

зниклих дітей, які прагнуть помститися рідним за забуття, спокійне, забезпечене життя, жадібність, байдужість [2]. Таким чином Р. Кувер демонструє, що все у світі повторюється, а люди, які не здатні переоцінити життєві цінності, визнати власні помилки, приречені розплачуватися за них знов і знов.

Отже, для експериментальної літератури американського письменника Р. Кувера характерне створення множинних реальностей, кожна з яких може бути прочитана та інтерпретована читачем як реальна, що має право на своє існування, а відомі сюжети, архетипи, декорації переосмислюються письменником та руйнують традиційне сприйняття загальноприйнятих істин, що сформувалося у читача в дитинстві.

ЛІТЕРАТУРА

1. Криницкая Н. И. Реконструкция мифа в творчестве Роберта Кувера (на примере рассказа «Мёртвая королева» и повести «Мачеха»). Вісник Маріупольського державного університету. Серія: Філологія. 2018. Вип. 19. С. 89-94.

2. Evenson B. Understanding Robert Coover. Columbia: University of South Carolina Press, 2003. 192 p.

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DRAMATIZING AS A TECHNOLOGY OF TEACHING ENGLISH TO TEENAGERS

Modern foreign language teaching methodology is rapidly developing searching for new ways to boost communicative competence acquisition by the students. Ability to use a foreign language as the means of communication is considered an ultimate goal of training process, which should reflect and reproduce real life situations, take into account students' interest and needs. As a result, both scientists and teachers are seeking for new training technologies, which provide opportunities for the integrated teaching of foreign communication. In this context, dramatization as a teaching technology appears to be rather promising. It can be quite righteously treated as a technology since it ensures integrated teaching of different language aspects (phonetic, lexical, grammatical and cultural) as well as receptive and productive speech activities in a creative way on the basis of interdisciplinary relations. The application of this technology should result in some practical outcomes in the form of theatrical production. In this context, we can treat dramatizing as a particular type of a project. Dramatizing as a teaching technology was developed and implemented by P. Slade and B. Way at English schools.

This technology seems to be extremely appropriate in the teenagers' classroom. Since this age group of learners is characterized by such features as the dominance of the peers community over the world of adults. This provides absolutely new situation of social development. At this period, training and learning lose their priority, while communication, emotional development and interpersonal relationships grow in their importance. Teenagers' self-perception features egocentrism, which incorporates the behaviour patterns directed to the imaginary audience,

practicing in performance of new social roles, and the wish and willingness to attract one's attention. So teenagers tend to act and dramatize in their real life that can be quite naturally transferred to the English classroom.

Any dramatizing should start with the selection of the materials to be acted and performed by the teenage students. They should meet a number of requirements (be interesting and exciting for teenagers, contain relevant vocabulary, grammar structures and speech patterns, possess some aesthetic and educational potential, etc.), on the one hand, and be approved or maybe even suggested by teenagers themselves. Here we can recommend involving both eternal classic and contemporary teenage series.

The first stage should be a preparatory one. It comprises linguistic and organizational phases. The first involves vocabulary and grammar presentation, training in their uses, reading and discussing the lines to be acted. Sometimes videos of the relevant productions, films or series can be effectively applied at this stage. That is the high time to learn about the author of the play or film director responsible for the creation of the chosen piece. Organisational phase is about parts distribution among the students according to their language proficiency level and personal preferences. It is extremely important to keep balance at this phase, since the leading parts are always few, while teenagers are very sensitive.

The second stage correlates with training, where the students get an opportunity to practice emotional reciting, trying different intonating and stressing techniques, searching for the best ways of their personal expression and rendition of characters' features, desires and intentions. At this stage, we can practice different types of transformations of emotional coloring, vocabulary representation, grammatical form (with the help of paraphrasing or retelling) and even the plot. This stage provides some space for the development of students' creativity and opens the way for improvisation and fluency as the ultimate goal of teaching speaking. Students' interpretation of the characters also takes place at this stage. Here we can ask them to select playlists or books to be read, computer games to be played and even places to be visited by them. Keeping a diary on behalf of the character is a great way to incorporate writing activity into dramatizing. Some passages of students' acting and performance can be video recorded and actively analysed from the viewpoint of success and failures, searching and correcting different types of mistakes.

The third stage is performance itself. It serves as the product presentation, where each student receives an opportunity to reveal his/her personalities and talents. In case of dramatizing technology, it coincides with the assessment. It should be based on clearly stated criteria, including creative approach, performance quality, etc. Moreover, assessment should involve different agents: teachers, peers and performers themselves. Reflection on the performance and learning outcomes is of great value.

No doubt, that each stage should be equipped with specifically developed exercises and hand-out materials that makes the perspectives of our further research.

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INTEGRATING ONLINE AND OFFLINE LEARNING METHODS IN EDUCATION

Blended learning combines integrating online learning with traditional face-to-face instruction. [1]. The terms hybrid learning, technology-mediated instruction, web-enhanced instruction, and mixed-mode instruction are also used to describe blended learning.[1]

-Blended learning is an educational approach that combines traditional classroom instruction with online learning. Technology plays a decisive role in blended learning, and there are various technologies that can be used in English lessons to enhance students' learning experiences|[3]

Technology plays a significant role in blended learning, and there are several technologies that can be used in English lessons to enhance students learning experiences. [1]

The technologies commonly used in blended learning in schools:

- Video conferencing tools: Zoom, Skype, and Google Meet.
- Online group work tools: Google Docs, Padlet, Canva.
- Online assessments and quizzes: Kahoot, Quizlet, and Google Forms.

These are just a few examples of the technologies that can be used in blended learning English lessons. The specific technologies used will depend on the needs and the preferences of the teacher.

Components of Blended learning

- Synchronous
- Asynchronous

The key difference between synchronous and asynchronous communication is synchronous communications are scheduled, real-time interactions by phone, video, or in-person. Asynchronous communication happens on your own time and doesn't need scheduling.[2]

Some examples of synchronous components of blended learning include:

- Face-to-face Tutoring
- Video Conferencing using tools such as Zoom or Google Meet.
- Virtual classroom sessions where students can ask questions in real-time
- Group work using online tools such as Google Docs or Canva

Examples of asynchronous components of blended learning include:

- Recorded video lessons or educational videos.
- Discussion forums or online-chats