

структуру типичних синтаксических образований, они позволяют отслеживать грамматические особенности языка [2].

Чрезвычайно разноцветный лексический состав фразеологических единиц, в том числе псевдослов, безэквивалентных единиц, наличие параллельных структур, стилистически осложненных фигурами речи, делают фразеологические единицы благодатным учебным материалом для формирования лингвистической компетенции.

Как известно, фразеологический фонд любого языка отображает яркость, экспрессивно-эмоциональный потенциал и стилистичность. Изучение небольшого количества фразеологических единиц позволит студентам увеличить арсенал лингвистических средств, коммуникативных стратегий [2].

Постулаты теории фразеологии, фразеологические единицы как таковые, конечно, не могут быть отдельным предметом изучения в техническом ВУЗе, но умело использованы, они улучшают работу, ведь имеют высокие мотивационные характеристики. Их новизна, познавательный, информативный потенциал требуют творческого подхода и способствуют положительной установке аудитории.

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SOME MODERN TECHNIQUES FOR TEACHING ENGLISH VOCABULARY

With hundreds of thousands of words in the English language, teaching vocabulary can seem like a very daunting prospect. Remember though that the average native speaker uses around only five thousand words in everyday speech. Moreover, students won't need to produce every word they learn, some they will

just need to recognize. Selecting what to teach, based on frequency and usefulness to the needs of particular students is therefore essential. Once you have chosen what to teach, the next important steps are to consider what students need to know about the items, and how you can teach them.

According to Oxford University Press, “Students need to be able to do so much more than reel off lists of vocabulary. They need to be able to manipulate the language so that it can support their communicative needs.” [1].

This comes through a combination of memorization, reading, dictionary usage, context and other activities such as online games. Students must use a new word 10 to 16 times before it sinks in.

English vocabulary can be tricky, particularly if it is not a student’s first language. Identical words can often have different meanings depending on the context in which they are used. Lexicon can also change over the course of time, meaning words can change meaning. Grammar and structure must be tackled to ensure that words are being used correctly.

It is widely-known that presentation of new language items should be immediately followed by their practice. New knowledge needs to be integrated into existing knowledge, i.e. the learner’s existing network of word associations, what is called the mental lexicon [3].

There are a lot of different types of tasks that teacher can use to help students to transfer new words into long-term memory. Such tasks are either receptive, when learners make judgments about words, but do not necessarily produce them, or productive, in which learners are required to insert the newly studied words into some kind of speaking or writing activity. Definitely such division is a bit vague as receptive tasks can become productive if the learners are invited to talk about their judgments.

So, the tasks in which students make decisions about words can be divided into the following types:

1) Identifying words simply means finding them where they may be “hidden”, for example, in the text, e.g. students may be asked to count the number of times the word occurs in the text, or to find all the phrasal verbs, or to underline words and phrases in the text which convey the whole idea of the article etc. [4].

Then students can be asked to read the text, turn it over and answer if the given words occurred in the text. Identification is also the process students apply in task in which they have to unscramble anagrams, such as *saoqtu* – *quotas* etc. But it should be mentioned that for intermediate level students such kind of identifying should include more grammatically-oriented exercises, e.g. tasks where students are asked to underline the correct part of speech for each word as it is used in the text which precedes the exercise [5].

2) Selecting tasks are cognitively more complex than identifying tasks since they involve both recognizing words and making choice among them. This may take the form of choosing the “odd one out” task, which provides students with the set of words and phrases related to each other and belonging to the same lexical row, and the learners are proposed to find the word which doesn’t correspond to the row in each set. Such kind of activity not necessarily has a written answer. More important

is that learners are able to prove their opinions and justify their choice selecting those answers which are suitable for them among the suggested opinions.

3) Matching involves first recognizing words and then matching them, for example: a visual representative task, in which students are offered to match words with the illustration offered; finding a synonym; selecting an antonym; choosing a definition; forming a collocation, a task in which students are proposed to match nouns with verbs as they are used in the text or combine words to form word partnerships.

4) Sorting activities require students to sort words into different categories. These categories can be either given or guessed, e.g. an exercise where the given terms, phrases or words should be classified into groups according to various criteria and functions.

5) Ranking and sequencing require students to put words into some kind of order. This involves arranging words on a cline, for example, adverbs of frequency. Learners may be encouraged to express their opinions and rank the given items according to their preference. In such kind of tasks there may be no right answer, but the exercise of making the choices and comparing them with a classmate's choices is a good "brain work".

Productive stages are of three main types:

Stage 1: Noticing and understanding new words

Introducing nouns, things, objects, animals, etc... Visual elements work best with concrete nouns, but try to go beyond flashcards and illustrations. Try to use real objects whenever possible, or even sounds, smells, and tastes. Appeal to all of your students' senses!

Introducing adjectives. Opposites, like "big" and "small", "long" and "short", are usually illustrated with pictures, but here's another case where realia will help you teach new adjectives; the use of real life objects is wonderful for words like "soft" and "rough", adjectives that may take precious minutes of class time to explain. For more advanced adjectives, like "stunning", "gorgeous", "spectacular", "huge", or "immense", bring in photos of famous sights from around the world like the Louvre, Egyptian pyramids, the Eiffel Tower, etc...then use these new adjectives to describe these places in ways that clearly illustrate their meaning.

Introducing abstracts. There are things you simply cannot teach with a flashcard. What works best in these cases are synonyms, definitions, substitutions, or simply placing students within a given context. Consider this simple example: To teach the difference between "early" and "late", remind students what time class begins, then state that those who arrive before this time are "early" while those that arrive after this time are "late".

Stage 2: Recognizing new words.

Bingo. Bingo is one of the most versatile games employed by ESL teachers. For younger learners, make bingo cards with illustrations, and call out each word. For those who can read, do the opposite, make the cards with words, then draw the flashcards from a bag. For teens or adult learners, you can make cards with the definition and call out the words, or vice versa.

Fill in the blanks (with options). Hand out a piece of written text (anything from a description, song, letter, to even a short story) with blank spaces that must be filled in from a list of words. You can adapt this to longer texts, and also have longer word lists.

Stage 3: Producing vocabulary.

Descriptions. From a newspaper photo of a recent event to a personal account of a recent trip, there are countless things students can describe while putting new vocabulary to good use. This goes for both oral and written descriptions. You may give them some guidance, like indicating that they have to use at least five adjectives in their description, or five words related to sports, weather, etc...to no guidance at all.

Mind maps or brainstorming. Tell students they need to think of words they can use to describe the weather. Write “weather” at the center of a blackboard or whiteboard and circle it. Write every word supplied by students as “rays” that shoot out this circle. They should reply with previously taught words, like “chilly”, “scorching”, or “mild”. This works great for vocabulary review lessons.

Guess what I'm thinking. Students take turns describing something, like a place: “I’m thinking of a place that is so huge it takes visitors hours to see all of it. It has stunning works of art. It is a breathtaking building, very old, but with a modern glass pyramid in the front.” Students choose to be as obvious or as cryptic as they like. Even little ones can do this with simple descriptions: “It's an animal. It has a very long neck and big brown spots.” Or simply state a series of words: “Africa, black and white, stripes”. It’s better to teach vocabulary in context, in other words, teach highly descriptive adjectives when the lesson is about travel. Or clothes and accessories when you’re talking about shopping. Never teach a list of words just because, or students won’t have a chance to practice this new vocabulary.

Learning vocabulary game is a special helper in the process of integrating new words as well. Game factor can make words more memorable and help to involve every student into the class work. Most games offered by the authors of the modern textbooks are role plays, mainly pair work [2]. They are not precisely vocabulary games but give an opportunity to practice speaking skills on the basis of the vocabulary learned while working through the unit. These tasks are based on realistic problems or situations and are designed to motivate learners, develop their skills working in teams, delegating and interacting effectively with each other.

We can conclude that all these activities give students possibility to practice their communication and language skills in order to develop fluency in speech and put professional vocabulary to practice. They make work non-routine and keep learners being interested and active during the whole class.

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НАВЧАННЯ СТУДЕНТІВ ЗАКЛАДІВ ВИЩОЇ ОСВІТИ КОЛОРИСТИЦІ МОРСЬКОГО ПЕЙЗАЖУ

У професійній діяльності художнику необхідно грамотно використовувати можливості кольору для гармонізації навколишнього середовища та у процесі створення пейзажу.

Актуальним завданням образотворчої фахової підготовки є опанування теорії кольору та практичне оволодіння основними принципами використання кольору в морському пейзажі. Аналіз праць художників-педагогів М. Кримова [2], К. Коровіна [1] та І. Айвазовського [3] надав можливість обґрунтувати методи навчання студентів закладів вищої освіти колористиці морського пейзажу. Здебільшого основний виклад матеріалу опирається на колористику пейзажу в цілому на основі пленерної практики. В останніх дослідженнях і публікаціях, в яких запропоновано розв'язання цієї проблеми, засвідчено, що методи навчання особливостей колористики морського пейзажу представлено недостатньо.

Мета і завдання статті полягає у розкритті методів навчання студентів закладів вищої освіти колористиці морського пейзажу.

В основу навчання студентів колористиці морського пейзажу покладено метод застосування теоретичних знань про колір на практиці.

У творі колір стає провідним елементом, який сприяє розкриттю основного задуму. Колір – це зображальний засіб відчуттів, емоційних станів людини та явищ природи, культури. З його допомогою художник передає колірну гармонію навколишнього середовища. Теплі кольори мають властивість «рухатись» до глядача, холодні – навпаки.

Основними одиницями вивчення студентами колористики пейзажу можна визначити:

- колірна гармонія – академічні живописні постановки, колористика морського пейзажу залежно від пори року, часу доби, стану погоди;
- композиція – аналіз композиції марини;
- пейзажне середовище – пленерні зарисовки, начерки, етюди.