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**«Current Teaching Methods used for English
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and the preferred ones for the Lower Grades»**

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SUMMARY

Oksana Demkovets (2024). Current Teaching Methods used for English Language Teaching in Upper Elementary School and the preferred ones for the Lower Grades. *Diploma research of the educational qualification level «Bachelor Degree».* Rivne State University of the Humanities. *The manuscript.*

As a result of studying scientific literature, the observation of Methodology of teaching English for senior pupils and the practical development of a model for teaching foreign languages on the basis of authentic songwriting texts of a regional nature, the following conclusions were proposed.

Teaching of the development of listening skills of pupils of the senior level at secondary schools on the basis of authentic English texts of song nature is and remains an actual problem of nowadays. Successful study of foreign language material by pupils is possible only by ensuring a close and constant connection between a practical mastery of linguistic material and the acquisition of foreign culture, primarily through the use of authentic local lore material of a song nature.

In this research we found that teaching a foreign language has certain peculiarities that a teacher must take into account in the process of teaching different types of foreign language material, as well as a differentiated approach, which takes into account as much as possible the speech skills that need to be developed.

In modern teaching methods, the main attention is paid to the development of skills and requirements of the use of linguistic forms in real life situations. Therefore, the use of a communicative approach in teaching and learning foreign languages, in particular English, becomes of no significance.

The communicative approach requires a teacher to create an atmosphere of cooperation with pupils actively involved into the learning process in a classroom when children willingly express their thoughts. The communicative approach covers the use of problem tasks, various games, quizzes, interviews, discussions, dialogues and other types of work, the selection of which depends on the age of the students, their linguistic possibilities and the goal set before the teacher.

Among this diversity of different types of activity at the English lessons we would like to dwell on one that deserves general attention, because in a case of a successful approach to it all types of speech activity are practiced: listening, speaking, reading and writing. Use of songs and music in the scheduled series of tasks must be performed in the classroom. Teachers use songs from many affairs, the most important of which are the presentation of a certain topic (vocabulary), the practice of grammatical structures (lexical units), attentive listening in order to understand the general (detailed) content, control the understanding of the listener with guidance questions, discussing and expressing the feelings that arose when listening to the song, enriching students with the cultural component of another country, developing the written language (from filling in passes to the construction to the most independent types of activities based on prose texts), development of imagination, creating a creative atmosphere in the classroom, introducing an element of diversity and entertainment in the learning process.

When studying English as a foreign language, we used the Keynes method, based on the use of songs. Songs emotionally enrich the lesson of a foreign language, diversify its course and change the pace of conduct, provide practice of listening, contribute to the formation of the aesthetic taste of those who study the language, attract them to the culture of the country, the language of which is studied, enrich their new linguistic and extra-linguistic information, etc. When selecting the content of the national-cultural component from the entire diversity of linguistic-ethnographic material, one that has a pedagogical value is highlighted, which can contribute not only to teaching communication in a foreign language, but also to involve the language of studying in the study of the culture of the country.

Accordingly, in order to teach foreign-language material of high school pupils on the basis of authentic local lore texts of song nature, a set of exercises and tasks with the task of updating pupils' training was developed. In particular, the song, as a special authentic text, reflecting close to high school pupils' feelings, empathy, has a great artistic and aesthetic potential that stimulates speech and contributes to enriching the content of communication in a foreign language.

Thus, authentic lyrics allow to significantly expand and deepen the knowledge and representation of children about the surrounding world, to master the skills of using the methods of various scientific disciplines for the implementation of regional studies and other research. In turn, country studies as a didactic means in the process of teaching language and culture acts as a connecting element, which contributes to penetration into the studied culture.

Key words: song material, authentic lyrics, listening skills, authentic English texts of song nature, attentive listening, new linguistic and extra-linguistic information.

Демковець (Мацкевич) Оксана Сергіївна (2024). Методи навчання, які використовуються для викладання англійської мови в початковій школі, а також можуть бути використані в дошкільних закладах освіти. Дипломна робота освітньо-кваліфікаційного рівню «Бакалавр». Рівненський державний гуманітарний університет. Рукопис.

В результаті вивчення наукової літератури, спостереження за навчанням англійської мови школярів та практичної розробки моделі навчання іншомовного мовлення на основі автентичних пісенних текстів країнознавчого характеру, було зазначено, що навчання розвитку мовлення учнів початкового ступеня середньої загальноосвітньої школи на основі автентичних англійських текстів пісенного характеру є і залишається актуальною проблемою сьогодення. Успішне навчання учнів іншомовного матеріалу можливе лише при забезпеченні тісного й постійного зв'язку між практичним оволодінням мовним матеріалом та засвоєнням іноземної культури, перш за все шляхом використання автентичного країнознавчого матеріалу пісенного характеру.

У даному дослідженні ми з'ясували, що навчання іншомовного матеріалу характеризується певними особливостями, які вчитель повинен враховувати у процесі навчання різних видів іншомовного матеріалу, а також дотримуватись диференційованого підходу, коли максимально беруться до уваги мовленнєві навички, які необхідно розвивати.

У сучасних методах навчання головна увага приділяється розвитку навичок та вимог використання мовних форм у реальних життєвих ситуаціях. І тому неабиякого значення набуває використання комунікативного підходу у викладанні й вивченні іноземної, зокрема, англійської мови.

Комунікативний підхід вимагає від учителя створення атмосфери співпраці з учнями, активної їх участі в процесі навчання на уроці, коли діти охоче висловлюють свої думки. Комунікативний підхід охоплює використання проблемних завдань, різноманітних ігор, вікторин, інтерв'ю, дискусій, діалогів та інших видів робіт, добір яких залежить від віку учнів, їхніх мовних можливостей та мети, яку ставить перед собою вчитель.

Серед цього розмаїття видів робіт хотілося б зупинитись на одному, який заслуговує на загальну увагу, тому що при вдалому підході до нього тренуються всі види мовленнєвої діяльності: аудіювання, говоріння, читання й письмо. Використання пісень та музики в запланованій серії завдань для виконання на уроці. Учителі використовують пісні з багатьох причин, найголовнішими з яких є презентація певної теми (лексики), практика граматичних структур (лексичних одиниць), уважне прослуховування з метою розуміння загального (детального) змісту, контроль розуміння прослуханого за допомогою навідних запитань, обговорення й висловлювання почуттів, що виникли під час прослуховування пісні, збагачення учнів культурним компонентом іншої країни, розвиток писемного мовлення (від заповнення пропусків до конструювання самостійних творів на основі прослуханого), розвиток уяви, створення творчої атмосфери на уроці, привнесення елемента різноманітності й розваги в процес навчання.

При вивченні англійської мови як іноземної широко використовується метод Кайнда, що заснований на використанні пісень. Пісні емоційно насичують урок іноземної мови, урізноманітнюють його хід та змінюють темп проведення, забезпечують практику аудіювання, сприяють формуванню естетичного смаку тих, хто вивчає мову, залучають їх до культури країни, мова якої вивчається, збагачують їх новою лінгвістичною та екстралінгвістичною інформацією тощо. При відборі змісту національно-культурного компоненту із всієї різноманітності

лінгвокраїнознавчого матеріалу виділяється той, що має педагогічну цінність, те, що „здатне сприяти не тільки навчанню спілкування на іноземній мові, але і залучати до вивчення культури країни мова якої вивчається”.

Відповідно, для навчання іншомовного матеріалу молодших школярів на основі автентичних краєзнавчих текстів пісенного характеру, було розроблено комплекс вправ та завдань що мають завданням своїм завданням актуалізацію навчання учнів. Зокрема, пісня, як особливий автентичний текст, відображаючи близькі для учнів початкових класів почуття, співпереживання, має великий художньо-естетичний потенціал, що стимулює мовлення і сприяє збагаченню змістової сторони спілкування іноземною мовою.

Отже, автентичні пісенні тексти дозволяють значно розширити й поглибити знання й уявлення дітей про навколишній світ, освоїти навички використання методик різних наукових дисциплін для здійснення країнознавчих й інших досліджень. В свою чергу, країнознавство як дидактичний засіб у процесі навчання мови й культури виступає в ролі сполучного елемента, що сприяє проникненню в досліджувану культуру.

Ключові слова: пісенний матеріал, автентична лірика, навички слухання, автентичні англійські тексти пісенної природи, уважне слухання, нова мовна та екстралінгвістична інформація.

Introduction

The actuality of the research. It is widely acknowledged that the wide and constant use of songs at the English lessons is an effective learning tool that enlivens the lesson, making it an exciting and enjoyable activity. They allow students to get acquainted with English music, national color and originality of traditions, everyday life, peculiarities of imagery in the poetic perception of the world, and deepen them into the culture of the countries whose language is studied.

From the point of view of English methodology, songs can be used practically at any level of education for different age groups, both in the training of children and adults. Many famous linguists, such as O. Vyshnevskiy (Вишневецький, 1089), Nedilko (Неділько, 1998), S. Nikolaeva (Ніколаєва, 2002) and others, believe that songs can be successfully used to develop almost all language skills. They are effective in working on pronunciation, in forming skills of expressive reading, helping to learn new vocabulary, activating grammatical structures and introducing them into oral speech.

In the absence of the linguistic environment, which, without a doubt, is the main source and simultaneously a stimulus for learning, in particular, the development of speech, can be recorded in the recording of authentic, non-English text that carries local lore information.

Authentic song textbooks, regardless of whether they are adapted or borrowed from original sources, must retain all relevant features of the text as a separate communicative unit of higher order, which is a specific linguistic and structural implementation of a particular communicative intention or task.

Observing the teaching of the development of broadcasting in the upper classes on the basis of current textbooks and various manuals (mostly collections of conversational topics) shows that solving problems is not given enough attention.

The problem of teaching a foreign language using song material on the basis of authentic texts of song nature was actual in such researches as: I. Zymnya (Зимняя, 1985), V. Lebedinska (Лебединська, 2003), V. Skalkin (Скалкин, 1981) and others.

In its turn, the issue of typology of teaching skills in the process of teaching a foreign language using song material is highlighted in a series of studies done by A.

Doff and C. Jones (Doff, Jones, 1996), R. Ellis (Ellis, 1997), C. Livingstone (Livingstone, 1988).

On the basis of literature analysis, we came to the conclusion that this problem has not been thoroughly studied and remained relevant. This determines the general orientation of our research.

The object of our research is the organization of training for the development of listening skills of pupils of Elementary level of studying at secondary schools on the basis of authentic English-language lyrics.

The subject of our research was current Teaching Methods used for English Language Teaching in Upper Elementary School and the preferred ones for the Lower Grades, developed on the basis of authentic material of a song nature, a set of exercises and tasks used in teaching the development of listening skills of pupils.

The purpose of our research consists in theoretical substantiation and generalization of the means of teaching of listening skills of pupils of Elementary level with the definition of the role of song material in the process of learning a foreign language and proposing of exercises and tasks based on authentic lyrics of the song nature to study the development of foreign language listening skills of pupils at Elementary schools.

To achieve this goal we'd a need to solve the following **tasks**:

- 1) on the basis of scientific literature according to the subject of the research to analyze linguistic, psychological and communicative features of use of song material in the process of studying a foreign language;
- 2) to study the characteristic features of song information;
- 3) to determine the criteria for the selection of authentic lyrics for the development of speech of pupils;
- 4) to develop a complex of exercises and tasks for training of communicative skills on the basis of authentic lyrics of a song nature;
- 5) to create a model of the activity with authentic texts and songs for the development of skills and abilities of pupils' communicative skills

based on psychological mechanisms of using of song material in the process of studying English at Elementary school and preferred Methods for the Lower Grades;

- 6) to develop fragments of lessons on the development of broadcasting of pupils of Elementary school on the basis of authentic song material.

During this study, the following **methods** were used:

- 1) the analysis of scientific literature on methodology, general and age Psychology, Pedagogy;

- 2) the observation of the process of teaching English of pupils at Elementary school during the pedagogical practice at Alternative school KrOK, town Kropyvnytskyi. For comparing the empirical results, we organized our experiment not only at Elementary School (at the 4th form) but also with teenagers (at the 8th form).

The hypothesis of the research is that the use of exercises and tasks based on authentic lyrics creates conditions for the successful development and implementation of skills and competencies of listening automation for pupils at Elementary school.

The scientific novelty of the research is to create a complex of exercises and models of training for the development of foreign language listening skills for pupils at Elementary school on the basis of authentic lyric texts of local lore, based on psychological mechanisms of using of song material in the process of studying English at Elementary school.

The theoretical value of the research is that it contains the analysis of articles from scientific literature on this problem. Collected theoretical material can be the basis for further researches.

The practical value of the research is that developed exercises and a model of teaching a foreign language on the basis of authentic song materials can be used in the foreign language learning process in upper level of studying language at secondary schools. The research consists of an introduction, 3 chapters, conclusions, the list of literature.

Approbation and implementation of the research results into the practice of general secondary school was carried out through discussion at the pedagogical councils

at Alternative school KrOK, town Kropyvnytskyi, meetings of the Department of English Language Practice and Teaching Methodology of Rivne State University of the Humanities, reported at the conferences on modern problems of teaching methods of foreign languages (Rivne, 2024). One article was published:

1. **Demkovets Oksana (2024). The value and a place of sound equipment in teaching a foreign language.** *Матеріали I Всеукраїнської студентської науково-практичної конференції «Актуальні проблеми сучасної іноземної філології» (20 травня 2024 року).* Рівне: РДГУ. С. 45–47.

Chapter I. Sound-Technical Methods in the process of teaching a foreign language at secondary school

1.1. The value and a place of sound equipment in teaching a foreign language. The feasibility of using audio in typical educational settings

In the arsenal of modern methods of teaching foreign languages there are many auxiliary means – from a textbook or tape recorder to the use of the Internet or television.

In teaching a foreign language, the focus should be on the audio-technical aids, through which one can record and demonstrate a foreign language both during the classroom and the extra-curricular activity of a teacher.

With the help of a phonogram, you can create to a certain extent an artificial foreign language environment, and the foreign language environment, as you know, positively ponders the process of learning a foreign language. Of particular importance is the foreign language environment in the case when a foreign language needs to be used for communication. Such a necessity necessarily occurs when one who studies a foreign language, is in the country of the language taught. In order to meet their needs and perform certain functions in a society, people should turn to other people, exchange thoughts, utter or write foreign words and sentences. However, this is not the best way to quickly learn a foreign language; in this case, an adult plunge into a chaotic accumulation of different foreign language structures – such as phonetic, lexical and grammatical ones, which carry the use of this language automatically, having a huge experience behind them.

But knowledge of the theory, a conscious approach to the study of a foreign language plays an important role. Purely “practical” study of the language of someone else does not rarely lead to the fact that, using a foreign language, a person does not notice his serious mistakes, even though the act of communication is not violated. Such conditions cannot be in a general education school or even at a school with teaching a number of subjects in a foreign language; therefore, students do not feel the practical

need to communicate only in a foreign language. Such a situation can only be created over a period of time if the teacher skillfully teaches his subject and fluent in a foreign language. But without the use of the original foreign language, without songs reproduced from the phonogram, the actions of the teacher would be insufficient (Рахманов, 1980).

The carefully selected material, that is, the concentrate of everything that is most needed, has significant advantages over linguistic chaos that surrounds the student in the country of the learned language. Scientifically selected linguistic units, grounded methods of their use with the help of sound equipment can substantially compensate for the lack of natural language environment, which certainly accelerates the study of foreign languages. Not episodic, and the systematic application of sound materials, and above all relevant educational original phonograms leads to the establishment of “foreign language micro-atmosphere”, the value of which is difficult to overestimate.

Creating an artificial foreign language environment in a foreign language lesson, during extracurricular activities in a foreign language, as well as in breaks and in other conditions, the ease of perception of a foreign language is known to greatly improve the learning process, makes students “speech actions”, makes them “listening experience”. The circumstances in which they are, and this contributes to the long memorization of the language lobes that were used, contributes to the development of automated skills of speaking in a foreign language.

But the phonogram not only creates an artificial foreign language. With its help you can improve the efficiency of the learning process, because it opens the ability to demonstrate and record a foreign language for the analysis of errors in the class. And you can show the phonogram anyway: with pauses, without pausing, with repeated repetition of individual elements of the phonogram, etc. Of particular significance is such a work when a teacher shows samples of a foreign language spoken by a foreign specialist, or demonstrates the language of different people. This allows the students (and sometimes the teacher) to mimic all that is inherent in a foreign language (rhythm, melody, emphasis, etc.). The feasibility of using the original foreign language is beyond

doubt, because students must follow only the true samples, the best samples can only be played with the help of a phonogram.

The educational phonogram helps both the teacher and students to overcome the tradition. It was still believed that the mass study of a foreign language is inextricably linked primarily with the textbook. At the same time, all forms of speech activity – both written and oral – were carried out, as a rule, by textbook. The appearance of sound recording as a new auxiliary means of learning does not void the textbook and its functions, but somewhat restricts them. The use of phonograms raises a new question: how to coordinate and correlate oral and written forms of work in teaching. Undoubtedly, when working out the linguistic material intended for oral forms of educational work, it is necessary to use the phonograms as often as possible and most effectively, leaving the textbook mostly the forms of work that should be related to reading and writing.

The place of the phonogram in learning process depends on the overall purpose of the training and the specific purpose of the individual lesson. So, when the general purpose is to learn oral language, the use of a phonogram is essential, but if, for example, the purpose of learning was writing, then the role and place of the phonogram would be significantly reduced, then the leading manuals would be printed materials.

The use of a phonogram also depends on the degree of learning. It is known that at different levels of study at school, the ratio of different types of foreign language activities of students is different, and this determines the use of phonograms of various purposes, their relative weight in the general plan of the lesson and the methods of exercising, but the sound recording itself at all stages should to remain a leading auxiliary, if the ultimate goal of learning is practical language proficiency.

One can not refute also the fact that the intensity of the use of sound recording depends on the teacher's language qualification. Teachers with a linguistic qualification which are still lagging behind should, of course, use the original phonograms more often so that pupils will always perceive an exemplary foreign language (Мильруд, 1999).

The more complex the educational material, the greater the need to divide it into separate elements, which will be taken sequentially. When this material is not

interesting enough, then with the help of a phonogram, you can diversify it, make it more emotional.

The most teachers of foreign languages try to use different means of expression, including various types of phonograms. However, due to the lack of development of the methodology of the use of sound equipment is not everywhere justifies itself.

The phonogram should be used only in clearly defined methodological situations, when it entails a work that the teacher cannot perform or can at the cost of overcoming great difficulty and at the same time not quite efficiently.

The typical problems of the use of sound-technical means of training in the foreign language classes are such as:

1. Listening-comprehension (listening) audio recording in a foreign language.
2. Teaching a spoken foreign language with the assistance of special samples in the performance of speakers – speakers of a foreign language.
3. Multiple repetition of the same sample (without loss of phonetic foreign-language norms) in order to produce a stable auditory image of units of language.
4. Introduction of a new language material in the form of dialects, excerpts from plays or conversations of several persons.
5. Introduction of a new linguistic material in the form of artistic reading (prose and poetry).
6. Analysis of the phonogram of language activity of students.
7. Sound support of visual aids that are used in foreign language lessons (Падалко, 2006).

Let's look at these typical cases in more detail, because a deep understanding of their essence will give the teacher the opportunity to achieve the full effectiveness of the part of the lesson on which the phonogram is used.

Some people think that learning to understand and understand “mechanical foreign language” is a fairly easy thing that it is not worth spending time on such training. Actually, that's not the case. Where the sound recording in the classroom is not used, even well-prepared children at first do not understand anything, they simply do not perceive the “mechanical language”.

To teach to listen and understand foreign language sound recording means to overcome methodical difficulties, which is time consuming and special training. This is explained by the fact that there are many obstacles to the direct understanding of a foreign language: the unusual speed of speech, the presence of unfamiliar vocabulary, specific rhythms and melodies. Certain difficulties arise also because students, perceiving the “mechanical language” at the ear, do not have visual support, that is, they do not see the speaker, his facial expressions, gestures, movements. “Mechanical language” is to some extent deprived of emotionality: it is usually not directed to a certain person. In addition, even advanced electronic-acoustic devices somewhat distort the sound signals, and the student should get used to a slightly modified voice.

Consequently, the process of learning to listen and understand the “mechanical” foreign language is rather complex, it requires a special methodology.

In order to check the quality of the perception of the linguistic information contained in the phonogram, there are different forms of control: the recognition of the learned material (sound compression, words, phrases and phrases, grammatical constructions, types of intonation, rhythmic phrases, etc.) in the linguistic flow, the answer to the question of the teacher on the content of the listener, the transfer of the plot of the phonogram, the exact reproduction of the linguistic units, the text fragments from the listened material, and others (Гордеева, 2003).

Studying the practical possession of students in a foreign language is inextricably linked with the involvement of original phonograms in the educational process.

Active foreign language activities of the students (answers to questions, questions from other students, a story about yourself, about an event, etc.) are possible only when they have mastered the form and content of a certain number of expressions. At the same time, they do not construct linguistic samples, but use ready-made automatisms, the number of which for school, for a certain class should be limited. It is precisely for automation that requires intensive training on samples of speech, which are successfully submitted with the help of a phonogram. Subsequently, the student will use assimilated in various situations, but the primary perception of correct sound of linguistic units is decisive.

The presence of samples does not yet ensure the assimilation of linguistic units, does not lead to the development of automatisms. It takes even more intensive training for a specially developed system of exercises. Speaking skills will only appear when a difficult path of attempts, mistakes, a path has been made, somewhat similar to that of a student, mastering the native language as a means of communication. The physical features of the broadcasting bodies are such that a person can not repeat the same linguistic unit many times without losing the original timbral and intonational characteristics, which leads to more or less noticeable inaccuracies. And with the help of a phonogram, you can repeatedly reproduce the learned language units, so that the auditory errors of such units become the property of the pupils, so that the use of language samples in the necessary life situations would become automatic (Кулиш, 1982).

Introduction of a new language material at the lesson of a foreign language is a very responsible stage of the teacher's activity. But linguistic material may take the form of a monologue, dialogue or conversation.

With the practical purpose of teaching, the main thing will be to work not on the monologue, but on the dialogical language.

Attempts to maximize the practical orientation and effectiveness of lessons from a foreign language led to the use of specific forms of work on linguistic material. This is primarily about artistic reading and songs that are available in their language difficulties for students of certain classes. Not every teacher can read the piece of the piece, poems, or sing songs, but for practical use in a foreign language, this material needs to be taught to children: this material is relatively easily remembered, because it is emotional.

From the practice of teaching, it is known that the interest of students in the study of songs and poems in a foreign language is extremely large, and this again contributes to a strong learning of educational material. It is clear that it is best to submit the lyric and poetic material only with the help of a carefully-tuned phonogram by the teacher. Demonstration of such a phonogram is repeated – usually in somewhat slowed down, and then in a normal tempo. The song can be submitted in different ways: at first

completely, then only the melody, followed by the couplets in parts, etc. This arrangement ensures the successful assimilation of the material.

With a phonogram in the class, you can learn any song, even if there is no phonogram of the lyrics in a foreign language. It is about playing the melody itself, musical accompaniment. Then the song is easier to sing and it is better absorbed.

As we know, the Elementary level of teaching a foreign language at school is characterized by the complication of the material, the intensification of forms of the activity associated with reading texts of different types, which corresponds to the age-specific characteristics of pupils. However, in a certain part of schoolchildren from Elementary school, the interest is reduced to studying foreign languages. This is due to the discrepancy between the possibilities of thinking of pupils of this age and the meager linguistic material that they have mastered during the previous stages. In addition, the methodology of teaching foreign language in Elementary grades is not sufficiently developed. One of the ways to increase pupils' interest in learning a foreign language and raising the level of methodological work is the intensive use of sound recording both in lessons and in independent work of pupils.

A special methodological interest is the teaching of a foreign language in the 1st – 4th forms, where there is a great need for a special corrective course, since in many cases up to the 1st form pupils come from different families and their preparation is uneven. It should also be noted that in working with pupils of Elementary school, the focus of the teacher should be to consolidate and expand the language base acquired in the previous stages (for example, in the kindergardens). Therefore, the control of developed abilities and skills, relatively limited linguistic material for the implementation of more or less complex mental activities associated with the practice of foreign language acquisition, becomes of particular importance.

1.2. Psychological mechanisms of using phonograms in the process of studying English at Elementary school and for the Lower Grades

Practical purposefulness of teaching a foreign language in school determines the nature of the use of auxiliary means, including sound practice. Until recently, only the use of traditional means, such as paintings, tables, the display of natural objects, etc., it is understood by visual teaching of a foreign language – which, by a way, is inherent in every educational process in school, now, under the visual learning of foreign languages, it is necessary to understand a process that appeals to all components of the sensory perception of a foreign language. Psychologists have shown that the use of various visual means leads to the creation of a certain image in the thinking of pupils, and analysis of the psychological structure of the linguistic units showed that it embodies three images – auditory, articulation and visual ones.

It is clear that in order to develop strong skills and skills in the foreign language, pupils must have the unity of the components of the general image, but the auditory image is determined by the main, dominant. This is due to the fact that the language in its nature is primarily sound.

The language of the interlocutor is perceived and understood by the fact that the listener has already learned the various images of the linguistic units and, first of all, the auditory. When people themselves say, the images of the linguistic units, including the auditory, which are the basis of speaking, emerge in their thinking (Колпакчи, 1978).

All this testifies to the special role of auditory visibility, due to which the pupils use the basics of practical command of a foreign language more quickly. Sound-technical means of training are precisely those devices, with which the auditory vision can be effectively implemented in the educational process. But learning, based on the use of auxiliary means of auditory visualization, should be based on certain basic provisions, whose knowledge will help the teacher better use the educational phonogram.

So, we proposed **psychological mechanisms of using phonograms in the process of studying English at Elementary school.**

1. Divide the thread and make a special pause.

It is known that on the way of direct perception-understanding of a foreign language there are a number of obstacles that are not easy to overcome. Such obstacles can be both linguistic and psychological, and at first, pupils do not understand much if they hear the original foreign language for the first time.

It is possible to regulate and even control the perception and assimilation of the sound language only through the phonogram, which is taken into the armament of the educational process. This is not a question of slowing down broadcasting, although this slightly increases the quality of the overall perception of perceived linguistic material. Systematic slowing down of speech leads to negative consequences, because students are accustomed to artificial pace, not characteristic of the natural process of expressing opinions, and unable to understand the “normal” language in all characteristics. Therefore, it is necessary from the first steps of teaching to assimilate the natural language, which can be achieved by dismembering the linguistic flow into more or less independent units.

Dissociation and pause are also needed in order to give pupils the opportunity to accomplish a certain task whose purpose is to “respond” to language stimuli. Continuous demonstration of linguistic material does not allow such a possibility. Such demonstration can be useful only at advanced stages of learning, when opportunities for synchronous forms of language training work (synchronous reading, simultaneous translation, etc.) are created.

Especially appropriate to dismember the linguistic flow due to the need to organize for pupils to reproduce what they have heard. For this purpose, in the educational process, use is made of so-called linguistic samples, or models whose values in teaching a foreign language can not be overestimated. The perception of long terms in the composition of linguistic units, even if they contain important information, passes hard and sometimes quite unsatisfactory, whereas the assimilation of short linguistic units is always productive. Because of this, samples of the language (model)

must be small in composition and have always some informational load. The model is the basis from which other language units are formed, and for creation of new transformations a pause, which appears as a result of the dismemberment of the phonogram material, is required.

Due to pause, the teacher can use special types of phonogram exercises that cannot be paused without pausing. Thus, the reproductive language exercises are performed only in pauses, synchronous reading training also takes place in two stages – first reading in short pauses, and then simultaneously with the speaker. Numerous letter exercises that are especially useful in pupils' independent activity and they are also possible only in specially provided pauses.

The method of dismemberment is determined by different considerations and, first of all, by the nature of the learned language material, as well as by the methods of input and fixing of the corresponding linguistic units. According to the language signs, the dismembered material can be varied. As a result of the pause, large periods or individual phrases, sometimes sentences of different types, separate linguistic samples, phrases and even individual words may be separated. It all depends on the specific methodological tasks that determine the “size” of the division of the linguistic material. It is possible to separate the complete excerpts of the concatenated text, separate complete sentences, which transmit the completed episode, event, etc., depending on the methodological tasks.

A pause between dismembered linguistic units can be special and artificial. A special pause is usually given at the initial stages of learning, when students can not yet perceive a continuous foreign language. A special dismemberment, if a phonogram is made at school, is performed by an experienced teacher. To do this, pre-calculated time spent on “talk” exercises, and time for the corresponding pauses, that is, an assembly sheet is being prepared. With artificial dismemberment, the continuous stream of language from the original phonogram is dissected according to a certain plan by the method of rewriting the phonogram with the second tape to another film. In some cases, it is possible to combine a segmented phonogram with comments written by a teacher, followed by a repetition of the same material.

The nature of the dismemberment and the duration of the pause must depend on the degree of mastery of the pupils in the language. The higher the knowledge, the more complex the linguistic units are displayed.

In determining the length of the pause there can be no arbitrariness. The pause must be precisely defined in seconds (minutes) depending on the type of exercise on the phonogram. The smallest pause is given for the immediate playback of the linguistic unit being listened – a phrase, a syntagma sentence, and a larger one – when it is necessary to write something into a notebook.

The duration of the pause can be intentionally increased or shortened. Thus, at the initial stage of training, it is necessary to give two, triple or even four-time pauses for imitation of language samples, if the unit (one pause) takes the time taken to reproduce the same linguistic sample in the normal rate of speech.

Finally, there are two other types of pauses: technical pauses and pauses for the instruction. The first one is used in those cases where the exercise lasted, in connection with which the work of the device in idle would cause excessive consumption of photographic materials. In this case, the tape is stopped and turned on when the workout should be continued. The latter becomes necessary before each new task.

2. Comparison, self-control and self-correction.

It is known that without direct or indirect comparison there can be no educational activity. Whatever the person has studied, she always compares the learned phenomena and the concept with something known. Such a process occurs when using phonograms.

It is clear that even before the phonogram entered the educational process, foreign language teachers resorted to comparisons in various forms (with their native language, within the system of the learned language, etc.), but comparisons in the sphere of practical knowledge of the foreign language were used episodically and often in rather primitive forms. Comparison and self-control, which is based on comparison, become the main factors of the learning process in conditions of intensive use of sound equipment. Whether a pupil reads, writes or speaks – in the most cases he must compare his linguistic activity with a sample that came from the phonogram or which he saw in the form of a text. Comparing his pronounced or “internally spoken” version with a

narrative example, the pupil controls himself, defines the errors and tries to further accurately reproduce the model. Comparing, the student analyzes his own speech, which contributes to a deep understanding of the educational material and leads to his solid assimilation.

Comparison, self-control and self-correction can be manifested in various forms of pupil's activity with a phonogram. The most typical example is an exercise in which students compare their sound recording with the narrative "standard". This is a one-objective comparison, unlike multi-objective, when students from a series of examples should recognize and select one correct option. Such tasks, by the way, are very characteristic for programmable training in a branched system.

In all cases where students compare language samples with their own option, they arbitrarily or involuntarily exercise self-control. And the essence of self-control is also the ability to determine its mistake; the latter, however, requires the development of a certain habit, skills, so to work with the phonogram should be taught pupils gradually, starting with such forms, when the teacher himself manages the finding and elimination of errors. For effective self-control during independent activity, it is advisable for pupils to give "keys" both in sound (after pause) and in graphical version (in the form of text).

3. Simulation of a language sample.

The term "imitation" was included in the methodology of teaching foreign languages from music, where it means repeating a musical theme or melodic turning followed by another voice. In the method of teaching foreign languages, this term has acquired a similar meaning, that is, it means the repetition of a certain linguistic unit (sound, words, syntagms, phrases, excerpts) followed by someone in order to achieve maximum similarity with the linguistic sample. Imitation is the innate property of a person. Implication in the broad sense is most characteristic of children.

When studying a foreign language with the help of sound equipment, it is necessary to simulate, that is, to seek imitation of pupils of foreign language activities, if not all, in the vast majority of cases. Learning without simulation becomes pointless, because the student's ability to reproduce the heard is not used.

It is worth noting that imitation as a psychological category is inherent in human consciousness, always remains an objective fact that does not depend on the pupil's attitude towards her. Even in cases where only listening to the phonogram is organized without repetition of the linguistic units following the speaker, in the pupils' minds the auditory images of the language are laid, which at any moment can be, as psychologists say, are actualized with greater or less accurate reproduction. Hence the conclusion that imitation can be as internal when the pupil mimics the inner and outer language, when following the model that sounds from the phonogram, the student himself immediately reproduces the samples of speech perceived by the ear.

Of particular importance is the imitation in teaching to speak a foreign language. As you know, imitation, in essence, forms the ways of primary assimilation of the native language by every normal person in childhood. The child reproduces everything that hears around, though sometimes her perception is somewhat wrong, but by resorting to mistakes in the repeated use of language samples, she repeatedly uses them in life situations, it comes to their adequate use. Further, the assimilation of the language passes through other channels and first of all through reading books, but even in this case there is a hidden form of imitation. This precious skill of assimilation and improvement of the native language by the way of Simulation should be used also when learning a foreign language with a phonogram, which can give students the necessary minimum of linguistic units, which will ensure the practical acquisition of a foreign language in accordance with the requirements of the school curriculum.

Although imitation has an exceptionally high value at the initial stage of learning, however, active imitation of the visual elements of phonograms must be carried out throughout the course of language learning. The need for direct teaching simulation disappears only when the individual appears higher forms of fluent foreign language skills and he gradually moves to the production of a foreign language from reproduction; In other words, the individual begins to think in a foreign language not in the form of separate isolated linguistic units, but as he thinks in his native language.

However, it can not be argued that in higher forms of knowledge of a foreign language, people completely cease to mimic. The simulation stops purely educational,

but linguistic imitation continues throughout the life of a person both in the sphere of learned foreign language and in the sphere of the mother tongue. People are always in one way or another imitate what they have heard in the cinema, on the radio, on television, using linguistic turns, borrowed from books, etc. In all such cases, imitation loses its educational function and becomes a means of enriching the individual language.

4. Multilingual reproduction of a linguistic sample.

The repeated repetition of the listened phonogram (partially or completely) is of great importance for the teaching of a foreign language by specimen. This is not meant to mean systematic repetition of the linguistic material in the traditional sense of the word, but repeated reproduction of the same linguistic unit, which is achieved by implying that the student was perceived and initially mastered.

The importance of multiple reproduction of linguistic material finds its interpretation and confirmation in psychology. As already it was noted, in the complex psychological structure of the word the dominant component is the auditory image of the linguistic unit. Because of this, in order to develop in the consciousness of the student a durable image of words, phrases and phrases it is necessary to create, first of all, a stable auditory image of the linguistic units. The methods that promote the development of strong bonds, and repeated repetition. It is clear that too many repetitions can lead to a negative effect, to inhibit the process of assimilation of the material.

One should pay attention also to the fact that different people do not have the same capacity of auditory memory. For the most of pupils, visual memory is stronger than the auditory, and the latter must be intensively trained, because all active speech activity of a person is perceived primarily by ear. Repetitive repetition of linguistic units to a certain extent compensates for relatively weak auditory memory. One can not but take into account the fact that at the initial stage of training the ear of a normal student is not yet prepared, not trained to perceive a foreign language. Repeated play encourages the pupils to acquire the skills of perception-understanding of foreign language by ear for a short time.

The number of repetitions of the linguistic units from the phonogram, as well as the number of repetitions of the linguistic samples by the pupils, can not be arbitrary, the same for all possible forms of the activity with the phonogram. It happens that sentences with complex sound structure or with certain types of intonation and rhythm should be repeated five to six times. Conversely, in less complex cases (combination of prepositions with an article, bilingual sentences, etc.) there is no such need. It is clear that the most repetitions are made where it is necessary to work out “automatism” of speaking, reading, pronunciation.

Depending on the purpose of the exercises, one can practice a consistent repetition without pausing, repeated repetition with pauses, repeated repetition of words, phrases, groups of words, which each newly presented in a new, somewhat increased composition structure, etc.

For example, the structure “This pupil likes to read” can be gradually expanded, repeating the “core” sentence in each new version.

This pupil likes to read interesting books.

This pupil from our class likes to read interesting books.

This pupil from our class likes to read interesting books about traveling and so on.

5. Psychological content of the instructions for phonematerials.

The instructions for the photographic material are of great importance; they are, of course, about instructions for methodical work during the pupils’ work on sound tasks.

The importance of a well-structured instruction cannot be overemphasized, because it directs all pupils to work with background material. Thanks to a concise but well-grounded instruction, schoolchildren are given psychological guidance for the subsequent perception and assimilation of the linguistic material. The formed guidance creates conditions for a strong learning of the educational material, and vice versa, the lack of guidance leads to unproductive learning of the educational material.

The teacher’s explanation, instead of the phonogram sound instruction, has no methodological or organizational advantages. Only then, the explanation of the teacher to background material can be considered justified when the task involves a number of

difficulties, and the process of performing the task consists of several stages, and children can something confuse. In all usual cases, the instruction that sounds from the phonogram will be more successful, because it immediately immerses the student in the “mechanical language” environment, focuses on the learning process.

During an extra-curricular work of the students, the instruction for phonemes is the “organizer” of the entire activity.

By their nature, the instructions are different. A general instruction usually introduces pupils to the method of working out one or another linguistic material, generates a general guide to the positive perception of information coming to the pupil. A general instruction starts with any phonogram; the instruction specifies exactly what material will be processed, what is the purpose of a specific exercise, which pace of speech should be observed, given pauses, which pupils should do in pauses, etc. Specific instructions are usually given in the process of executing tasks themselves. For example, when performing the phonetic task, instructions are given on the position of the tongue, the lips, sometimes it is possible to name the word in letters, to remind the place of a particular member of the sentence, etc.

At the initial level of instruction, all instructions are given in the mother tongue, but this continues until the pupils learn the basics of the foreign language. When a foreign language becomes a means of communication to a certain extent, there is an opportunity (and should) give instruction in a foreign language.

To avoid misunderstandings, instructions are repeated at least two times. Taking into account the experience with phonograms, it is advisable to record the instruction on sound-box only when the speaker has repeatedly worked out the text, read the instruction and checked for himself (with the amendments to the student), whether it is real, or it does not exceed the possibilities of pupils of this class.

6. Strengthening of auditory visual acuity by visual means.

Sound-technical means of studying can be developed for the auditory images of the linguistic units studied in accordance with the program of a certain class.

From psychology it is known that in the perception of oral speech an essential role is played by auditory, visual and motor sensations. We listen to not only the voice

of our partner of communication, but we also see his face, gestures, that is, we add our auditory impressions to visual representations, using the latter as a certain resistance in the development of concepts.

But, apart from the perception of speech components at the level of the first signaling system (articulation movements, facial expressions, etc.), there is also the perception of language visual images at the level of the second signaling system, that is, the perception of graphic symbols of these very linguistic units. It has been experimentally proved that the reliance on graphic symbols of linguistic units in the process of their assimilation promotes the development of solid skills, leads to the successful assimilation of linguistic material. So, “seeing the language” can be twofold: either to see who speaks, or to see graphic symbols of words, phrases, sentences and phrases, as well as various punctuation marks that only give a certain idea of the phonetic means of expression.

The more the analyzers react to stimuli, the more intensive the formation of new connections, the stronger the educational material is fixed in the memory of pupils, which makes it possible, if necessary, flexibly, to use it in speech activity. In addition, one should take into account the types of memory in people.

For the most people, 90% of the information is received through the visual communication channel, indicating a highly developed visual memory. This property of human thinking can be used for learning and training of auditory memory. Based on visual images, pupils learn more quickly the auditory components of the language.

Consequently, the expediency of using visual means to improve the absorption of auditory signals is beyond doubt. This means that in most cases, the student must not only listen to the phonogram, but also have before the eyes the text that is currently being played back from the phonogram.

Depending on the specific methodological conditions, the use of the written language is not always the same. At the initial stage of learning, for example, when the main focus is on the development of “automatisms” of speech, enhancement of phonograms with graphic symbols is sporadic, while in advanced stages of learning the

text during the implementation of numerous tasks with the phonogram is of great importance.

7. The predominant role of collective-individual forms of work with a phonogram.

Though the material possibilities of a comprehensive school are expanding every year, the mass creation of laboratories for teaching foreign languages for individual forms of pupils' activity with a phonogram is, of course, not the case in the near future. Therefore, it should be emphasized that such use of sound equipment in foreign language lessons, which primarily provides collective forms of the activity with a phonogram. Under the collective form of using a phonogram we mean such an organization of the educational process, when one phonogram (but not necessarily one apparatus!) Simultaneously serves a certain group of pupils and is the organizing core of all activities in the class, more precisely, during a certain phase of the lesson.

Such an interpretation of the organization of the activity with the phonogram does not exclude individual forms of the activity, especially at those schools, which have modern offices, laboratories equipped with tape recorders, control panel, player, film projector. Individual work can be carried out even under normal conditions, if the office of a foreign language has at least one apparatus. In such circumstances, the teacher can give different tasks with a phonogram for individual pupils who need collective activity to eliminate individual mistakes of pronunciation, the use of grammatical structures, etc. Purely individual forms of the activity with a phonogram are also possible during extra-curricular work, if the cabinet of foreign languages is equipped with a small number of tape recorders, with which you can broadcast a student-ordered program for each pupil.

The most common form of use of the phonogram remains the class activity, which uses both individual and collective forms of training. Therefore, the dominant form of the activity with sound equipment should be called collective-individual classes. The processing of a certain phonogram usually begins with exercises to simulate the linguistic samples heard by one or two pupils, after which the entire group activities collectively, fulfilling the tasks determined by the teacher, usually a chorus.

The sequence in the “individual-collective” scheme and the selection of a particular material is determined by the specific conditions and level of knowledge of the pupils.

1.3. A song at the English lesson at Elementary School

The task of humanization of education, that is, the involvement of students in the cultural heritage and spiritual values of his and other peoples can be successfully solved in the process of learning a foreign language.

An important help in this may play the use of authentic samples of music, partly song, creativity in the classroom.

The song genre as one of the important genres of musical creativity due to the presence of verbal text has the ability to accurately and figuratively reflect the various aspects of the social life of the people of the country language, which is studied, affect the intellect, emotions of the pupil and his figurative and artistic memory, promote aesthetic education of schoolchildren.

The use of song material stimulates motivation and therefore promotes better assimilation of the linguistic material through the action of mechanisms of subconscious memorization, which allows you to increase the volume and persistence of the material that is memorized.

The song, on the one hand, is an example of a foreign language that sounds, and on the other hand, a bearer of cultural information. Advanced thinkers and teachers of the past have always taken care that singing took a significant place in schoolchildren education. For example, S. Savignon (Savignon, 1972) believed that choral singing at the classroom is a powerful pedagogical tool that organizes, unites students, cultivating their feelings.

When selecting the content of the national-cultural component from the entire diversity of linguistic-ethnographic material, one that has a pedagogical value is highlighted, which can contribute not only to teaching communication in a foreign

language, but also to involve the language of studying in the study of the culture of the country.

The principles of selection of song material are:

1) *the principle of authenticity*, which ensures expansion linguistic and ethnographic outlook of schoolchildren; in accordance with this the principle of the starting point for selecting the song material serve folk songs, short ruses and feasts;

2) *the principle of influence on the emotional and motivational spheres of the person* taking into account age-specific features and preferences of schoolchildren;

This principle allows you to select from a large number authentic song material of a song with a vivid melody that is quickly remembered;

3) *the principle of methodological value for the formation and improvement of basic language skills of schoolchildren*, which is provided correspondence of the song material to the subject of oral speech and reading at this stage of study, taking into account the current ones curriculum, as well as the methodological conditions of this lesson (Welcome to the English speaking countries, 2001).

The use of songs in a foreign language is relevant at all stages of learning a foreign language. Firstly, pupils from the outset are involved in the study of the culture of the country whose language is studied, as children, according to psychologists, are better perceived and adapted to another's culture. Secondly, working with this peculiar linguistic study material creates good preconditions for the comprehensive development of the pupil's personality, because specially selected songs stimulate imaginative thinking and form a good taste.

With regard to the stages of the lesson on which the song material can be applied, they are diverse. Depending on the methodical task of the individual stage, ***the song material is used:***

1) for phonetic charging at the initial stage of the lesson;

2) at the stage of introduction, initial fixation, and also training pupils in the use of lexical and grammatical material;

3) at any stage of the lesson as an incentive for the development of linguistic skills and abilities;

4) as a kind of relaxation in the middle or at the end of the lesson, when schoolchildren need a discharge, which relieves stress and restores their capacity for work (Щербак, 1978).

The best memorization of the lyrics is facilitated by a set of such factors as rhyme, order, tone, melody. Many repetitions, which are typical for the song genre, contribute to easy and subconscious memorization of lexical-grammatical constructions, thereby increasing the effectiveness of training.

On the basis of the lyrics, you can do a variety of activities on the formation and improvement of lexical-grammatical speaking skills, which is appropriate to combine with the traditional teaching method.

The method of using each song involves the preliminary introduction, activation and consolidation of lexical and grammatical material.

Approximate sequence of songs:

- The teacher reports short information about the song, its character, main content, history of creation and logically links activity with it with the previous stage of the lesson. To provide understanding each word and grammatical design is better use verbal translation into native language. To this activity all pupils are involved.

- Before the first presentation of the song pupils are offered, pay attention to the nature of the song (lyrical, humorous, etc.), the means, indicating it, on the accompaniment and manner of execution.

- Children listen to the song.

- After the first presentation the teacher with the help of questions checks the degree of comprehension of the lyrics.

- To provide a complete understanding of the content the teacher highlights in the text of songs grammatical phenomena, new words and ensures their consolidation.

At the next stage of training, it is useful to pay attention to schoolchildren on the way of expressing one or another thought means of a foreign language.

- Phonetic working out of the lyrics: the teacher draws attention of children at the pace and the correctness of pronunciation of individual words and text in general.

- The song is audible repeatedly with reference to the text.

- There is a melody in the process of choral performance of the song.
- At the following lessons, the song is repeated several times until full its memorization. In the memory of schoolchildren are fixed necessary for word-of-mouth and grammatical constructions (Murphy, 1999).

1.4. Selection and preparation of songs. Presentation of songs

The original or specially created for educational purposes song and music material is often used in the process of teaching foreign languages (FL) for many reasons. The songs are emotionally rich in the lesson of the FL, diversify its course and change the pace of conduct, provide practice of listening, contribute to the formation of the aesthetic taste of those who study the language, attract them to the culture of the country whose language is studied, enrich their new linguistic and extra-linguistic information, etc.

For these reasons, the manual of “Old Favorites For All Ages” (1993), drawn up by Anna Maria Malcos, deserves attention. The manual includes: 13 Children’s Song, 12 Action and Counting Songs, 23 General Group Songs, 13 Rounds and Part Songs, 7 Lullabies, as well as tips for teachers on organizing and conducting work with songs.

You need to pick songs not only according to the age and level of knowledge of the pupils, but also according to the objectives of the lesson. It is important to calculate the amount of time that should be spent on a song: its presentation and study. Play the song at home. Be sure to check the meaning and pronunciation of words. It’s important to remember that some songs are not completely clear: they may also contain “meaningless” syllables or words.

It is possible to diversify the ways of presenting a song, using simultaneously different receptions of presentation of its new passages, taking into account the purpose of the lesson, the type of material, the level of class preparation, the interests of pupils, their own mood, and others like that.

Options for presenting songs

1. What can you guess about the title, the keywords?

Record the title of the song on the board. Can the pupils figure out what she is about? Read (write on the board, dictate) the keywords. Can students know about the content of the song by the keywords? Invite pupils to write them down and study for active use or passive vocabulary (when reading).

2. Collapsing strings

Record the words of the song (couplet) on the board and train with the pupils line by line or phrase by phrase. First, erase the first word on the line, etc. Suggest that the pupils repeat the words of the song (verse) before and after you delete them, until you have erased all the words of the song (couplet), and the pupils will be able to repeat the whole song (verse) by heart.

3. Dividing of lyrics

If the song is long and rather complicated, work with one couplet and present only one couplet during the lesson. If the song is long, but easy, divide the class into groups and give each group a couplet. Each group will work with its own couplet, after which pupils will sing them sequentially.

If the song is both long and complicated at the same time and, in addition, has a chorus for the choir, begin the presentation of this song with a chorus. You sing or lose verses, and pupils pick up a song on the chorus and after each couplet. In addition, depending on the lightness or complexity of the melody, you can first work with melody or rhythm, asking pupils to sing to you. Gradually they will be able to put words on the music and sing along with you.

4. Modeling from the end

If the sentences are long and complex, start with the last word that the pupils listen to and repeat. Continue to add by word, until the students easily repeat the full line (stanza) without music. In order to keep constant accent and intonation, mark the accented words before you begin the “building from the end”.

Example: “Michael Finnegan”

Teacher:

Finnegan

Pupils :

Finnegan

Teacher:

Michael Finnegan

Pupils : Michael Finnegan
 Teacher: named Michael Finnegan
 Pupils : named Michael Finnegan
 Teacher: man named Michael Finnegan
 Pupils : man named Michael Finnegan
 Teacher old man named Michael Finnegan
 Pupils : old man named Michael Finnegan
 Teacher: an old man named Michael Finnegan
 Pupils : an old man named Michael Finnegan
 Teacher: was an old man named Michael Finnegan
 Pupils : was an old man named Michael Finnegan
 Teacher: There was an old man named Michael Finnegan
 Pupils : There was an old man named Michael Finnegan

3. Writing a story

Select a specific number of keywords, randomly mix them and dictate to pupils who are grouped into groups. Each group receives 6-8 different words and makes a story with them, using them in an arbitrary order. Other groups guess which words in the story are key. Later, when you present a song, students listen and place keywords in the order in which they sound in the song.

Practice of listening

1. Listen and record

Sing a song several times until the pupils who work in pairs or groups do not record as much words as possible from the song. Depending on the time, you can sing the song while one of the pairs / groups / does not write all the words of the song. Have the pupils read the recorded words, then sing again so that they can check the correctness of the lyrics. This technique can be used to present a song to strong pupils or to check the song presented in the last lesson.

2. Filling the gaps

Record the lyrics on the board by skipping some key words or rumored words (or dictate lyrics with misspellings). By working in pairs, pupils fill in the gaps in words that they think are most appropriate. Read the song again so that pupils can check their work.

Example: “On Top of Old Smoky”

1. On Top of Old Smoky, all covered with snow,
I lost my true _____ for courting too _____.
2. Now courting is pleasure, but _____ is grief,
And a false-hearted _____ is worse than a _____
3. A thief only _____ you, and _____ what you save,
But a false-hearted _____ drives you to the _____.
4. The grave will decay you, and turn you to dust,
For a false-hearted _____ that a poor girl can't _____
5. So, listen, young maidens, please listen to me!
Don't hang your affections on a green willow _____.
6. The willow's leaves wither, the willow's roots die.
You'll soon be forsaken and never know _____.
7. On top of Old Smoky, all covered with snow,
I lost my true _____ for courting too _____.

Key Words in random order:

| | |
|-----------|----------|
| grave | parting |
| robs | thief |
| lover(5x) | slow(2x) |
| takes | why |
| tree | trust |

3. Numbering of keywords

First, write the keywords on the board in a random order (or dictate them). Ask the pupils if they can guess the content of the song by the value of the keywords? Discuss keyword values. Then let the pupils listen to the song so that they, while

listening to the text, number the words in the sequence in which they sound in the song.
Check the pupils' answers.

Example: "Over the river and through the Woods"

- | | |
|------------------|-----------|
| a. dapple gray | f. sleigh |
| b. drifted snow | g. spring |
| c. hunting hound | h. spy |
| d. Hurrah! | i. sting |
| e. pumpkin pie | j. trot |

(Answers: 1-f, 2-b, 3-i, 4-j, 5-a, 6-g, 7-c, 8-h, 9-d, 10-e.)

4. Auditing of rhymed words

Working in pairs or groups, pupils listen to how you read the words of a song (sing it). Their task is to recognize pairs of rhymed words. After checking the job, make sure the pupils pronounce the words correctly. Invite them to pick as many words as possible to rhyme with given pairs. Which of the groups will pick up the largest number of words? The list is read by each group.

Example: "Home on the Range"

home – roam (comb, dome, foam)

heard – word (bird, Kurd, purred, third)

play – day (bay, clay, lay, may, pay, pray, ray, say, stay, way, weigh).

General speech practice

1. Change the rows

Suggest group A to sing lines 1, 3, 5, etc., and group B – 2, 4, 6, etc. Other variants of distribution:

- row A, row B, row B, and so on;
- girls, boys;
- high, low voices;
- teacher, students;
- the teacher sings couplets, the pupils sing a chorus;
- one pupil sings couplets, other pupils sing a chorus;

- the teacher starts singing the song, pointing to different pupils from request to continue the song.

2. Blending lines

This technique is borrowed from Robert E. Gibson and can be used to work with ballads and songwriting stories. Record the lyrics on paper and cut them into stripes. Distribute on a strip to each pupil (pair, group). Give the pupils a minute to memorize the text on the strip. (Do not let the students write it down). Ask the pupils to set the sequence of the story.

Discussion type: Which of the sentences first? What is the last sentence? What does it associate with? – is a wonderful linguistic practice. (Some teachers allow pupils to discuss in their native language, but the final exercise must be performed in a foreign language).

3. Change mood

Ask pupils to sing a song with a different mood (soft and quiet), fast and loud, and so on.

4. Musical echo

The teacher (teacher) monotonously chanting the stanza / phrase and waits when the audience picks up this stanza / phrase as a musical echo.

Chapter II. Features of the usage of Song Material Methods in the process of teaching foreign language material at Elementary School

2.1. Use of song material studying Grammar

At Elementary schools not all grammatical phenomena of the learned foreign language are studied, but a specially selected grammar minimum consisting of an active grammatical minimum and a passive grammar minimum. For expressing his or her thoughts in a foreign language, the student must possess the grammatical structures that are included into the active grammatical minimum. The passive grammatical minimum includes Grammar structures that pupils may not use to express their thoughts, but which are necessary for the perception of speech comprehension. In order to perceive and understand the thoughts of other people, you need to have both an active and a passive grammatical minimum.

The purpose of studying Grammar of a foreign language is the mastery of grammatical speech skills: reproductive, that is, grammatical skills of speaking and writing, and receptive, that is, grammatical skills of listening and reading.

Grammatical speech skills, like all other language skills, should be characterized by such features as automation, flexibility and stability, and formed in stages.

The formation of reproductive grammatical skills is one of the prerequisites for the ability to express their thoughts in oral and written form. In order to make their communicative choice, the speaker must first select the grammatical structure that corresponds to the given situation: speech. So, if a person intends to learn something, she chooses one of the Grammar structures that express a question. The further choice depends on the time of the event, as it is said, on the nature of the information required in response to a question, and so on. In many cases (for example, when making a request) the choice of a grammatical structure is influenced by relationships between people.

The chosen grammatical structure must be drawn up in accordance with the norms of this language (it means syntactic and morphological features of grammatical structures). The

choice and execution of the grammatical structure are carried out in parallel: assimilating the form, the student must have a certain communicative intention, to solve a concrete language task – to ask something, to ask, to object to someone, to confirm or refute someone's opinion, etc., so that in his mind a communicative intention and a form are combined, by which it is expressed.

The formation of grammatical skills is one of the prerequisites: the functioning of the ability to understand the thoughts of other people in oral and written forms. Unlike reproductive grammatical skills, which involves the choice of form according to the communicative intention, the broadcasting situation, etc., the first operation in the formation of receptive grammatical skills is the perception of the sound or graphic image of the grammatical structure. If the receptive skill is molded, perception is accompanied by the recognition of grammatical forms of the correlation with a certain value.

Experience shows that it is most effective in learning grammar. is the use of poems, rhymes and songs. Songs for the teacher-grammar are of particular interest. Of course, in songs, there is a chorus, often some lines are repeated. From the point of view of grammar, this is a huge plus. A few repetitions of the same grammatical structure on the basis of expressive musical text facilitates its memorization. Therefore, the song on such lessons is very useful.

However, it is necessary to select songs very carefully. Advantage in this may be the recommendations of G. Brown, K. Malmkjaer, J. Williams (Brown, Malmkjaer, Williams, 1996).

Songs should be rhythmic and not too complicated to perform. The song must necessarily have a chorus, or repetitive strings, and easily memorable. This will allow even the slowest and indecisive students to participate in the singing. It is very important that the lyrics should be written in literary English, with the observance of the linguistic norms (the correct order of words, the harmonization of the subjective and the predicate, etc.). When choosing songs, it is recommended to take into account the age and features of the group. And most importantly, for the sake of which the song is selected, it must exactly correspond to the purpose of the subject under study.

As an example, let's give the song "Surprise Party" on poems by Uwe Caind, offered by the Khalkwist for the training of Past Progressive. This is a song about a party on the occasion of the birthday of Larry, who for some reason does not go home for a long time. The friends who came to congratulate him were already tired of waiting and began to celebrate without him.

Surprise Party

When I reached my house at seven,

Max was playing the guitar.

Jane was sitting on the table

Eating pickles from a jar.

Mark was sitting at the piano

Playing sonatas for Louise,

And my parrot Paul was singing

All the tunes and melodies.

Bob was sleeping under the table;

He couldn't even stay awake.

And my dog was In the kitchen

Eating up the birthday cake.

To work out conditional sentences of type 2 could come the song "**If I had a hammer ... if I had a song**" on the words Peter Sieger or «**I Would If I Only Could**» by Simon and Garfunkel, which can also be used to fix the construction „**I'd rather**“:

I'd rather be a sparrow than a snail

Yes, I would, If I only could, I surely would.

Away, I'd rather sail away

Like a swan that's here and gone.

A man gets tied up to the ground.

He gives the world Its saddest sound,

Its saddest sound.

I'd rather be a forest than a street,

Yes, I would, If I only could, I surely would.

I'd rather feel the earth beneath my feet,

Yes, I would, If I only could, I surely would.

As a rule, pupils are pleased to listen to a song in the performance of a great singer, and then they themselves join the singing. Beautiful melody, plain text, repeated repetition of the explored design – and success is ensured.

Some teachers themselves write poetry, pick up melodies of popular songs for them. And this is quite acceptable. As an example of such a solution can serve as a song Dorothy Dodd, which she called “A Preposition Song”. The action is proposed for the Clementine motive. Here is an excerpt from this song:

In the, summer, at the seaside

On the coast, we like It fine

But In winter, yes, at Christmas

By the fireside we recline.

Did you come here In a taxi?

Or by plane, or on the train?

Did you come on foot this evening

Or perhaps by airplane?

It is difficult not to agree with the author of the book “English Grammar in verse” B.Ya. Lebedinskaya (Лебединська, 2003), which claims that the poetic text used in the classroom in its effectiveness not only does not yield, but also exceeds any prosaic text or rationally designed exercise. Rhythm, rhyme, expressiveness of a song, repetition of sounds, words or the proposition of grammatical figures-all of this contributes to the trapping and memorization of a certain language phenomenon.

Let’s consider, as an example, a small song-joke for rebuilding the structure “**the more..., the...**”:

The more we know, the more we forget.

The more we forget, the less we know.

The more we study, the more we know,

The less we know, the less we forget.

The less we forget, the more we know.

Why study?

(Walter De La Mare, 1873-1956)

In the song of six lines five times repeated the same grammatical turn. Joke makes a smile. On a fun note, pupils say a poem several times. The structure seems simple and understandable. The song is memorable without difficulty. If there is no need for additional reinforcement exercises, one can proceed to communicative exercises that require the possession of this grammatical model at the level of automatism.

There are lessons and situations in which, when studying native grammatical material, the teacher has to explain some kind of uncharacteristic language phenomena. For example, when studying the design “there is” and the article. The students have already learned well that the reverse is used when mentioning objects and phenomena for the first time, and it causes the use of an indefinite article. And suddenly the teacher points out that there are cases (but very rarely!), When after “there is” an unusual article “the” is used for him. You can not recall this, but the following two examples will not be enough. It is best to apply a passage from the poem of the American poet Edgar Masters “Silence”, on the example of which one can split, why still the article “the” is put.

The poet speaks of silence. This word sounds almost in every line, and each time the author explains that this silence is special – the silence of Napoleon after Waterloo, the silence between father and son, when the father is unable to explain to him his life, silence, when there is no reason for his husband and wife to say each other, and a very special silence, generated by great love. The poet deliberately uses a definite article and thus emphasizes the peculiarity of each manifestation of silence:

Silence

There Is the silence of a great hatred,

And the silence of a great love,

And the silence of a deep peace of mind,

*And the silence of an embittered friendship...
There Is the silence of those unjustly punished;
And the silence of the dying whose hand
Suddenly grips your
There Is the silence between father and son,
When the; father cannot explain his life,
Even though he be misunderstood for It.
There is the silence that covers
Broken nations and vanquished leaders,
There Is the silence of Lincoln\
Thinking of the poverty of his youth,
And the silence of Napoleon
After Waterloo.*

(Edgar Master, 1868-1950)

Gradually, the teacher collects songs as samples to explain various grammatical phenomena. Summing up, I would like to emphasize that poetry and songs in grammar lessons are a pleasure and at the same time a great benefit.

2.2. Use of song material studying English vocabulary

We live in new times, time of searches and experiments, times of change and creative discoveries, when old methods of teaching foreign languages go away, and the main attention is paid to the development of skills and requirements of using language forms in real life situations. Therefore, the use of a communicative approach in teaching and learning foreign languages, in particular English, becomes of no significance.

The communicative approach requires a teacher to create an atmosphere of co-operation with students actively involved in the learning process in a classroom when children willingly express their thoughts. The communicative approach involves the use of problem tasks, various games, quizzes, interviews, discussions, dialogues and other types

of work, the selection of which depends on the age of the pupils, their linguistic possibilities and the goal set before the teacher.

Among this diversity of work types I would like to dwell on one that deserves general attention, because in case of a successful approach to it, all types of speech activity are practiced: listening, speaking, reading and writing. Use of songs and music in the scheduled series of tasks to perform in the classroom. Teachers use songs from many affairs, the most important of which are the presentation of a certain topic (vocabulary), the practice of grammatical structures (lexical units), attentive listening in order to understand the general (detailed) content, control the understanding of the listener with guidance questions, discussing and expressing the feelings that arose when listening to the song, enriching students with the cultural component of another country, developing the written language (from filling in passes to the construction of independent activities based on pros Wuhan), development of imagination, creating a creative atmosphere in the classroom, introducing an element of diversity and entertainment in the learning process.

But by themselves, the above goals are worthless without the techniques that a teacher uses when performing a task. And receptions to learn pupils with songs can be the most diverse. For example:

1. Guess the meaning of the song based on its title or keywords.
2. Fill in the gaps with the words from the song (prepositions, verbs, etc.).
3. Repline the sequence of erroneous lines of the song.
4. Write the missing lines.
5. Pick rhymes from the words given by the teacher and finish the lines.
6. In the lyrics, highlight the synonyms (antonyms) to the words given by the teacher on the board.
7. Give and tell or draw something that you told me a musical excerpt.
8. Discuss with students the impression that arose when listening to a musical composition or its attitude to what is said in the song.

The choice of the teacher of techniques that he uses when he learns a song depends entirely on the purpose, he chose for himself/herself (Community language learning, 1995).

Episode 1 “Listen and Imagine”

At the lesson “What it means to be a servant of society” in the 4th form, you can ask the children to close their eyes and imagine that they live in ancient times and originate from rich families. To create a supportive atmosphere, include recording A. Vivaldi “Seasons” and invite pupils to listen to the following questions:

- What do you do?
- What is your life like?
- Where do you live?
- Do you have any servants? How many?
- What do they do for you?
- What do you know about the lives of your servants?
- Do you sympathize them?
- Where do they live?

Then in micro-groups (three or four students) a discussion begins about what the children imagined. At this stage, you can re-enable the record to enhance the impressions received. After that, you can invite the whole class to share your thoughts about the past and go to the present. Ask: Are there servants in our country, abroad? Is life different from what it used to be in ancient times? (You can extend this task by suggesting pupils make drawings, and then go to the discussion in micro-groups).

Episode 2 “Environmental Protection”

The English language lesson related to the environment is difficult to imagine without a relevant song. And so for this lesson you can use the song from the repertoire of the group “The Beatles” “Mother Nature’s Son”. Before listening to the song, based on its name, pupils are invited to write a few sentences in 5-6 minutes (In this case, the main attention is paid to the pupils’ thoughts). The next step should be to distribute the illustrations kit to pupils with mixed patterns. (Each student received his own kit).

The pupils’ task was to arrange the pictures in order while listening to the song, after which they compared the layout of the drawings of his kit with the drawings of the neighbor by the desk. Then the teacher with the students recollects which drawing was the first (showing the picture or calling the letter as it is marked). After the pupils tell the memory

of the words of the first line of the song, the recording is listened to, so that the children can check themselves. Then the pictures are fixed on the board and a line from the song is written underneath. So, step by step, pupils get to the final line of the song and have the opportunity to sing it together.

The next stage of working with the song should be discussion of its content, and by consensus – and a deeper discussion of the lesson topic. In this case, the teachers help the teacher:

1. What is the song about?
2. Where can the boy be found?
3. What is he doing in the mountains?
4. What is the boy doing in the fields?
5. If you had spare time, would you enjoy nature as the boy does?
6. Are you a nature-lover? Why or why not?
7. Is it important to love nature and do something to preserve its beauty?

So there is a free discussion of the feelings of a child who loves nature and wants to live in harmony with her!

Episode 3 “The Song of Love”

On the eve of St. Valentine’s Day it is expedient to learn with pupils one of Elvis Presley’s most famous songs «LOVE ME TENDER». First of all, you need to ask children questions: «What do you think the song is about?»

After a variety of responses, students are encouraged to identify the rhyming words written on the board.

| | | |
|--------|-----------|----------|
| friend | time | heart |
| dear | mine | long |
| will | part | so |
| belong | you | rain |
| sweet | pain | miss |
| years | fulfilled | pretend |
| true | kiss | complete |
| moon | go | June |

The next kind of work can be writing a verse for a person who likes to use the recommended rhyme.

Pupils with great pleasure read the poems. And then pupils can distribute photocopies of the lyrics of Elvis Presley's songs with missing lines in the lines of the final rhymes: instead of passes, the children had to pick up and record rhymes from the words that were recorded on the board. After completing this kind of work, the pupils listen to the recording of the song and are convinced of their choice, that is, they check themselves.

LOVE ME TENDER

1. Love me tender, love me ...,

Never let me...

You have made my life ...

And I love you ...

Refrain:

Love me tender, love me ...

All my dreams...,

For, my darling, I love ...

And I always...

2. Love me tender, love me...

Take me to your...

For it's there that I ...

And we'll never...

Refrain

3. Love me tender, love me...

Tell me you are...

I'll be your through all the...

Till the end of...

Episode 4. "Happy New Year"

When doing a series of lessons on the topic "Winter Vacations" you can offer pupils this task. From the song "Happy New Year", created by the Swedish group

“ABBA”, choose certain expressions and write them on the board. Pupils should analyze them and answer the teacher’s questions: “What do you think of the song is about?”

| | | |
|---------|----------|----------|
| feeling | in | all |
| lost | the | dead |
| | ashes | |
| seems | every | dragging |
| so | neighbor | on |
| grey | | |
| lay | in | have |
| down | the | our |
| and | end | hopes |
| die | | |

After all pupils have expressed their opinions, give the pupils a copy of the song Happy New Year so that they fill in the gaps and find a place for each expression.

After completing this step, ask pupils to listen to the song and make sure they correctly position the data above expressions.

HAPPY NEW YEAR

No more champagne

And the fireworks are through

Here we are, me and you

... and feeling blue.

It’s the end of the party

And the morning...

So unlike yesterday

Now’s the time for us to say ...

Refrain:

Happy New Year, Happy New Year!

May we all have a vision now and then

Of a world where ... is a friend.
Happy New Year, Happy New Year!
May we all..., our will to try
If we don't we might as well...
You and I.
Sometimes I see
How the brave new world arrives
And I see how it thrives
...of our lives.
Oh yes, man is a fool
And he thinks he'll be OK
..., feet of clay
Never knowing he's astray
Keeps on going anyway...

Refrain

Seems to me now
That the dreams we had before
Are..., nothing more
Than confetti on the floor
It's the end of a decade,
In another ten years time
Who can say what we'll find
What lies waiting down the line
... of eighty-nine...

Refrain

After that, you can ask pupils to come up with as many phrases as they are used in the song to describe the feelings that occur in people after the New Year's party.

The next step might be to discuss the content of the song.

Teacher's questions:

- The party has ended. What feelings do the singers of this song express?

- Are they full of joy and excitement or sadness and disappointment?
- Why do they feel so sad and lonely? What is the reason?
- How do you feel when the party is over?
- Do you dream of a world where every neighbor is a friend?
- Can you say what we shall find in the end of 2029 or 2032?

After this task you can arrange a discussion of the topic “What will be the world of the future?”

These are just a few examples of work with musical works and songs for learning lexical material in the English lesson that can be used to work with pupils in order to increase their ability to work, to instill interest in learning a foreign language and to make the learning process communicative-oriented, interesting for children of different age categories. Just tell your pupils: “Let’s have fun together!”

2.3. Use of song material when studying phonetics

The basis of any language is the sound. For many years the language existed only in sound form. Written code appeared much later than displaying a sound language. All types of speech activity are based on sounds. The role of sound components is already important in written speech. The motor theory of speech emphasizes the role of kinesthesia in the written language: we talk about ourselves what we write and read. Acquiring oral speech and reading altogether is impossible without stable listening and rhythmic and intonational skills.

The study of phonetic material involves mastering the pupils with all the sounds and sounds of the learned foreign language, the emphasis and basic intonational models of the most common types of simple and complex sentences.

There are several criteria for selecting the phonetic minimum. With the degree of difficulty, the phonetic phenomenon of the subject of special assimilation in the teaching of pronunciation is only those that represent some difficulties for the pupils; By the criterion of meeting the needs of communication to a minimum, first of all, those sounds and intones that fulfill the designated sense-differentiable function are

included; the criterion of normativity from the phonetic minimum, first of all, includes those sounds deviation from the norm, and the object of instruction is the full style of exemplary literary language.

The English pronunciation of the Ukrainian language carriers may be inadequate due to the inability of the pupils to transmit the tone of English vowels. Practice shows: even if the student strictly follows the canonical instructions (the prominent position of the lips, the corresponding location of the tongue horizontally and vertically), it is extremely rare to accurately convey the English vowel sound.

As observation shows, pupils only in certain cases can, without any effort and even transition to the English articulation, adequately transmit the tone of the English vowels. Usually, pupils have a special structure of the jaw, lips are already thin. In addition, the timbre of the voice itself is of great importance. It should be noted that the natural tone of Ukrainian schoolchildren usually falls badly on the Ukrainian language. In order for the vowel to acquire the English sound, the pupil must “see”, “feel” this vowel to present it to himself/herself in the whole volume, with spatial associations. Such an emotional “portrait” of a vowel is important to draw at any stage of studying English (Уайзер, 1972).

Many methods have been proposed to improve the pronunciation of sounds, but the greatest attention should be paid to the associative. In the description and pronunciation of the vowel gives him a series of emotional assessments, as if the sound is a living subject. These estimates can be both qualitative and comparative (“dreamy”, “cold”, “sweet”, “strict”, “live”, “boring”, “red”, “yellow”, “blue”, etc.). Of course, the characteristics of the sounds are subjective and this is especially true of the vowels color. However, it is important that with such an approach to schoolchildren definitely there are certain associations that will ultimately contribute to the correct pronunciation of the tone of the vowel.

The finished image of the vowel consists of a student after listening to a song, or the best singing of a song with a teacher or performer (recorded on a film).

The role of the song in the formulation of English pronunciation is difficult to overestimate. However, we deny the everyday opinion that the English pronunciation

can be successfully put only “in songs”. Songs are used only as a vivid way of emotional influence, which would help to perceive and adequately reproduce the sound. Songs can also be used to improve the pronunciation of so-called complex phonetic combinations (for example: [s], [r] + [O], [o], [n] + a vowel), as well as when working on the rhythm. Particular emphasis should be put on the use of lessons on songs dedicated to a specific sound, in this case, a vowel.

When composing words and music songs, we proceed from the fact that they must correspond to the “character” of a vowel. So, the “fast”, “lively” character of the vowel should be transmitted as appropriate words, and music written in major order. “Sad” and “gloomy” vowels require an appropriate minority system.

We offer songs devoted to monophthongs [o:], [a], [o], diphthongs [ei], [ou], [co], also for contrasting vowel [i] – [i:], [] – [o].

A vowel [o:] is “baby”, “sweet”, “yellow color like a chicken”. The song is dedicated to this sound, is sung (in the recording) from the face of a little girl, her sound is “pretty”, “round like a sun”.

I am Paula
I am Mrs Pater’s daughter.
I am Paula,
And I am never naughty.
I am Paula,
I’m already four.
I am Paula,
I love Walter Crawl...
But, oh Lord!
He says I am small.
I am Paula.

A sound [a:] is “good”, “saturated”, “resonant”; it can be compared to a dark red rose. This vowel seems to be highlighted from the middle. When pronounced [a:]

schoolchildren should imagine that they are in a great mood. In the same mood, we recommend using a song dedicated to this sound.

Charles, Bart, Barbara,
Arthur, Martha, Margaret,
Sanders, Frances, Martin, Mark –
They are all now in the park.

A sound [o] is very open, resonant, “proud”, its color is cold, bright blue. A song dedicated to this sound is sung by the owner of the dog. He is proud to talk about the benefits of his/her pet.

My dog’s called Spot
He knows quite a lot.
He never does wrong
And he is good at ping-pong, ping-pong, ping-pong.
He is good at ping-pong.

A diphthong [ei] is “cheerful”, “pleasant”, “refined”, when the pronunciation of this sound refers to the slight breath of the sea wind. The color of the diphthong is light blue. A song dedicated to diphthong [ei] children are singing. They sincerely enjoy the good weather and the opportunity to play in the fresh air.

Rainy day...
Rainy day is not today,
And we say,
“Oh, it’s great to play”
And we say,
“Oh, it’s great to play all day!”

A diphthong [ou] is “sad” and “gloomy”. With his pronunciation, you can imagine a child who was offended and she is ready to tear himself/herself up. The color of the diphthong is dark gray. A song dedicated to this sound, “sings unhappy dog”.

My coat is old,
I feel cold.

No one seems to know
How wretched the dog is! Oh!

A diphthong [eu] has a completely different “character”. This vowel sound is “lazy”. With his pronunciation, miraculous, delicious-sweet roses on the cake appear. Color diphthong cream. A song dedicated to the diphthong sings a coquette.

Oh, my hair is long and fair
And I’ve bought a hat to wear.
It is white and red and quite rare.
But why do you...stare...at my hat?

The “character” of each vowel is clearly manifested in so-called contrasting pairs of such type as [i] – [i:], [ʌ] - [a], [o] – [o:], [u]- [u:].

When working out contrast vowels should draw pupils’ attention to the fact that the sounds differ from each other and not so much on the duration of the sound, how much on the timbre.

So, if during the training of the short vowel [i] it is necessary to show its “speed”, then during the training of long vowels [i:] it is expedient to highlight first of all such qualities as “dynamism”, “cheerfulness”, “optimism”.

When working out a short vowel, [o:] emphasizes its “rigor”, “restraint”, “composure” (this sound is compared to the tin soldier), while working out a long loud [a:] – its renonement.

It was noted that such thematic songs in many ways help to see the “character” of the loud, catch its timbre. Probably, this is exactly what one can explain the joy with which high school students meet a new song.

It should be noted that listening to songs and their singing are also very effective at entering one or another vowel. In high school song material, in addition to improving vowel pronunciation, can still be used as:

- 1) purposeful training of any vowel in the text;
- 2) the words of the song are used to correct the spontaneously made by pupils of the error in the pronunciation of the vowel;

3) necessary element of relaxation of schoolchildren in the class.

Experience shows that the performance of songs by the choir brings pupils a great aesthetic pleasure and, at the same time, causes them the desire to improve their skills and abilities of pronouncing English sounds.

Consequently, when studying the vowels of English schoolchildren, there are many problems associated with the peculiarities of physiological development. Even if strictly following canonical instructions, it is extremely rare to transmit vowels accurately.

Many methods have been proposed to improve the pronunciation, but the greatest attention should be paid to the associative. Songs-associations “create” an emotional portrait, with which senior pupils improve their phonetic skills and abilities. Also, this method can be applied when presenting the sound at a primary school.

Chapter III. A practical part. Fragments of workouts and tasks based on Authentic Lyrics for training in the development of skills of foreign language of pupils at Elementary School

3.1. Grammar Method: Present Simple/ Present Continuous

These types of exercises were proposed by us for pupils of the 4th form of Alternative school KrOK, town Kropyvnytskyi during January 2024 – February 2024.

1. Introduction

Teacher gives short information about a group the song of which will be used during the lesson. She/ he can use different pictures from the concert of “Queen”. It would be also good when pupils give their own point of view about its music, style etc. Teacher may interest students by giving them the following questions or preparing his/her own ones:

- What kinds of music do the guys from “Queen” sing? Do you like it? Why?
- When and where was “Queen” popular?
- Who was the leader of “Queen”? What do you know about him?
- What adjectives can be used to characterize music of “Queen”? (depressive, cheerful, romantic, aggressive, etc.)

Combining theatrics and an outrageously flamboyant stage persona with his fine natural-born talent (he possessed one of the greatest voices in all of music and penned some of pop’s most enduring and instantly recognizable compositions), one of rock’s greatest all-time entertainers/showmen was unquestionably Queen vocalist Freddie Mercury. Born Farrokh Bulsara on September 5, 1946, in Zanzibar to Persian parents (his father worked as a high court cashier for the British government), young Farrokh soon adopted the name Freddie by fellow classmates while attending an English boarding school. Freddie soon discovered his love for art and music, both subjects that he explored voraciously (he began taking piano lessons around this time), putting his newly

found piano talent to use as he played in rock & roll bands with friends. Due to political upheaval in Zanzibar, Freddie and his family fled Zanzibar for England in 1964.

Freddy left Isleworth School in 1964 with three “O” levels and one “A” level in Art. He went to Ealing College of Art to study Graphic Illustration .He left college in 1969 with a Diploma in Art& Design. Freddy joined his first serious band in 1969, they were called IBEX.

Freddy stood 5 ft 9 inches tall with black hair and dark brown eyes. He was single and shared his large house and garden with several cats, creatures he adored. He loved opera and ballet, Marilyn Monroe was his favourite actress and Aretha Franklin just one of his many favourite singers. He liked to drink either Champagne or iced Vodka and Indian food was one of his favourites. He sadly died on November 24th 1991.

2. Vocabulary

In this task you will see the words that will later appear in the song “Show must go on”. Match and translate them:

- | | |
|-----------------|--|
| a) Abandoned | 1.To come off a surface in small flat pieces |
| b) Pantomime | 2.Great sadness or worry |
| c) Dawn | 3.Left empty or no longer used |
| d) Top the bill | 4.A performance, especially in a theatre |
| e) Butterfly | 5.A type of entertainment consisting of funny plays |
| f) Flake | 6.A big smile that shows your teeth |
| j) Show | 7.Be the most important performer |
| k) Grin | 8.A flying insect with large colourful wings |
| l) Heartache | 9.The beginning of the day when it begins to get light |

3. Song

It happened that the words of this song were printed in a rush. Each verse has 7 mistakes; each line of refrain contains also one mistake. Correct and explain them paying attention to using Present Simple / Present Continuous Tense.

V e r s e 1: Empty spaces, what we living for?

Abandoned places, I guess we know the score.
On and on,
Do anybody know what we're looking for?
Another hero, another mindless crime
Behind the curtain, in the pantomime
Hold the line,
Do anybody want to take it anymore?

Refrain: The show must go on
The show must go on
Inside my heart breaking
My make-up may be flake
But my smile still stays on.

V e r s e 2: Whatever happens, I'll leave it all to chance
Another heartache, another failed romance
On and on
Do anybody know what we're alive for?
I guess I'm learning, I must be warmer now
I'll soon be turning, round the corner now
Outside the dawn breaking
But inside in the dark
I aching to be free.

Refrain:

V e r s e 3: My soul is painted like the wings of butterflies
Fairy tales of yesterday will grow but never die
I can fly my friends
The show must go on
The show must go on
I'll face it with a grin.
I never giving in
On with the show!

I'll top the bill, I'll overkill
I has to find the will to carry on
The show must goes on.

4. Listen to the song and check yourself

5. Discussion

Teacher can split pupils in two or more teams (it depends on number of pupils in a class). Each team may consist of 3-5 people. They are given the questions that make them think about the song. Pupils share their opinions inside of groups and then between them.

Questions

- What is Freddie singing about?
- What do you feel while you listen to this song?
- This song is rather symbolic. What could the images of the song mean?
 - a) Empty spaces-?
 - b) Abandoned places-?
 - c) Fairy tales of yesterday-?
 - d) Show-?
- e) If you had the opportunity to meet with Freddy what would you ask him?

6. Role play

Pupils may continue to work in groups. They have to make a press-conference where Freddie Mercury is present after his concert. One of the pupils will be “Freddie” while the others are journalists. Their task is to persuade everyone that the interview with the vocalist of “Queen” is real. It would be good to make a little competition between groups. Those pupils who are good at this task may be given encouraging presents.

7. Homework

Teacher can advise pupils to search for additional information about “Queen” and organize a round-table discussion devoted to memory of the vocalist of this group Freddie Mercury. They can use different materials (audio, video-records, pictures etc.).

3.2. Grammar Method: The Present and the Past

Tenses

These types of exercises were proposed by us for pupils of the 8th form.

1. Introduction

Teacher can show pupils photos of Roxette and ask them about this group.

Roxette had their worldwide breakthrough with the album “Look sharp” in 1989.

The unique sound from Swedish sensation Roxette (Marie Fredriksson and Per Gessle) was spread over the world.

2. Mixed-up spelling

All these words were printed by someone who forgot English. Help him to guess the words that will be used in the song.

a) naheev *n.*

d) nestil *v.*

g) dniw *n.*

b) treha *n.*

e) covie *n.*

h) tsenc *n.*

c) camig *adj.*

f) etauby *n.*

i) mreda *n.*

3. Song

You will read about one woman who fell in love. Unfortunately it wasn't very successful for her. Soon she became very upset but one good friend gave her some advice. Now you can read about it. Verses 1, 2, 3 are written in Past Tense. Change it into Present Tense and you will get the original text of this song (you shouldn't change the last line of Verse 3).

V e r s e 1: I knew there was something in the wake of your smile.

I got a notion from the look in your eyes, yea.

You had built a love but that love fell apart.

Your little piece of heaven turned too dark.

Separate the words in the refrain to make the lines

readable:

Refrain: Listentoyourheart

Whenhe'scallingforyou.

Listen to your heart
There's nothing else you can do.
I don't know where you're going
And I don't know why,
But listen to your heart
Before you tell him goodbye.

V e r s e 2: Sometimes you wondered if that fight was worthwhile.

The precious moments were all lost in the tide, yea.
They were swept away and nothing was what was seemed,
The feeling of belonging to your dreams.

V e r s e 3: And there were voices that wanted to be heard.

So much to mention but you couldn't find the words.
The scent of magic, the beauty that had been
When was love wilder than the wind.

Refrain:

4. Listen to the song and check yourself

5. Discussion

- a) What does this song make you think about?
- b) Do you agree with a singer that it's always worth to listen to your heart before making serious decisions?
- c) What “voices” were mentioned in Verse 3? How do you understand it?
- d) Can you give us your meaning of love? Did you experience it in your life?
- e) Why do dating couples often split up? Is this always wrong?
- f) How can you deal with feeling of rejection if the romance has been terminated?
- g) Why is it important to take time to get to know each other?

6. Brain activity

Every person has a period when she/he falls in love. It can lead to a successful marriage or to despair. To avoid the last one you need to learn how to differ real love and simple infatuation. Try to do it now. Choose the appropriate

characteristics of love and infatuation. Explain why you have made such decisions and give us your point of view about it.

For example:

- * You want to give and share with a person (love)
- * A destructive, disorganizing effect (.....)
- * Arguments are frequent. Nothing really gets settled. Many are “settled” with a kiss (.....)
- * Romance often starts slowly, perhaps taking months or years (.....)
- * You are deeply impressed or interested in other’s physical appearance (‘He has such dreamy eyes. “She’s got a great figure”’) (.....)
- * The effect on you that it makes you a better person (.....)
- * An unselfish caring about the interest of the others (.....)
- * Is unrealistic. The other person seems to be perfect. You ignore any nagging doubts about serious personality flaws (.....)
- * You are attracted by the other person’s total personality and spiritual qualities (.....)
- * Is selfish, restrictive. One thinks, “What does this do for me?” (.....)
- * Romance starts fast, perhaps taking hours or days (.....)
- * You view the other realistically, seeing his or her faults, yet loving that one anyway (.....)
- * The emphasis is on taking or getting, especially in satisfying sexual urges (.....)
- * You have disagreements, but you find that you can talk them out and settle them (.....)

7. Homework

Write a composition: “What makes a successful marriage?”

3.3. Grammar Method: Direct / Indirect speech

These types of exercises were proposed by us for pupils of the 8th form.

1. Introduction

Born in Newcastle, England in 1951, the son of a milkman, Gordon Matthew Sumner, grew up in the turmoil of the ship-building industry and wanted to become a musician very early. He played cruise ships, backing strippers in cabarets, and developed a love for the bass guitar. Having played in jazz/rock bands like Last Exit and other various groups, including a Dixieland jazz group, where he got the name Sting from a yellow/black striped shirt, he settled down with Stewart Copeland and Andy Summers for a decade-long tenure with the smashing rock trio, The Police. He then went on to record solo albums and holds a reputation as one of the most literate songwriters and talented musicians in the world. He has also delved into acting, having starred in such films as Quadrophenia, Radio On, Plenty, Julia and Julia, Dune, Bring On The Night (a documentary about the formation of his Blue Turtles jazz group), most recently, The Grotesque where he plays a bisexual, conniving butler.

Before becoming lead singer of the band, The police, Sting was a ditch digger. He was also a school teacher at St. Paul's Roman Catholic First School in Clarington, England. There he taught English and was also a football (soccer) coach. Before being invited to join The Police by Stewart Copeland, Sting was in many jazz bands, including The Ronnie Pierson Trio, Earthise, the Phoenix Jazz Band, the River City Jazz Band, the Newcastle big Band, and Last Exit.

Sting receives his nickname while a member of The Phoenix Jazzmen. Everyone had a nickname. One day Sting came to a rehearsal in a striped soccer sweater and the trombone player, Gordon Solomon, remarked that Sting looked like a bee. This led to him being called "Stinger" – which eventually became "Sting".

Sting is married to film producer Trudie Styler, and has six children with Trudie and ex-wife, actress Frances Tomelty. Sting owns a Jacobian castle in Wiltshire, which he calls "Lake House", where he records his albums, a place in London, an apartment in New York, and a place on the beach in Malibu, California.

Sting's mother, Audrey, died of cancer while Sting was in Montserrat recording *Nothing Like the Sun* at the time and refused to fly back for the funeral, because he did not want to turn it into a media circus. Instead, he dedicated the album to her.

Sting's father, Eric, died of cancer thereafter. Sting was in Brazil touring for *Nothing Like the Sun* at the time. He later wrote and dedicated some of the music from *The Soul Cages* to his father.

2. Revision

Do you remember...

- a) Where and when was Sting born?
- b) What is your favourite song of Sting? Why do you like it?
- c) What is Sting's real name?
- d) How did Sting receive his nickname?
- e) What can you say about his private life?
- f) What is a favourite instrument of this singer?
- g) What was Sting's former career before his becoming a lead singer of a band The Police?
- h) What albums of Sting do you know? Which one do you like the most?

4. Brain activity

*How can you explain the title of the following song "*I'm so happy that I can't stop crying*"?

*When you are very delighted what can't you stop doing?

(Share your ideas with your friends)

For example: When I'm happy I can't stop smiling...

5. Song

You need to make some changes in order to get the original version of the following song. It is written on behalf of the 3rd person while the real song is on the behalf of 1st person singular. IN SOME LINES YOU WILL MAKE NO CHANGES. The italic words are written in indirect speech but the original text contains direct speech. Change it!

V e r s e 1: Seven weeks have passed now since she left him (me)

She shows her face to ask him how he is.

She says the kids are fine and that they miss him.

Maybe he could come and baby-sit sometime.

She asks if he is ok. She was worried about him.

Can he forgive her? She hopes that he'll be happy.

Refrain: He's so happy that he can't stop crying.

He's so happy he's laughing through his tears

V e r s e 2: He saw a friend of his. *He (friend) said that*

He was worried about him. He heard she had another man.

He wondered how he felt about it.

Refrain: He saw his lawyer, Mr. Good News.

He (Mr. Good News) got him joint custody and legal separation.

Refrain: He's so happy that he can't stop crying.

He's laughing through his tears.

He's laughing through his tears.

Fill in missed prepositions and adverbs:

He took a walk last night

He looked the stars

To try and find an answerhis life. at

He chose a star himself. He chose a star him. up

He chose two stars his kids for

And one star his wife. alone

Something made him smile. with

Something seemed to ease the pain. for

Something the universe about

And how it's all connected.

V e r s e 5: The park is full Sunday fathers and melted ice-cream.

We try to do the best within the given time. for

A kid should be his mother. sometimes
Everybody knows that what can a father do but baby-sit in
He saw that friend of his. of
He (friend) said that he looked different somehow. for
He everybody had got to leave the darkness sometime.

Refrain: He's so happy that he can't stop crying.

He's laughing through his tears.

He's laughing through his tears...

6. Listen to the song and check yourself

7. Discussion

(share the opinions inside of your group)

- *What is the general idea of this song?
- *Why is singer broken down in this song?
- *What made him feel better?
- *How do you understand the line "Mr. Good News" (verse 3) and "Sunday fathers and melted ice-cream"?
- *What should be done to make a marriage stronger nowadays?
- *How does divorce effect on children? Do you have such experience?
- *What did help you to cope with a feeling of rejection?
- *Do you agree that children should be with their mother or you have another point of view?
- *What this song makes everyone think about?

7.Homework

Prepare a list of serious matters why families used to brake up and write as many ways out as you can which will prevent happening of this thing.

3.4. Grammar Method: Actualization of Phonetics

These types of exercises were proposed by us for pupils of the 4th form.

1. Introduction

These are the personal quotes of Madonna:

- “When I’m hungry, I eat. When I’m thirsty, I drink. When I feel like saying something, I say it”.
- “I think that everyone should get married at least once, so you can see what a silly, outdated institution it is”.
- “Children always understand. They have open minds. They have built-in shit detectors”.
- “A lot people are afraid to say what they want. That's why they don't get what they want”.
- * What can you say about this woman? Do you like her songs?
- * What is she famous for? Do you like her?
- * What were the first steps of Madonna to the top of her career?
- * What do you know about her life? What is your favourite song of Madonna?

(Share your opinions inside of the group).

Madonna Louise Veronica Ciccone (she is also Nonnie, Maddy, Mo, The Material girl, Madge, Esther) is one of the brightest singers in USA. Her father is Italian, her mother was French-Canadian. She graduated from Rochester Adams High School in 1976. She won a scholarship because of her excellent grades and studied modern dance and drama for 3 semesters at the University of Michigan.

As of early 2002, has had 15 solo albums: “Madonna” (1983); “Like a Virgin” (1984); “True Blue” (1986); “Who’s that girl” (1987); “You can dance” (1987); “Like a prayer” (1989); “I’m breathless” (1990); “The Immaculate Collection” (1990); “Erotica” (1992); “Bedtime stories” (1994); “Something to remember” (1995); “Evita” (1996); “Ray of Light” (1998); “Music” (2000); “GHV2: Greatest Hits Volume 2” (2001).

In 1989, she had a multi-million-dollar contract with Pepsi to promote their product as well as cross-promote her new album, “Like a prayer”. However, when video for the first single, “Like a prayer”, was released, it caused international controversy, with images of burning crosses, murder, and racism, and Pepsi soon retracted their contract, and the 13-minute commercial was only

viewed once, at the Superbowl. The single later seared to Number 1 on the charts and stayed there for 3 weeks. Later she thanked Pepsi for creating such Controversy.

Madonna has two children: daughter Lourdes and son Rocco. Her daughter Lourdes was named as a tribute to Madonna's mother, who wanted to visit Lourdes, France, where the Virgin, the Madonna, appeared in 1858, but died before doing so.

A September 2000 Rolling Stone article estimated her worth as \$650 million. Since then, she has released the album "Music", which sold 12 million copies, has had a 47-date sold-out worldwide tour, completed a movie, and released a greatest hits compilation.

As 2001, her albums have sold 153 million copies worldwide.

Madonna was voted the 36th Greatest Artist of all time in Rock'n'Roll by Rolling Stone.

2. Brain activity

Guess the word hidden in a table. You can read it from the top to the bottom.

First letter of each word contains the hidden letter.

(Tip: this word is a synonym to the word you'll find in a song.)

1. A m e r I c a n
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.

1. Someone from North America, South America or the Caribbean.
2. To move your feet and your body in a pattern of movements that follows the sound of music.
3. Because of particular feeling or attitude.
4. Lasting for a large amount of time.
5. To receive money for work that you do.
6. Considered to be holy or connected with God in special way.
7. A flower with a sweet smell, often worn as a decoration on formal occasions such as weddings.
8. To have an unhappy feeling of wanting to be like to do what someone else has to do.
9. Information about something that has happened recently.
10. The quantity that you measure using a clock.

3. Song

Be attentive to the pronunciation of a singer. Fill in empty blanks!

V e r s e 1: A long long ago

I can still how

That music used to make .

And I knew if I had my

That I could make those people

And maybe they'd be for a while.

V e r s e 2: Did you write the book of

And do you have faith in above

If the tells you so?

Now do you believe in ?

Can music save your mortal ?

And can you teach how to dance real ?

V e r s e 3: Well, I know that you're in love with

“Cause I saw you dancing” in the .

You both kicked off your

Man, I dig those rhythm and
I was a lonely Broncin' Buck
With a carnation and a pickup truck
But I knew I was out of
The day the died
I started singin'

Refrain: , , miss American pie
Drove my Chevy to the Levee but the Levee was .

Them good Ole boys were drinking whiskey and rye
Singin' this'll be the that I die
This'll be the that I die.

V e r s e 4: I met a girl who sang the
And I asked her for some happy
But she just smiled and turned .
Then I went down to the store
Where I'd heard the music years
But the man there said the music wouldn't .
Well now in the streets the screamed
The lovers cried and the dreamed
But not a word was spoken
The bells all were broken
And the three men I admire the most-
The , Son, and the Holy ghost-
They caught the last for the coast
The day the music died
We started singing...

4. Listen to the song and check yourself

5. Discussion

- What is Madonna's song about?

- Who is the hero of her song?
- Have you ever felt like a “lonely teenage Brincin’ Buck”?

Make a round-table discussion on the topic: “*The pressures facing today’s youths*”. Please, take to the consideration the following information that will be helpful for the further discussion.

Adolescence – even under the best of circumstances – can be even a turbulent time. During puberty young ones are assaulted by new feelings and emotions. They face daily pressures from teachers and peers. They are exposed to the relentless influence of TV, movie, the music industry, and the Internet. A United Nations report thus describes adolescence as “a period of transition commonly characterized by stress and anxiety”.

a) *Changes in the family*

Consider, for example, the changing family landscape. “More than a third of American children experience their parent's divorce before reaching 18”, reports the *Journal of Instructional Psychology*. Similar statistics can be sited from other Western lands. As their parents’ marital ties dissolve, young ones must often cope with painful emotions.

b) *Changing view of discipline*

Changing views regarding parental discipline have also had an effect on today’s youths. As Dr. Ron Taffel bluntly put it, many parents “abdicate their authority”. When this happens, young ones grow up with few, if any, rules or guidelines to regulate their behaviour. In some cases, it appears that parents are reacting to the negative experiences they had in their own childhood. They want to be friends with their children – not disciplinarians. “I was too lenient”, admits one mother. “My parents were really strict; I wanted to be different with my child. I was wrong”.

c) *Assault from the Media*

Then there is the powerful influence of the media. According to researcher Marita Moll, one survey revealed that on the average young ones in the United States spent four hours and 48 minutes a day in front of TV or computer screen.

Is that necessarily bad? An article published in Science magazine reported that “six major professional societies in the United states”, including the American Medical Association, came to the unanimous conclusion that media violence is linked to “aggressive behaviour in some children”. Despite the consensus among experts, observed Science magazine, “lay people do not seem to be getting the message from the popular press that media violence contributes to a more violent society”.

d) *Teenagers and computers*

In recent years the computer has also taken on a prominent role as molder of young minds. “The number of personal computers in the home has increased dramatically in recent decades”, says the journal Pediatrics. Unsupervised Internet use may expose young ones to pornography. The risk, however, do not stop there. Taffel, quoted earlier, laments: “Our kids are making friends at school and in cyberspace- and, as a result, spending time with children whom we often don’t get to meet”.

Clearly, today’s youths are exposed to pressures and problems unknown to past generations. Is there anything that can be done to help today’s youth?

6. Deep thinking

Find your own solutions to the problems all teenagers are involved in.

3.5. Grammar Method: Careful listening

These types of exercises were proposed by us for pupils of the 8th form.

1. Introduction

Scorpions were formed in Hannover, Germany, in 1969. Known best for their 1984 anthem “Rock you like hurricane” and the 1990 ballad “Wind of change”, the German rockers the Scorpions have sold 22 million records, making them one of the most successful rock bands to ever come out of Eastern Europe. Originally formed in 1969 by Rudolf Schenker, the original lineup consisted of rhythm guitarist/vocalist Schenker, lead guitarist Karl-Heinz Follmer, bassist Lothar Heimberg and drummer Wolfgang Dziony. In 1971, Schenker’s young

brother Michael joined the band to play lead guitar and good friend Klaus Meine became the new vocalist. The recorded Lonesome Crow in 1972, which was used into the public's eye, the early formation of '70s rock band UFO noticed Michael, therefore, would leave the band in 1973. Guitarist Uli Jon Roth replaces him, and under his guidance the group released four consecutive albums under the RCA record label: Fly to the Rainbow (1974), In Trance (1975), Virgin Killer (1976) and Taken by Force (1977).

Although these albums failed to attain any serious attention in the United States, they were all quite popular in Japan. By the time Taken by Force was released, Roth made the decision to leave the band and form Electric Sun after feeling that his musical ideas would take the group in entirely different direction.

After releasing World Wide Live in 1985, the band took a long hiatus and remained uninvolved from the music industry for two years. Their tenth studio album, Savage Amusement, was finally released in 1990, and the hit ballad "Rhythm of love" brought on another major success. In 1990, the album Crazy World was released and would eventually become the Scorpions' biggest-selling record to date, drawing on the strength of the hit ballad "Wind of Change". Not too surprisingly Crazy World was the last successful Scorpions release in the U.S.

Do you like the Scorpions? What is your favourite song of this group?

What country do they present?

- What kind of music do the Scorpions play? When and where was this group formed?
- When and where the Scorpions were popular the most?
- How old were you when you listened to the Scorpions' music at first time? What did it make you think about?

2. Creativity

Split in two teams and train your memory together with your friends:

- How many songs do you remember about wind or which contain the word "wind"?
- Can you rhyme the word "wind"? (Compete with the opposite group)

For ex: wind – mint...etc.

- Make a little poem about travelling. Use the word “wind” in it.

3. Song

The letters in some words are put in wrong order Do all your best to correct them and listen carefully.

V e r s e 1: I follow the Moskva

Down to Gorky Park

Listening to the wind fo change

An August semmur night Soldiers passing yb

Listening to the wind of change

V e r s e 2: The wolrd is closing in

Did yuo ever think

That we could be so close, kile brothers?

The future's in the iar,

I can fele it everywhere

Blowing whit the wind of change

Take me to the macig of the moment

No a glory night

Where the children of toromrow dream away

Ni the wind of change.

V e r s e 3: Walking down the street,

Distant memories

Are buried in the pats forever.

I folwlo the Moskva

Down to Gorky Park

Listening to the wind of change.

Refrain: *Write it by yourself*

V e r s e 4: The wind of change

Blows straight into the fecca of time

Like a storm wind tahat will ring

The freedom blel
For paece of mind.
Let your balalaika sign
What my guitar wants to sya.

Refrain: *Write it by yourself*

4. Discussion

- Have you ever been to Kyiv? What places of interests do you know?
- What is this city famous for (outstanding people, important events etc.)?
- What are the Scorpions singing about? To your mind, why are they singing about Ukraine?
- How can you explain the title of this song “Wind of change”?
- What country / city would you like to visit first of all? Support your answer

For ex.:

Venice “Is a glories City in the sea. The Sea is in the broad, the narrow streets, ebbing and flowing; and the salt sea-weed clings to the marble of her Palaces” (Samuel Rogers, English poet, 1822).

India is apiece of Paradise open to those who are ready to face mysterious adventures all the time. It makes me think about ancient times, bright clothes, specific music and incredible power of love...

Prague is a heart of Europe. I would like to visit this city because you can find there a lot Slavonic people. This city has a very rich history. It is also famous for the bright outstanding personalities the Czech people are proud of...

Colorado is one of the most picturesque states in USA...

5. Homework

Try to imagine that you are one of the workers in travel agency. You are given the task by your manager to prepare a good advertisement for tourists who visit different countries. Do all your best to make your advertisement the most attractive for your customers. (*Tip: you can choose the country you like*)

3.6. Grammar Method: Revision

These types of exercises were proposed by us for pupils of the 8th form.

1. Introduction

World culture has never been the same since Elvis Presley left his mark on American music. His is the image most often associated with the rock and roll movement of the 50's and 60's. He is such an important figure that he is often referred to as "The King of Rock and Roll", or simply "The King".

Like so many other legendary musicians, Elvis Presley was born poor. His entry into the music business began in 1953 when he played Sun Studios to let him record a demo intended, according to legend, as a gift for his mother. The recording reached the ears of Sun's founder, Sam Phillips, who immediately recognized Presley's potential.

Elvis recorded five singles at Sun, and before long he had become the teen idol of the century, playing concerts for rioting hordes of screaming teenage girls. He drew his inspiration from a wide palette of musical colours, incorporating country, pop, gospel, bluegrass, and even a little opera into his music. Elvis was known for his explosive stage presence and his controversially suggestive hip movements. As his fame continued to grow, he toured internationally and appeared countless times on television and in films. By the late 50's he was known in nearly every corner of the world.

There are probably more rumours and legends surrounding Elvis than any other entertainer. These rumours run the gamut from the plausible to the ridiculous. Even today there are frequent reports of Elvis sightings, more than 25 years after his death. Unfortunately, Elvis' status as a rock icon often obscures his prominence as an artist. He was the most popular musician ever, with 38 top ten hits to his name a number that remains unchallenged to this day. From 1956 to 1959, there was not one week when an Elvis song was not on the charts. The popularity and larger-than-life status reached by Elvis even before his early death have made him one of the most iconic individuals in the history of recorded music.

*In 1958, Elvis was drafted for a two year tour with the US military. He was stationed in Germany until he was honourably discharged in 1960. Many Elvis historians have speculated that there was an ulterior motive for this peacetime draft, one theory being that it was a conservative political move to protect the country from the corrupting influence of his music.

*Elvis Presley appeared three times on the famous Ed Sullivan Show. Moralists pressured Sullivan to keep Elvis's suggestive hip movements from being filmed, so Sullivan ordered Elvis to be filmed from the waist up only.

*A recent biography, "Elvis: The Hollywood Years", maintains that Elvis was homosexual. It claims that his manager used his knowledge of Elvis' affair with actor Nick Adams as blackmail, to keep Elvis under his control. While several relatives and biographers of Presley have made this claim, its accuracy is unverifiable.

- Do you like to dance? What kind of music do you like to dance to?
- Do you go to disco clubs? What do you like / don't like there?
- What kind of music was popular in 50-60s in USA?
- Who is the king of rock'n'roll? Describe this person.
- Do you like rock'n'roll? Why?
- What songs of Elvis Presley do you know?

2. Brain activity

Try to explain to your friends the meaning of the following words that are used in the song "**All shook UP**". (*You shouldn't say a word, only its explanation. Teacher can make the cards with the hidden words*).

Bug - it's a kind of insect which makes a special noise.

Soul-

Luck-

Chill-

Knees-

Heart-

Volcano-

I'm proud to she's my butter

I'm in !

I'm all up

Mm mm oo yeah yeah! yeah!

V e r s e 3: My tongue get's tied when I to speak

My _____ shake like a leaf on a

There's one cure for this of mine

That's to have that that I love so !

Refrain: So...

3. Sing the song together with Elvis and practice your English pronunciation

2. Creativity

When Presley is in love *he's "acting wild as a bug. He's all shook up. His inside shakes. He's itching like a man on a fuzzy tree...etc"*

Describe the way you are acting when you are in love

4. Discussion

Read the following information which you can use during the discussion on a topic *"How can I get over a crush"*

"For most teens", wrote one youth-oriented magazine, "crushes are as common as colds". Almost all youths experience them, and almost all manage to survive to adulthood, with their pride and sense of humour intact. However, when you are caught in the grip of a crush, there is little to laugh about. "I was frustrated", recalls one youth, because I couldn't do anything about it. I knew she was too old for me, but I liked her. I was really bent out of shape over the whole thing.

It is no bad to have strong feeling for someone. When you are young, though, "desires I occidental to youth" often rule your thoughts and actions. Still learning to control the new and potent desires unleashed by puberty, a youth can be full of whipped-up romantic feelings- and have no one to lavish them on.

Furthermore, “girls became poised and socially at ease at an earlier age than boys”. As a result “they often find their male classmates immature and unexciting compared to teachers” or other older, unattainable men. A girl might thus imagine that a favourite teacher, pop singer, or some older acquaintance is the "ideal" man. Boys often become similarly infatuated. However, the love felt for such distant figures is obviously rooted more in fantasy than reality.

While most crushes are amazingly short-lived, still they can do a lot of damage to a youth. For one thing, many objects teenage affection are simply not worthy of esteem. Some youths even allow their fantasies to override reason.

Think of the havoc you wreak when you allow a fantasy to dominate your life. Dr. Lawrence Bauman observes that one of the first evidences of a runaway crush is a “slackening off school effort”. Isolation from friends and family is another common result. There can also be humiliation. Long after the crush has dissipated, memories of your following someone around, making a fool of yourself can linger.

What should be done to overcome a crush?

- Face reality
- Analyze your feelings
- Get him/ her off your mind

Admittedly, all the reasoning in the world does not entirely erase how you feel. But you can avoid feeding the problem reading steamy romance novel, watching TV love stories, or just listening to certain kind of music can worsen your feelings of loneliness. So refuse to dwell on the situation. A fantasy romance is not substitute for people who really love you and care for you. Do not isolate yourself. “Keep busy”, exhorts teen writer Esther Davidowitz. Take up a hobby, do some exercise, study a language etc.

Getting over a crush is not easy. But with the passage of time, the pain will subside. You will have learned much about yourself and your feelings, and you will be better prepared to deal with real love should it come in the future!

Revision

1. Why are crushes common among youths?
2. Who often are the objects of youthful romantic fantasies, and why?
3. Why can crushes be harmful?
4. What are some things a youth can do to get over a crush?
5. How can a youth avoid feeding a romantic fantasy?

Lyrics

Show must go on

Queen

V e r s e 1:Empty spaces, what are we living for?

Abandoned places, I guess we know the score.

On and on,

Does anybody know what we are looking for?

Another hero, another mindless crime

Behind the curtain, in the pantomime

Hold the line,

Does anybody want to take it anymore?

Refrain: The show must go on

The show must go on

Inside my heart is breaking

My make-up may be flaking

But my smile still stays on.

V e r s e 2: Whatever happens. I'll leave it all to chance

Another heartache, another failed romance

On and on

Does anybody know what we are living for?

I guess I'm learning, I must be warmer now

I'll soon be turning, round the corner now

Outside the dawn is breaking

But inside in the dark

I'm aching to be free.

V e r s e 3: My soul is painted like the wings of butterflies
Fairy tales of yesterday will grow but never die
I can fly my friends
The show must go on
The show must go, on
I'll face it with a grin.
I'm never giving in
On with the show!
I'll top the bill, I'll overkill
I have to find the will to carry on
The show must go on.

Lyrics

Listen to your heart

Roxette

V e r s e 1: I know there's something in the wake of your smile.
I get a notion from the look in your eyes, yea.
You've built a love but that love fall apart.
Your little piece of heaven turns too dark.

Refrain: Listen to your heart
When he's calling for you.
Listen to your heart
There's nothing else you can do.
I don't know where you 're going
And I don't know why.
But listen to your heart
Before you tell him good bye.

V e r s e 2: Sometimes you wonder if that fight is worthwhile.
The precious moments are all lost in the tide, yea.
They're swept away and nothing is what is seem.

The feeling of belonging to your dreams.

V e r s e 3: And there are voices that want to be heard.
So much to mention but you can't find the words.
The scent of magic, the beauty that's been
When love was wilder than the wind.

Lyrics

I'm so happy that I can't stop crying

Sting

V e r s e 1: Seven weeks have passed now since she left me
She shows her face to ask me how I am.
She says the kids are fine and that they miss me
May be I could come and baby-sit sometime.
She says, "Are you OK? I was worry about you.
Can you forgive me? I hope that you'll be happy".

Refrain: I'm so happy that I can't stop crying.
I'm so happy I'm laughing through my tears

V e r s e 2: I saw a friend of mine. He said, "I was worried about you.
I heard she had another man.
I wondered how you felt about it?"

Refrain:

V e r s e 3: Saw my lawyer, Mr. Good News.
He got me joint custody and legal separation.

Refrain: I'm so happy that I can't stop crying.
I'm laughing through my tears.
I'm laughing through my tears.

V e r s e 4: I took a walk alone last night
I looked up at the stars
To try and find an answer in his life.

I chose a star for me. I chose a star for him.

I chose two stars for my kids

And one star for my wife.

Something made me smile.

Something seemed to ease the pain.

Something about the universe

And how it's all connected.

V e r s e 5: The park is full of Sunday fathers and melted ice-cream.

We try to do the best within the given time.

A kid should be with his mother.

Everybody knows that what can a father do but baby-sit
sometimes

I saw that friend of mine,

“You look different somehow”.

I said, “Everybody got to leave the darkness somehow”.

Refrain: I'm so happy that I can't stop crying.

I'm laughing through my tears.

I'm laughing through my tears...

Lyrics

American pie

Madonna

V e r s e 1: A long long time ago

I can still remember how

That music used to make smile.

And I knew if I had my chance

That I could make those people dance

And may be they'd be happy for a while.

V e r s e 2: Did you write the book of love?

And do you have faith in God above
If the Bible tells you so?
Now do you believe in Rock'n'roll?
Can music save your mortal soul?
And can you teach how to dance real slow?

V e r s e 3: Well, I know that you 're in love with him

“Cause I saw you dancing” in the gym.

You both kicked off your shoes

Man, I dig those rhythm and blues.

I was a lonely teenage Broncin' Buck

With a pink carnation and a pickup truck

But I knew I was out of luck

The day the music died

I started singin'

Refrain: Bye, bye, miss American pie

Drove my Chevy to the Levee but the Levee was dry

Them good Ole boys were drinking whiskey and rye

Singin' this'll be the day that I die

This'll be the day that I die.

V e r s e 4: I met a girl who sang the blues

And I asked her for some happy news

But she just smiled and turned away.

Then I went down to the sacred store

Where I'd heard the music years before.

But the man there said the music wouldn't play

Well now in the streets the children screamed

The lovers cried and the poets dreamed

But not a word was spoken

The church bells all were broken

And the three men I admire the most –

The Father, Son, and the Holy ghost –
They caught the last train for the coast
The day the music died
We started singing...

2. Brain activity

Guess the word hidden in a table. You can read it from the top to the bottom.

First letter of each word contains the hidden letter (*Tip: this word is a synonym to the word you'll find in a song*).

1. A m e r i c a n
2. d a n c e
3. o u t
4. I o n g
5. e a r n
6. s a c r e d
7. c a r n a t i o n
8. e n V y
9. n e w s
10. t i m e

Lyrics

Wind of change

Scorpions

- V e r s e 1:** I follow the Moscow
Down to Gorky Park
Listening to the wind of change
An August summer night
Soldiers passing by
Listening to the wind of change
- V e r s e 2:** The world is closing in

Did you ever think
That we could be so close, like brothers?
The future's in the air,
I can feel it everywhere
Blowing with the wind of change

Refrain: Take me to the magic of the moment
On a glory night
Where the children of tomorrow dream away
In the wind of change.

V e r s e 3: Walking down the street,
Distant memories
Are buried in the past forever.
I follow the Moskva
Down to Gorky Park
Listening to the wind of change.

Refrain:

V e r s e 4: The wind of change
Blows straight into the face of time
Like a storm wind that will ring
The freedom bell
For peace of mind.
Let your balalaika sing
What my guitar wants to say.

Refrain:

Lyrics

All shook up

Evils Presley

V e r s e 1: A well a bless my soul

What's wrong with me?

I'm itching like a man

On a fuzzy tree.

My friends say I'm actin'

Wild as a bug I'm in love

I'm all shook up

m mm oo yeah! yeah!

Well my hands are shaky

And my knees are weak,

I can't seem to stand

on my own two feet

Who do you thank when you have such luck?

I'm in love!

I'm all shook up!

Mm mm oo yeah yeah! yeah!

V e r s e 2: Please don't ask me what's on my mind

I'm a little mixed up but I'm feeling fine

When I've met a girl that I love best

My heart beats so it scares me to death!

Refrain: She touched my hand

What a chill I got

Her lips are like a volcano that's hot!

I'm proud to say she's my butter cup

I'm in love!

I'm all shook up

Mm mm oo yeah yeah! yeah!

V e r s e 3: My tongue get's tied when I try to speak

My inside shake like a leaf on a tree

There's only one cure for this body of mine

That's to have that girl that I love so fine!

Refrain: So...

Conclusions

As a result of studying scientific literature, the observation of Methodology of teaching English song material for pupils from Elementary school and the practical development of a model for teaching foreign languages on the basis of authentic songwriting texts of a regional nature, the following conclusions were proposed.

Teaching of the development of listening skills of pupils of the Elementary level at secondary schools on the basis of authentic English texts of song nature is and remains an actual problem of nowadays. Successful study of foreign language material by pupils is possible only by ensuring a close and constant connection between a practical mastery of linguistic material and the acquisition of foreign culture, primarily through the use of authentic local lore material of a song nature.

In this research we found that teaching a foreign language has certain peculiarities that a teacher must take into account in the process of teaching different types of foreign language material, as well as a differentiated approach, which takes into account as much as possible the speech skills that need to be developed.

In modern teaching methods, the main attention is paid to the development of skills and requirements of the use of linguistic forms in real life situations. Therefore, the use of a communicative approach in teaching and learning foreign languages, in particular English, becomes of no significance.

The communicative approach requires a teacher to create an atmosphere of co-operation with pupils actively involved into the learning process in a classroom when children willingly express their thoughts. The communicative approach covers the use of problem tasks, various games, quizzes, interviews, discussions, dialogues and other types of work, the selection of which depends on the age of the pupils, their linguistic possibilities and the goal set before the teacher.

Among this diversity of different types of activity at the English lessons we would like to dwell on one that deserves general attention, because in a case of a successful approach to it all types of speech activity are practiced: listening, speaking, reading and writing. Use of songs and music in the scheduled series of tasks must be performed in the classroom. Teachers use songs from many affairs, the most important of which are the presentation of a certain topic (vocabulary), the practice of grammatical structures (lexical units), attentive listening in order to understand the general (detailed) content, control the understanding of the listener with guidance questions, discussing and expressing the feelings that arose when listening to the song, enriching students with the cultural component of another country, developing the written language (from filling in passes to the construction to the most independent types of activities based on prose texts), development of imagination, creating a creative atmosphere in the classroom, introducing an element of diversity and entertainment in the learning process.

When studying English as a foreign language, we used the Keynes method, based on the use of songs. Songs emotionally enrich the lesson of a foreign language, diversify its course and change the pace of conduct, provide practice of listening, contribute to the formation of the aesthetic taste of those who study the language, attract them to the culture of the country, the language of which is studied, enrich their new linguistic and extra-linguistic information, etc. When selecting the content of the national-cultural component from the entire diversity of linguistic-ethnographic material, one that has a pedagogical value is highlighted, which can contribute not only to teaching communication in a foreign language, but also to involve the language of studying in the study of the culture of the country.

Accordingly, in order to teach foreign-language material of pupils of Elementary school on the basis of authentic local lore texts of song nature, a set of exercises and tasks with the task of updating pupils' training was developed. In particular, the song, as a special authentic text, reflecting close to pupils' feelings, empathy, has a great artistic and aesthetic potential that stimulates speech and contributes to enriching the content of communication in a foreign language.

Thus, authentic lyrics allow to significantly expand and deepen the knowledge and representation of children about the surrounding world, to master the skills of using the methods of various scientific disciplines for the implementation of regional studies and other research. In turn, country studies as a didactic means in the process of teaching language and culture acts as a connecting element, which contributes to penetration into the studied culture.

So, we proposed **psychological mechanisms of using phonograms in the process of studying English song material at Elementary school.**

1. Divide the thread and make a special pause.

It is known that on the way of direct perception-understanding of a foreign language there are a number of obstacles that are not easy to overcome. Such obstacles can be both linguistic and psychological, and at first, students do not understand much if they hear the original foreign language for the first time.

2. Comparison, self-control and self-correction.

It is known that without direct or indirect comparison there can be no educational activity. Whatever the person has studied, she always compares the learned phenomena and the concept with something known. Such a process occurs when using phonograms.

3. Simulation of a language sample.

The term “imitation” was included in the methodology of teaching foreign languages from music, where it means repeating a musical theme or melodic turning followed by another voice. In the method of teaching foreign languages, this term has acquired a similar meaning, that is, it means the repetition of a certain linguistic unit (sound, words, syntagms, phrases, excerpts) followed by someone in order to achieve maximum similarity with the linguistic sample. Imitation is the innate property of a person. Implication in the broad sense is most characteristic of children.

4. Multilingual reproduction of a linguistic sample.

The repeated repetition of the listened phonogram (partially or completely) is of great importance for the teaching of a foreign language by specimen. This

is not meant to mean systematic repetition of the linguistic material in the traditional sense of the word, but repeated reproduction of the same linguistic unit, which is achieved by implying that the student was perceived and initially mastered.

5. Psychological content of the instructions for phonematerials.

The instructions for the photographic material are of great importance; they are, of course, about instructions for methodical work during the pupils' work on sound tasks.

The importance of a well-structured instruction can not be overemphasized, because it directs all pupils' activity with background material. Thanks to a concise but well-grounded instruction, pupils are given psychological guidance for the subsequent perception and assimilation of the linguistic material. The formed guidance creates conditions for a strong learning of the educational material, and vice versa, the lack of guidance leads to unproductive learning of the educational material.

6. Strengthening of auditory visual acuity by visual means.

Sound-technical means of studying can be developed for the auditory images of the linguistic units studied in accordance with the program of a certain class.

From psychology it is known that in the perception of oral speech an essential role is played by auditory, visual and motor sensations. We listen to not only the voice of our partner of communication, but we also see his face, gestures, that is, we add our auditory impressions to visual representations, using the latter as a certain resistance in the development of concepts.

7. The predominant role of collective-individual forms of work with a phonogram.

Though the material possibilities of a comprehensive school are expanding every year, the mass creation of laboratories for teaching foreign languages for individual forms of pupils' activity with a phonogram is, of course, not the case in the near future. Therefore, it should be emphasized that such use of sound

equipment at foreign language lessons, which primarily provides collective forms of work with a phonogram. Under the collective form of using a phonogram we mean such an organization of the educational process, when one phonogram (but not necessarily one apparatus!) Simultaneously serves a certain group of pupils and is the organizing core of all activity in the class, more precisely, during a certain phase of the lesson.

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