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WAYS OF DEVELOPING ORAL SPEECH AT HIGHER EDUCATIONAL ESTABLISHMENTS

There are a lot of devices nowadays helping to develop and improve oral speech of the students at higher educational establishments. No doubt, poetry can help teachers not only to teach

students speak fluently but also, using different techniques, to fire their imagination and get them to use English more imaginatively. Moreover, a teacher can adapt these techniques to the lexical or grammar topics they are studying.

One of such exercises is Writing Poems. The teacher explains to his students that he will read some questions to them which they should answer with some adjectives or a short phrase, between 5-7 words. Each answer will make one line of the poem and they need not rhyme. The students can be allowed to use dictionaries. Then they share their poems, later they may have the chance to rewrite in order to improve some parts. Next time the teacher offers one of the students to ask questions to his mates and to evaluate them after listening.

Question set 1:

1. What do you hear if it's raining outside?
2. What do you feel if you are standing outside in the rain?
3. How would it taste to eat a flower?
4. How does the wind blow through the mountains?
5. What do you see in the eyes of the person you love?
6. Have you ever felt scared? How did it feel?
7. How would you describe the smell of freshly cut grass?
8. What does the sea air taste like?
9. How would you describe the flight of a bird?
10. What is the colour of hope?

A sample from a student is given below.

Heavy rain and the rumble of cars
Everything is wet and pitiful
Strange and bitter and fresh
Wild and awful and frightening
Loving gaze, adoration of hope
You are simply afraid to be alone
Like water in the vase with flowers
Salt water with a honey taste
Bird flies to the sun with new strength
Light- violet, rosy and blue.

Another exercise – Wishes. A teacher tells the students that they should write a poem (it doesn't have to rhyme) where in each line they tell their wish: either they wish they were one person living in any place at any time or they wish they had something. In such way the students revise the grammar (Subjunctive Mood) and simply have fun, reading and discussing their poems.

I wish I were a cat
I wish I were a looking glass
I wish I were the sun or the moon
I wish I had long hair
I wish I had my own home.

In the exercise Lies the teacher explains to students that by lies he means something unreal that they are to think up. They may make up lies about different people or objects, their key is imagination. For instance:

I go to school once a year and I ride a seahorse to get there.
When I watch TV, all the shows are about me.
I am eight feet tall and I live in the aquarium.
The girls next to me are chocolate cookies.

One more way of conducting conversation practice, rather funny, is through Limericks – light, nonsensical verses. They consist of five lines in which the first, second and fifth lines rhyme with each other and the third and fourth lines, shorter in form, make up a rhymed couplet. According to one theory, the name comes from a group of poets who wrote in Limerick, Ireland in the 18th century. Another attributes the name to a party game of making up a nonsense verse and following it with a chorus of «Will you come to Limerick». The first limericks appeared in books published in 1820, and the form was popularized by Edward Lear [4, p. 83].

Limericks, like poems, can be used in a reader's theatre approach to give students the chance to playfully interpret a passage in a mock-dramatic oral recitation. In preparing the students to present the limericks such procedures can be proposed:

1. To read the limerick so that every word is heard.
2. To vary the speed of presentation.
3. To vary the tone of voice to fit the meaning of the message. Some parts may be neutral in tone, some joking, some mock-serious.
4. To vary the volume of voice.
5. To decide what the emphatic words are and emphasize them.
6. To pause in appropriate places in order to give time to ponder what has been said and to speculate about what is to come. Pauses may be before emphatic words, before and after direct speech, and before any kind of climax.
7. Not to recite mechanically or to exaggerate the rhythm of the poem.
8. Not to pause automatically at the end of the lines if the meaning does not require.

Here are some examples of limericks which can be used.

- 1). There was a young maid who said, Why

Can't I look in my ear with my eye?

If I put my mind to it,

I'm sure I can do it.

You never can tell till you try.

(Edward Lear)

2). There was a young man of Oport,

Who daily got shorter and shorter.

The reason, he said,

Was the hod on his head,

Which was filled with the heaviest mortar.

(Lewis Carroll)

3). There once was a student named Bessor,

Whose knowledge grew lessor and lessor.

It all last grew so small

He knew nothing at all,

And today he's a college professor!

(Anonymous)

(*lessor and lessor = less and less).

Besides training listening and speaking skills, a student may be offered to test himself in the translation trying to preserve light and mocking mood of the verses.

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ПІСНЯ ЯК ЗАСІБ ПІДВИЩЕННЯ ЕФЕКТИВНОСТІ НАВЧАННЯ ІНОЗЕМНОЇ МОВИ В ШКОЛІ

Здобутки сучасної методики навчання іноземних мов відкривають широкі перспективи для того, щоб кожний урок іноземної мови був більш цікавим, інформаційно насиченим,