

USING SYNCHRONOUS COMMUNICATIVE ACTIVITIES ON THE BASIS OF AUTHENTIC FEATURE FILMS FOR TEACHING STUDENTS ORAL INTERACTION

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The paper explores the problem of teaching students oral interaction. We consider *oral interaction* as a process of face-to-face verbal and nonverbal communication of two or more participants who act according to the specific cultural norms and rules adopted in British/American culture. It is authentic feature films that present authentic true-to-life situations and allow to form verbal components of oral interaction in integration with nonverbal components united in audio and video information on the screen.

The suggested six stages of teaching English oral interaction with authentic feature films (Bychkova 1999) are completed with special exercises for teaching oral interaction used hierarchically (Konotop 2010). *Stage One*. Providing social, cultural and linguistic orientation with presentation of a small amount of unknown words, word combinations and nonverbal elements. *Stage Two*. While-viewing initial reception and adoptive synchronized familiarization of students with some selected unknown words, word combinations and nonverbal elements. *Stage Three*. Teaching listening and visual comprehension on the basis of an excerpt. *Stage Four*. While-viewing an excerpt reproductive / productive communicative exercises. *Stage Five*. Post-viewing an excerpt reproducing / productive communicative exercises. *Stage Six*. Post-viewing several / all excerpts productive communicative exercises.

The purpose of the fourth stage - while-viewing an excerpt reproductive / productive communicative exercises - is teaching receptive-reproductive or receptive-productive speech activity based on the excerpt of the authentic feature film. The student speaks during the second or third demonstration of the excerpt of the authentic feature film without sound. The student's speech is limited in time, because he/she has to speak in sync with the video.

It is expected to suggest exercises, during which the student speaks: 1) in the role of the actor of the excerpt of the authentic feature film, the student's speech is receptive-reproductive; 2) in the role of a person who is not an actress/actor of a film,

the student's speech can be both receptive-reproductive and receptive-productive; 3) on his own, the student expresses his/her own thoughts and emotions, the student's speech can be receptive-productive. The peculiarity of the exercises for teaching synchronous receptive-reproductive speech of students in the role of actors with complete reproduction during the demonstration of the excerpt is the tension of the speech regime. It is expected to modify such exercises in the direction of unprepared statements of students in a compressed form: during the expression of the actor, the student produces fewer remarks, but they reflect the main content of the statement.

The example of the task can be the following.

Task

The aim of the task: to teach students to reproduce remarks from the dialogue while-viewing an excerpt.

Authentic feature film: the excerpt of the authentic feature film *Gifted* (2017).

Instruction before watching the excerpt of the authentic feature film: *Some episodes of the film "Gifted" (2017) are badly heard. Help the producer renew some of the fragments of this film. Watch the episode when Frank Adler, a former assistant professor, convinces his 7-year-old niece Mary to attend school.*

Students watch the excerpt from the authentic feature film *Gifted* (2017).

Mary: Please, don't make me go. You can keep home schooling me.

Frank Adler: I've taught you everything I know.

Mary: But I don't want to go.

Frank Adler: Well... I don't want to go to work, but I do.

Mary: You don't go to work. You fix boats on the dock.

Frank Adler: Okay, it's poor example, but you are still going. Etc.

Instruction after watching the excerpt of the authentic feature film: *Take Frank Adler's part and play his role.*

Students watch the excerpt of the authentic feature film for the second/third time, the teacher in the right places turn off the audio, giving students the opportunity to speak on behalf of Frank Adler during these pauses.

To sum up, synchronous communicative activities on the basis of authentic feature films have proven to be an effective way of teaching students oral interaction

with the main focus on their systematic use in the language training. The process of teaching English oral interaction with modern authentic feature films according to the suggested six stages help organize the process of teaching oral interaction effectively and provide opportunities for students to develop the skills they need for successful oral interaction.

References

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