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PROBLEMS OF TEACHING ITALIAN FOR SPECIFIC PURPOSES IN MUSIC COLLEGES OF UKRAINE

ПРОБЛЕМИ ВИКЛАДАННЯ ІТАЛІЙСЬКОЇ МОВИ ДЛЯ СПЕЦІАЛЬНИХ ПОТРЕБ У МУЗИЧНИХ КОЛЕДЖАХ УКРАЇНИ

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Nowadays the Italian language is not as widespread as English, German, French or Spanish in the educational establishments of Ukraine. But it is one of the subjects still taught in the music colleges for vocalists and singers, as they perform Italian operas and songs. Also Italian terminology is used in the music notation and students should learn how to read sheet music. As for the textbooks, it should be mentioned that it is possible to find the textbooks with general topics and they correspond to the Common European Framework of Reference for Languages: Learning, Teaching, Assessment [1]. It is possible to use at the lessons both textbooks by Ukrainian authors and authentic Italian courses. The only problem is that authentic coursebooks do not provide any materials for Ukraine or for musicians. Dudley Evans and St. John state, “The only practical way in which we can understand the notion of special language is a restricted repertoire of words and expressions selected from the whole language because that restricted repertoire covers every requirement within a well-defined context, task or vocation” [5, p. 4]. So glossaries, vocabularies have been created and the educational materials have been organised according to the college educational programme and curriculum. There are no

modern coursebooks on Italian for musicians, so it is a huge field for creativity and invention.

Teaching Italian for specific purposes (music) has some peculiarities as usually teaching a language for specific purposes requires some background knowledge of the basic grammar and vocabulary. In our particular case students learn English for two years as they have to finish secondary education and achieve a certificate and only after that they learn Italian for only one year and the course should contain general vocabulary and grammar necessary for everyday communication, which also allows students to understand the lyrics of the classical Italian operas and songs. Specific music terminology must be also built into the course in order to give the students opportunity to discuss professional topics connected with their music lessons and music notation. General topics include spelling and pronunciation, grammar (gender of nouns, conjugation of verbs, modal verbs), vocabulary (greeting, transport, food, at school/work, weather, seasons, dates, free time, jobs, emotions, talking about oneself, describing people's appearance and character, etc.).

Topics connected with music include instructions on how to perform the music used in music notation, names of music educational establishments, system of music education and names of music subjects in particular, words and expressions used at music lessons like tempo changes, dynamics, techniques, moods and repeats [2]. Also students must know the music notation in Italian, for example note duration, scales, keys, key signatures [3; 4].

The problem stated since the emergence of English for specific purposes in its early years by Hutchinson and Waters is about the “authentic materials”, which lack their harmony with the course intended for teaching and learning [6]. Different scientists see this problem in different ways. Some of them are convinced that “authentic materials are focused on the English-speaking countries” [7, p. 79]. David Nunan quotes “a rule of thumb for authentic here is any material which has not been specifically produced for the purpose of the language teaching” [8, p. 54].

According to our practice with English for specific purposes (music), where authentic texts and materials are used, it is better to use real-life materials as they provide students with true knowledge of the subject and topics, which are closely connected to their profession. Undoubtedly, authentic materials are not divided into levels according to the demands of CEFR and were written for the English-speaking musicians, but teachers can simplify or change the materials to the level and structure of the course. Having the course fundamentals consisting of authentic texts, recordings, videos, model-dialogues, it is possible to adjust them to the needs of skill-development (reading, writing, speaking and listening) and professional demands of the students. Students feel more confident and motivated, when

they see contemporary musicians and discuss materials taken from real websites. They also have a good opportunity to socialise by taking part in the international projects or writing posts on music blogs.

In conclusion, teaching a foreign language for specific purposes demands from a teacher to be devoted, motivated and creative. As course designer and material provider, a teacher's role is to choose authentic or hand-made materials that best suit professional needs of the students. As a researcher, the teacher should be interested in the subject and discover latest findings, which improve the context of the course. Correspondingly, in order to prepare a useful up-to-date course of Italian for specific purposes (music), a teacher should consider all the mentioned above options and combine them together in good proportion.

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