Хромченко О. В. Від творчого до академічного письма

У роботі досліджується впровадження творчих письмових завдань як інструменту для розвитку та вдосконалення навичок академічного письма студентів. Письмо є продуктивною навичкою та включає в себе ієрархію піднавичок. Студенти повинні вміти складати граматично точні речення, логічно поєднувати ці речення та розставляти розділові знаки, вибирати відповідний стиль і дотримуватися його, аналізувати матеріал та розподіляти його за реченнями чи абзацами, передбачати ймовірні запитання читача, щоб мати можливість відповідно структурувати повідомлення.

Для проведення емпіричного дослідження, тобто аналізу ставлення та потреб студентів-філологів, ми зібрали дані, які дали змогу створити пропозицію щодо розвитку навичок письма студентів. В опитуванні взяли участь 104 студенти III курсу факультету романо-германської філології Одеського національного університету імені І. І. Мечникова. Результати, отримані внаслідок цього дослідження, та їх інтерпретація дали нам можливість запропонувати систему письмових завдань, що мають на меті розвиток та вдосконалення письмових навичок і вмінь студентів.

У статті ми прагнемо показати позитивний вплив реалізації творчої письмової діяльності у процесі навчання у вищих навчальних закладах на розвиток академічного письма студентів. Процес написання складається з п'яти етапів: мозкового штурму, попереднього написання, остаточного перегляду, редагування та презентації.

Мета роботи полягає в тому, щоб показати взаємозв'язок творчого й академічного письма у процесі розвитку навичок письма студентів під час навчання в університеті. Мета дослідження – на прикладі рецензії продемонструвати вплив запропонованих творчих письмових робіт на розвиток навичок академічного письма студентів.

Перспективи подальших досліджень полягають у викладанні письма онлайн – передбачається "нова норма" (локдаун та дистанційне навчання).

Ключові слова: *письмо, творче письмо, академічне письмо, учні, навички письма, письмова діяльність.*

Червоненко К. С.

ФОРМУВАННЯ ПРОФЕСІЙНОЇ МОБІЛЬНОСТІ МАЙБУТНІХ СОЦІАЛЬНИХ ПРАЦІВНИКІВ У ПРОЦЕСІ ВОЛОНТЕРСЬКОЇ ДІЯЛЬНОСТІ

У статті розглянуто проблему формування професійної мобільності майбутніх соціальних працівників у процесі волонтерської діяльності. Проаналізовано науково-педагогічний феномен професійної мобільності майбутніх соціальних працівників, уточнено його сутнісні та змістові характеристики. Запропоновано авторську інтерпретацію поняття "професійна мобільність соціальних працівників" та її компоненти: особистісний, когнітивно-діяльнісний і рефлексивний. Визначено зовнішні та внутрішні чинники формування досліджуваного феномену у фахівців соціальної сфери. Наголошено на тому, що одним з ефективних засобів формування професійної мобільності майбутніх соціальних працівників у закладах вищої освіти є професійно орієнтована волонтерська діяльність, ефективність якої підвищується за впровадження педагогічних умов, зокрема: формування позитивної мотиваційно-ціннісної орієнтації на саморозвиток і самореалізацію; залучення до варіативних форм реалізації волонтерської діяльності; забезпечення реалізації структурно-змістових компонентів професійної мобільності у процесі волонтерської діяльності; організації системи методичного супроводу та підтримки волонтерських ініціатив; моделювання та включення до змісту освітнього процесу спеціальних професійно орієнтованих ситуацій. Доведено, що реалізація волонтерських ініціатив дасть