THE CHOICE OF FAIRY TALES FOR THE PHILOLOGISTS METHODOLOGICAL COMPETENCE FORMATION

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INTRODUCTION

Many changes have taken place in the educational system of Ukraine under the influence of European system of education and Recommendations of European Parliament and EU Council[1]. The new basic law "On Education"[2]. defines 10 groups of competencies. One of the most important is communication in foreign languages, i. e.: the ability to properly understand what is said in a foreign language, orally and in writing to express and interpret concepts, thoughts, feelings, facts and views (through listening, speaking, reading and writing) in a wide range of social and cultural contexts; skills of mediation and intercultural communication. The law makes it possible to clearly identify as the priorities of FL teaching not the language system, but the content aspects of education and, accordingly, the interests and needs of students as subjects of the educational process. Of particular importance are aspects of learning such as socio-cultural factors, motivation, development of the pupils' and students' means of learning a foreign language, during which there is a comparison of life experience and socio-cultural realities in which Ukrainian and foreign-speaking adolescents live, environment, awareness of which allows Ukrainian and foreign-speaking adolescents to adequately solve personal problems of communication with representatives of other countries.

To ensure modern training of future philologists, it is necessary to apply modern achievements of pedagogical and methodological research, which were carried out in accordance with the provisions of the Bologna Declaration. The vocational education system faces new challenges. Due to the growing importance of educational processes in Europe and the world, it is necessary to look for new approaches to training philologists, who would

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[1] Про основні компетенції для навчання протягом усього життя : Рекомендація 2006/962/ЄС Європейського парламенту та Ради (ЄС) від 18 грудня 2006 р. URL: http://zakon2.rada.gov.ua/laws/show/994_9752.http://osvita.ua/legislation/law/2231/_200 6.pdf (дата звернення: 10.06.2018).

[2] Про освіту : Закон України № 2145–VIII / Верховна Рада України. *Відомості Верховної Ради України.* 2017. URL: zakon.rada.gov.ua/laws/show/1556-18.ukrainepravo.com/law-making/bill_enacted_into_law/zakon... (дата звернення: 10.06.2018).

be competitive in the labor market, including the selection of learning content. Despite the significant number of scientific papers that reveal the problem of selecting the content of education (B. Lapidus, G. Rogova, I. Bim, M. Vyatyutnev, S. Shatilov, M. Waisburd etc.) the problem of selecting the content of education for the training of philologists remains incompletely studied and requires a comprehensive justification.[3]

The growth of the social role of a teacher of philology, translator and interpreter, his active creative self-expression necessitates the formation of a competent specialist. The main purpose of forming a system of professional competencies is based on knowledge, cognitive and creative skills, social skills, worldviews. And this is impossible to implement without quality scientific and educational support. The main component of this is a textbook: in traditional paper form or electronic textbook. Under "electronic textbook (manual)" we mean – "an electronic educational publication with a systematic presentation of educational material that corresponds to the educational program, contains digital objects of various formats and provides interactive interaction"[4]. Various problems connected with scientific and methodical maintenance of training were investigated by V. Baidenko, T. Dmitrenko, O. Karpenko, O. Zhornova, T. Panina, M. Pentilyuk, V. Polonsky, O. Potapenko, O. Semenog, S. Smirnov, I. Shendryk, O. Karpenko and others.[5] But the problem of providing educational and methodological complexes with such materials that would take into account the latest linguistic, psychological and pedagogical research, which emphasize the need for harmonious development of both halves of the brain, has not been sufficiently studied.

We believe that future educational complexes should be written so that students have the opportunity to develop their imagination in communication and form an artistic experience. After all, for those who write programs, students are the subjects of communication to which the author turns not for morality, but to stimulate them to a kind of creative activity, to arouse interest and stimulate joint activities of teacher and student, joint emotional experience. It is not possible to consider all the problems of selecting the content of education in one article. The aim of this article is to study such a

[3]. Рубінська Б. Діяльнісні характеристики спілкування студентів: вищий рівень аналізу. *Проблеми освіти*. 2013. Вип. 74. Ч. І. С. 235–236.

[4] Про освіту : Закон України № 2145–VIII / Верховна Рада України. *Відомості Верховної Ради України.* 2017. URL: zakon.rada.gov.ua/laws/show/1556-18.ukrainepravo.com/law-making/bill_enacted_into_law/zakon... (дата звернення: 10.06.2018).

[5] Карпенко О. Трансформація навчальної книги в умовах інформатизації вищої освіти : дис. … канд. пед. наук: 07.00.08. Харків, 2005. 235 с.

component of the content of education as the selection of texts for the formation of Philology students methodological competence.

1. The choice of teaching content

As our analysis has shown, most of the selected texts for teaching do not take into account such an aspect of it as phonostylistic characteristics. The term style is used differently by different linguists and sociolinguists. The most acceptable for us is the understanding of this term by M. Sokolova [6]. We will rely on her proposed classification of phonostyles, namely: informational, academic, declamatory, publicistic and conversational. As our analysis of audio recordings for textbooks for the 1st year students has shown, most of the texts refer to conversational phonostyle. In classrooms communication between students takes place in this phonostyle. This is a positive aspect of the selected texts, as they form most of the above-mentioned competencies. But we must not neglect others, namely declamatory. There is a wonderful material for this – poetry. Poetry is the result of creativity and a source of inspiration. All the world's poetry is written in the best Christian traditions, which gave the world high moral values. There is no separate language of literature or poetry that is radically different from the language of business, science or education. The poet has the same language source as the businessman and the teacher. He uses phonetic, lexical, grammatical categories, stylistic and syntactic features of his language. But the poet does it according to the poetic laws of his language, he is very emotionally tuned to the perception of the interaction between sound and meaning, for example, the words whisk, flit, pitter, snip carry a sense of lightness. The poet uses rhythm, rhyme, sound patterns to create a poetic effect. Reading poetry, the student enjoys the rhythm, rhyme, a certain sound pattern. The language of literature also creates vivid language images. The poet tries to create a single dominant impression, widely using artistic images, which develop the imagination of the reader. The use of such stylistic means as comparison, metaphor, hyperbole, exaggeration and others deepens students' perception of the world around them and develops the imagination.

Fiction has many different styles and genres that help a writer / poet create his or her own words, phrases, etc. – often using familiar words in a new sense, such as, for example "In the time of no, you gave me a gift of maybe". The poet uses language to interact with the reader so that he gets into his imaginary world. He depicts the circumstances, the heroes, makes us accomplices of some action. sometimes he creates a character who speaks to

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[6] Теоретическая фонетика английского стиля : учебник / под общ. ред. М. Соколова. URL: jesuspremium.weebly.com/blog/_2017. pdf.

the reader with a certain tone of voice, expresses his point of view. In this way, he reveals the tone in which the author depicts the relationship to the topic and to himself. This tone can be an expression of imagery.

The language of poetry is easier to remember through rhythm and rhyme. Rhythm, rhyme, alliteration, assonance, onomatopoeia reach their mystical effect through repetition. Students enjoy reading stories in which words and sounds are often repeated and easy to remember. There are colloquialisms and limericks for this.

The mnemonic function of poetry is another effective tool for use in teaching[7].

The tale in its characteristics is close to poetry and occupies an intermediate place between poetry and prose. The basis of a fairy tale is a story. It has its own style of oral presentation, which distinguishes it from other texts. After all, there are different types of communication: interpersonal, group and socially oriented.[8] Children listen to fairy tales from an early age from their mothers, they grow up and love to watch cartoon fairy tales on various modern devices, from mobile phones to large TV screens. And in adulthood a person tells funny stories in a fairy-tale form, using their characteristics. The text of the fairy tale creates the effect of melody, we mean the synharmonic sounds, gradual creation of the epic character of phonation. Harmony is characterized by rhythmicity and various components of intonation. The rhythm of the fairy tale is created due to tonal variations, changes in volume and tempo. Intonation groups are distinguished by the same contours and tempo of the nuclear tone. Rhythmicity can often be traced in the alternation of longer and shorter durations. Terminal tones in the contours are complex terminal tones: level-descending, level ascending, descending-level, ascending-level. The smooth segment of the nuclear tone additionally creates the effect of slowing down the story and the melody of the fairy tale[9].

Many scholars claim that the stories that children like the most are fairy tales (M. Dvorzhetskaya, T. Saenko, Marie I. Baker and others). Selecting texts and teaching the recitation style can help students improve their pronunciation and intonation skills and better understand children.

Unfortunately, poetry and fairy tales are often neglected by the authors of modern textbooks when selecting texts. Therefore, one of the principles of

[7] Дворжецька М. Phonostylistics and Rhetoric in Speech Communication. URL: https://elibrary.ru/elibrary_28794270._2013.pdf.
[8] Rubinska B. The choice and Organization of the Materials into Communicative Minimum for Textbooks for Students of Non-Humanities Profile. *Modern Science – Moderní věda.* 2016. Issue 4. P. 164–175.
[9] Дворжецька М. Phonostylistics and Rhetoric in Speech Communication. URL: https://elibrary.ru/elibrary_28794270._2013.pdf.

selection of texts that can be used by the authors of modern textbooks should be the principle of representation of different texts of all phonostyles, including declamatory. The problem is on which principles we should choose fairy tales. We think it should be based on results of contrastive phonostylistic analysis in two or more languages and modern interpretation and integration. So let us study the latest research of modern poetry in English and Ukrainian.

2. Contrastive analysis of modern fairy tales

History of Ukrainian and British folklore has a large number of tales. Many of these exist in several embodiments such as prose and poetry. They have been studied in both English and Ukrainian by many scientists such as I. Andrusiak, K. Bubkina, M. Dvorzhetska, T. Sayenko, L. Braude, O. Grachkovska, L. Derez and many others[10,11]. But the contrastive linguistic analysis of poetic fairy-tales still needs research. Despite the variety of texts of fairy-tales, they all retain invariant compositional, lexical-syntactic and prosodic structure harmoniously organized in accordance with the pragmatic intention of texts of this genre. Harmony, polished use language tools in the text of a fairy-tale provides efficiency and unambiguousness of its influence on listeners. Stable basic content structure of the text is its core and is the most prominent in the dynamics of the story.

We have chosen syllabo-rhythmic organization of modern poetic fairy-tales as a unit of contrastive analysis as well as the function of intonation. As fairy-tales belong to literature we have to use internal and external mode analysis.

A fairy-tale has a specific manner of oral presentation, different from any other sort of text. The prosodic organization of a fairy-tale creates the effect of euphony, which implies sound harmony, melodiousness, measured steps of epic character of phonation. The most functional features of euphony are rhythmicality and the melody. The rhythm of a fairy-tale is created by the alternations of commensurate tone, loudness and tempo characteristics of intonation. Artem Ivanchuk in his book "Exam all – 1628" compared the English and Ukrainian tones.[12] He made the conclusion that the functions of tones are the same: distinctive, attitudinal, sentence forming and delimiting. He also found some allomorphic features in the two languages. 1) The Falling Tones express finality, completeness, definiteness: a) in simple affirmative or negative sentences: No. Hi. But Ukrainian intonation is much steeper and never reaches the voice bottom level in fairy-tales conversations;

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[10] Андрусяк І. URL: http://abetka.ukrlife.org/chakalka.html.

[11] Бабкіна К. URL: https://www.facebook.com/kateryna.babkina/posts/10151865704799812.

[12] Ivanchuk A. Exam all – 1628. URL: https://www.academia.edu/3662592/Exam_all_1628.

b) in greetings: Добрий вечір. Good evening; c) in special questions: What is your name? But: Що ти сказав?

We can find all these tones in the fairy-tales. But tales may be different. A fairy-tale has a rather complex composition. The beginning of a fairy tale, as a rule, is the Low Rising intonation in two languages. Intonation of fairy tales is complex. The British fairy-tale narration is marked by the descending or level tone contour in the head of intonation groups and specific compound nuclear tones: level-falling, level-rising, falling-level, rising-level. The level segment of nuclear tones adds to the effect of slowing down the fairy-tale narration and its melodiousness

Let us now analyze modern British fairy tale "Little Red Riding Hood And The Wolf" – a poem by Roald Dahl and then compare it with the Ukrainian ones[13].

Modern elements are both lexical and phonetic (the Riding Hood wears knickers, brings a pistol etc.). The author uses a combination of iambus and amphibrach to create rhythm. At the first glance it's dramatic – a Wolf has eaten a Gradmamma and is preparing to eat Little Red Riding Hood. At the second reading we see that it's ironic because the author expresses his own feelings and emotions to the Wolf and the main heroine. Lines 1-3 introduce the Wolf's feeling of hunger, which can be referred to the lyrical mode. Then the mode changes into dramatic in lines 4 to 10 when the Wolf enters the Grandma's house and she feels terrified and then he eats her. In these lines the exclamation pattern and High Falling tone is used to express fear. At the expense of the rhythmic and intonation organization of poetry, the speaker must clearly adhere to the rhythmic-metric intonation model of the recited poetry: the unsigned syllables are spoken promptly, while the emphasis is somewhat extended so that the accents are arranged at regular intervals. The tempo of narration is fast as the events occur very quickly. Nevertheless, it slows down in non-dramatic modes. Lines 11 to 26 seem to come back to non – dramatic every day lyrical mode, where the Wolf is represented as a hungry animal and is changing his appearance in order to deceive the Little Red Riding Hood, his reflections are described. The interchange of the rhyming and non-rhyming lines starts in lines 27 to 36. Lines 37 to 38 introduce some unexpected replica in which Little Red Riding Hood shows her female interest in the fur coat and that clearly prepares the reader for hysterical reaction of a Wolf and predicts the change from lyrical into dramatic mode. The replica "That's wrong!" in line 38 again introduces exclamatory pattern with Falling-Rising tone expressing contradiction and astonishment of the Wolf.

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[13] Dahl R. Little Red Riding Hood And The Wolf. URL: https://www.poemhunter.com/poem/little-red-riding-hood-and-the-wolf.

The final purpose of interpreting the text of the poem is to understand it profoundly. Let us consider the text from the point of view of impression it produced on the reader / listener by correlation between appropriate intonation and sound repetition. It is not simple and direct. They are influenced by many factors such as situation of communication (time and other constituents, the author and his aims, the reader). The situation changes although the Wolf does not understand the real motive of her question. He is no longer a cunning animal, who is deceiving the girl. The aim of the author is to describe his misunderstanding of the situation and that now he is the victim. Next comes the ironic mode, which is the climax of this poem.

A great number of /t/ sounds increases the effect. In line 47 the onomatopoeia is used to create the effect of the gun's sound and the revenge of a clever girl. In the Russian or Ukrainian translation it is repeated 4 times for the purpose of rhyming. In lines 48–53 the irony of the author is changed to a mild adoration of the girl and the change in her appearance and clothes. Here a pattern of exclamation intonation is used in line 50 to express the attitude of the author. Regular syllabo-tonic rhythm (amphibrach) is one of the peculiarities of versification.

The poem is written in combination of iambus and amphibrach. Let's now compare it with the Ukrainian ones. According to Olena Kytsan from the times of its creation up to modern time the genre pattern of a fairy tale is in constant development. Nowadays the authors are trying to modernize its rhythmicality[14]. It is no wonder that modern Ukrainian fairy tale is written in verlibre (free verse). She analyzed "The Fairy Tale about a Donkey" by Galyna Kruk. Unlike English fairy tale, beginning "once upon a time", the Ukrainian one starts with «Жив-собі, був-собі» with the repetition of Low Rising tone. Expressive anthropomorphism, a great number of relatively unimportant heroes, intonation of enumeration are traditional for this genre. Modern elements are both lexical and phonetic (the donkey eats spaghetti, brings to school a binoculars, a gun etc.). She uses a combination of dactyl and four-round dolnik. Astrophical structure and paired rhyme is typical. Another interesting example is analyzed in a fairy tale "A Scaring Fairy tale" by Andrusik. It can be easily learnt by children via a great number of repetitions and correct syllabic-tonic rhythm. «У темному-темному лісі жив темний-претемний ліс, а в темнім-претемнім лісі було дуже темно скрізь. Там бігали темні вовчиська і темних ловили зайців, і там, не далеко й не близько, жив дідько у чорнім яйці. Той дідько був темний-претемний і темні творив діла, а в ньому іще темніша чортяча душа жила. Вона цю страшнющу казку мотала собі на вус <…> Їй також

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[14] Кицан О. Сучасна українська літературна віршована казка : вектори руху. *Studia methodologica*. Ternopil, 2015. ISSN 2307-1222. № 40. C. 376–379.

повірити важко, що ти такий боягуз!»[15]. Exclamation intonation pattern expresses critical attitude of the author to fears of darkness and cowardice of a child. We can see that verlibr is used to write modern Ukrainian fairy tales. As our contrastive analysis has shown, fairy-tales in two languages have isomorphic features as far as functions are concerned and allomorphic features Regular syllabo-tonic rhythm(amphibrach) is one of the peculiarities of versification in British, while in Ukrainian verlibr is used. It shows that we can improve students methodological competence if we choose poetic fairy-tales texts for teaching, which is based on the principle of taking into account contrastive analysis results.

3. The philologists methodological competence formation

We consider such an element of the system as the content of education to be a perspective in reforming higher education of philology students. The task of our study is to theoretically substantiate and reveal the essence of the content and means of forming methodological competence of philology students on the basis of studying the declamatory phonostyle texts and the need to make changes to the didactic model at the expense of new components. We consider the choice of modern poetic fairy-tale texts one of the possible new ones. But we will firstly consider the notions of competence, competency and phonetic competence.

According to the research of *Nataliia Maiier in methods of teaching foreign languages and cultures at higher school* formation and development of future foreign language teachers' methodological competencies are provided by mastering its structural components – competencies and sub-competencies. In the process of students' methodological training to implement intercultural foreign language education, their mastering of sub-competence within lingvosociocultural competence is of great importance. A future university foreign language teacher's and translator's sub-competence as a part of lingvosociocultural competence is a complex and dynamic interplay of specific methodological knowledge and skills that enable to organize students' intercultural education.[16] But linguosociocultural competence is not the only one structural component of competence for students majoring in Philology. She characterizes competencies and subcompetencies as structural elements of methodological competence, which are acquired in the process of methodological training.

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[15] Кицан О. Сучасна українська літературна віршована казка : вектори руху. *Studia methodologica*. Ternopil, 2015. ISSN 2307-1222. № 40. С. 376–379.

[16] Maiier N. The methodological training of future university teachers to implement intercultural foreign language education: the competency-based approach. DOI: 10.20535/2410-8286.101358.

Methodological knowledge as a component is not included into the notion under study.

This component is analyzed by other scientists. For example, Nwachukwu Ololube, analyzing methodological competence of literature students considers it mandatory to acquire[17]. He considers the notion methodological competence in such a way: "Methodological knowledge is classified into the framework of educational knowledge, and it includes two types of knowledge which also belong to the field of education – the knowledge of the content of learning and the teaching knowledge. The knowledge of the content of learning refers to the default curriculum themes on which the students acquire basic knowledge, and this type includes knowledge and strategies, techniques and methods for successful learning that the students should be able to actively apply in their work. The teaching knowledge should be acquired by every teacher because this type of knowledge involves different teaching skills and knowledge which are acquired at teacher training faculties. The importance of methodological knowledge is evident in its comprehensiveness, because a teacher who has it and actively applies it is well versed in the content of the subject that is taught, and at the same time masters the appropriate ways of adapting the prescribed learning content to the principles of psychology, sociology, pedagogy and didactics. "Methodological knowledge has the character of primarily experiential knowledge, and it is essentially determined by the specific purpose of its application in education" (Bežen, 2008, p. 25). Therefore, methodological (Journal of Language and Cultural Education, 2 (2), ISSN 1339-4045 (print), ISSN 1339-4584 (online) Copyright © 2014 SlovakEdu 66 (teaching)) knowledge is specific because it is not exclusively of cognitive character since it also refers to the knowledge of various teaching methods and techniques, to the affective component of the teachers' and interpreter's personality and their methodological inventiveness in terms of working on the basis of the learned methods and techniques, but also with the methods and techniques that the teachers should certainly be able to devise on their own"[18].

He distinguishes methodological competence and competency and bases its definition on the glossary definition of EU document "competency should be defined as the competence for successful performance, and as an area in which someone possesses the knowledge, skills and experience". He pays

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[17] Nwachukwu Ololube. Methodological competencies of teachers : a study of Nigeria. 2019. URL: https://www.academia.edu/.../Methodological_competencies (дата звернення: 18.10.2019).

[18] Nwachukwu Ololube. Methodological competencies of teachers : a study of Nigeria. 2019. URL: https://www.academia.edu/.../Methodological_competencies (дата звернення: 18.10.2019).

more attention to the practical aspect of definition: "Methodological competencies refer to the ability of teachers to apply theoretical and experiential knowledge in their practical work with the aim of effective teaching and interpreters and translators in their translation. Not much attention has been paid to it in translation research papers, which we analyzed in our articles"[19]. We will use the term "phonetic competence" as suitable for our research and because this kind of competence can be easily formed with the help of poetic fairy-tales. Under "phonetic competence" we understand the ability of an individual, based on phonetic knowledge, auditory and intonation skills, to adequately recognize by ear authentic speech and correctly design their own utterance, taking into account the pronunciation norm of foreign language, communication situation, styles and other sociolinguistic features of speech skills at the required level and to constantly monitor the process of phonetic design of speech. We have worked out different ways of forming it in our previous research.[20]. It has given us an opportunity to make the conclusion that it is necessary to revise some principles of the choice of texts and include into them the principle of representation of texts that develop students imagination. On this ground we can recommend authors of textbooks to choose texts belonging to the declamatory phonostyle, poetic fairy tales in particular, into future educational and methodical complex in order to form phonetic competence. Their wide use during practical classes in Phonetics will provide the formation of methodological competence of Philology students. The practical application of this research will be the creation of new generation textbooks as the basis of education and methodological complexes.

CONCLUSIONS

Taking into account the above stated it can be concluded that most of the selected texts for teaching do not count such principle as phonostylistic characteristics. The authors choose and teach conversational or informational style and that does not develop student's imagination. They do not take into account the principle of using results of contrastive linguistic analysis. According to it the texts have isomorphic and allomorphic features in English and Ukrainian such as lexical and intonation elements. We will enumerate here only some of them.

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[19] Рубінська Б. Про підходи до відбору компетенцій філолога. *Міжнародний філологічний часопис.* 2020. Вип. 3 (11). DOI: 10.31548/philolog2020.03.023.

[20] Rubinska B. The choice of pedagogical situations for the formation of methodological competence of students of philology. *Proceedings of the Scientific Development, Advanced Technologies, Innovations :* Scientific works and thesis. V International scientific and practical conference 6–8 May 2019, Prague. P. 149–156.

1. A fairy-tale begins with a quote "Once upon a time <…>" or «Жив-собі, був-собі» and it's intonation is Low Rise.

2. Fairy tales-happened in the long ago or in modern time.

3. Fairy tales have fantasy and make believe in them.

4. Fairy tales have happy endings – "they all lived happily ever after" or unhappy endings in modern literature.

5. Fairy tales usually teach a lesson or have a theme.

6. Intonation of fairy tales is complex. The British fairy-tale narration is marked by the descending or level tone contour in the head of intonation groups and specific compound nuclear tones: level-falling, level-rising, falling-level, rising-level. The level segment of nuclear tones adds to the effect of slowing down the fairy-tale narration and its melodiousness.

7. Functions of tones are the same: distinctive, attitudinal, sentence forming and delimiting.

8. There are some differences in the usage of versification: verlibr is used to write modern Ukrainian fairy tales while regular syllabo-tonic rhythm is used in the British ones.

9. Exclamation patterns are used in both languages to express attitudes, but their tones are different.

The understanding of didactic phenomenon of the choice of content of teaching of students-philologists can lead to the creation of a new educational didactic model which will be based on the realization of competence, integral and activities approach in their complicative-contaminational unity. In this model there will be controllable factors such as methodological competence. We have analyzed phonetic competence and made conclusion it is necessary to revise some principles of the choice of texts and include into them the principle of representation of texts that develop student's imagination. One of the best sources to do it is the declamatory style, poetic fairy-tales in particular. On this ground we can recommend authors of textbooks to choose texts belonging to the declamatory phonostyle, poetic fairy tales in particular, into future educational and methodical complex in order to form phonetic competence. Their wide use during practical classes in Phonetics will provide the formation of methodological competence of Philology students.

SUMMARY

The problem of selecting the content of education has been studied by many scientists. There are controllable and uncontrollable factors in it. We consider selecting the content of education one of the controllable factors, but have found some new principles that should be taken into account. The principle of using results of contrastive linguistic analysis is the one that has been neglected by the authors of modern textbooks. We have studied

syllabo-rhythmic organization of modern poetic fairy-tales as a unit of contrastive analysis in English and Ukrainian as well as the function of intonation and made conclusion about their isomorphic and allomorphic features. On this ground we can recommend authors of textbooks to choose texts belonging to the declamatory phonostyle, poetic fairy tales in particular, into future educational and methodical complex in order to form phonetic competence. Their wide use during practical classes in Phonetics will provide the formation of methodological competence of Philology students.

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