

LECTURE No. 10. CLOSING LESSONS IN FLT

Plan:

- 1. Psychological and pedagogical conditioning of the need for final lessons.*
- 2. The main tasks of the final lessons: generalization and repetition of the past.*
- 3. The main methodological techniques for conducting final classes.*

The final lessons are the stage of analysis, its completion, and not a lesson in parting with the work, therefore the questions that the class worked on in the parsing process should find their finished expression in the final lessons, Not an analysis of the text in its details, but a look at the work as a whole - this is the purpose of the final lessons.

The final lessons should also create a sense of the depth and inexhaustibility of the work and create an "attitude" for further communication with the text after completion of the study. However, at the final stage of the analysis, students will have to face minor difficulties that require the most active and intense activity.

In the final lessons, it is necessary to create a situation in which it is required not only to repeat what was learned, but also to comprehend it anew, to convince others of the validity of the prevailing opinion, to defend the conclusions to which the analysis led. At the same time, it is important to avoid repeating the course of analysis in the final lessons, a teacher cannot turn them into a miniature model of the analysis just done, a new center of attention, a new angle of view on the work, new material. In this case, students will come to a new turn of thought, an in-depth understanding of the work as a whole.

Taking care that the final lessons are not limited to a generalization and repetition of what has been covered, in the final lessons, it is often assumed that students or masters of the artistic word read small works (listening to recordings), compiling a montage from brighter excerpts of a novel or story, considering illustrations in connection with the retelling events and characteristics. Such forms really create an opportunity for a common view of the work, but they do not always ensure the ascent of students to a new level of comprehension of its meaning.

The excitement of emotions in the final lessons is not created by a solemn or festive atmosphere, not by a lesson-concert, i.e. not a form in itself, but a new discovery in the work, which seems to be already quite familiar and even familiar to students. But in order for these discoveries to occur, in order for a new recognition of the work to take place, it is necessary to evoke in the students the need to re-refer to the work, to make them think about a more difficult task than those that have already been solved, to create a problematic situation at the end of the analysis. It is fruitful in the final lessons to compare the plot of the work and its real basis.

For example, the final lesson after studying the story "Mumu" is preceded by the following tasks: 1. Compile a concise retelling of the "Story of Gerasim's Life"; 2. Give

a detailed answer to the question "What made Gerasim leave his lady?" The lesson begins with reading the memoirs of V.N. Zhitova "Memories of the family of I.S. Turgenev." The teacher focuses the attention of schoolchildren on the fact that the story of the silent janitor Andrei is in many ways similar to the fate of Gerasim. The next question is: What and why did I.S. Turgenev change in this story. (Pupils recall that in Zhitova's memoirs there is no woeful attachment of the janitor to Tatiana's "unrequited soul", nor his protest, V.N. Zhitova writes: "After the death of Mumu, Andrei's attachment to his mistress remained the same. but he remained loyal to his mistress, served her until his death, and did not want to recognize anyone as mistress besides her." The new material introduced into the lesson allows the class to independently find the author's inner goal in the story, to protect the idea of the hero that they had when reading and parsing.

The final lessons are aimed not only at summing up and forming generalizations and conclusions. They orient schoolchildren to recreate the integrity of the work, to bring the reader's perception to a deep combination of figurative and conceptual elements of thinking. The conclusion always carries with it an element of novelty and focus on the most important thing. Of particular importance is the work with the textbook, with supporting notes, assignments of a comparative nature, creative work, the use of illustrations, expressive reading of excerpts from the text in order to recreate the emotional perception of the literary text.

In the final lessons on the study of lyric works, recitation contests, literary and musical compositions are often held, After lessons in drama - dramatization, discussion of stage and cinematic versions, drawing up various interpretations of roles. The final lessons on the study of epic works include tasks of a creative and research nature, comparison of the positions of critics, independent work ("try out the pen", "create illustrations", "write a story", "compose a fairy tale").

So, the final lessons on the analysis of the work require, first, the need to re-refer to the work and comprehend it as a whole; second, the awakening of self-assessments and their defense; third, the introduction of new material, upholding the existing points of view in a new situation; fourthly, the combination of specific figurative representations with a general conceptual approach to it and, finally, the "opening" of the concept, the feeling of its certain conventionality, the motivation for further communication with the text. Having experienced the joy of a holistic look at the work, its general comprehension, it is necessary in the final lessons to strive to create a feeling that the work is not exhausted by the analysis carried out, the possibility of its other interpretations.

2. Base the activity on easy language

In general, the level of language needed for a discussion should be **lower** than that used in intensive language-learning activities in the same class: it should be easily recalled and produced by the participants, so that they can speak fluently with the

minimum of hesitation. It is a good idea to teach or review essential vocabulary before the activity starts.

3. Make a careful choice of topic and task to stimulate interest

On the whole, the clearer the purpose of the discussion the more motivated participants will be.

4. Give some instruction or training in discussion skills

If the task is based on group discussion then include instructions about participation when introducing it. For example, tell learners to make sure that everyone in the group contributes to the discussion; appoint a chairperson to each group who will regulate participation.

5. Keep students speaking the target language

You might appoint one of the group as monitor, whose job it is to remind participants to use the target language, and perhaps report later to the teacher how well the group managed to keep to it. Even if there is no actual penalty attached, the very awareness that someone is monitoring such lapses helps participants to be more careful.

However, when all is said and done, the best way to keep students speaking the target language is simply to be there yourself as much as possible, reminding them and modelling the language use yourself: there is no substitute for nagging!

Rules for the teacher (principles):

1. Speech must be motivated. It is necessary to think over the motives which make pupils speak. They should have a necessity to speak and not only a desire to get a good mark. **Rule:** ensure conditions in which a pupil will have a desire to say something, to express his thoughts, his feelings.
2. Speech is always addressed to an interlocutor. **Rule:** organize the teaching process in a way which allows your pupils to speak to someone, to their classmates in particular. When speaking a pupil should address the class and not the teacher or the ceiling as is often the case. When he retells a text nobody listens to him. The speaker will hold his audience when he says something new. Try to supply pupils with assignments which require individual approach on their part.
3. Speech is always emotionally coloured for a speaker expresses his thought, feelings, and his attitude to what he says. **Rule:** teach pupils to use intonational means to express their attitude, their feelings about what they say (prove, give your opinion).
4. Speech is always situational for it takes place in a certain situation. **Rule:** real and close-to-real situations should be created to stimulate pupils' speech.

In teaching writing the following tests may be recommended to measure pupils' achievements in penmanship, spelling, and composition.

1. The teacher measures his pupils' achievement in making English letters in the right way by asking individuals to write some letters on the blackboard. Or else he may ask the pupils to write some letters which he names in their exercise-books. Then he takes the exercise-books for correction.

1. The teacher measures his pupils' achievement in penmanship and spelling by administering dictation tests or spelling test. The teacher dictates a word, a phrase, or a sentence standing in front of the class for the pupils to hear him well. If the teacher dictates a sentence, it is not recommended to repeat it more than twice. Constant repetition of the sentence prevents pupils from keeping it in memory. If the dictation is based on a text whose sentences are logically connected it is necessary to read the whole text first and then dictate it sentence by sentence. When the pupils are ready with writing, the teacher reads the text once more for them to check it.

The amount of material that might be included in a dictation depends on the form, the stage of teaching, and the character of the material itself.

A spelling test may be given either at the beginning of the lesson, or in the second half of it. Thus, if the teacher handles the class well, it makes no difference when he gives it. If he does not handle the class well enough to hold his pupils' attention, it is better to administer a test in the second half of the class-period, the first half of the class-period being devoted to some other work. Otherwise he will not succeed in making his pupils work well. They will be excited because of the test.

2. The teacher measures his pupils' achievement in composition:

- by asking them to write a few questions on the text;
- by answering questions (the questions are given);
- by making a few statements on the object-picture or a set of pictures given;
- by describing a picture illustrating a situation or topic in written form;
- by writing a few sentences on a suggested topic;
- by giving a written annotation on the text read;
- by writing a descriptive paragraph;
- by writing a letter.

In conclusion, it should be said that everything a pupil writes as a test must be easy for him because he is asked to write only those things which he already knows thoroughly.

It cannot be stressed strongly enough that none of the above types of tasks can be used as tests if the pupils were not taught to do them in the process of learning the target language.

There is one more problem which deals with writing that is the correction of mistakes in pupils' exercise-books.

Modern methodologists believe that the essence of correction lies in the fact that a pupil must realize what mistake he had made and how he must correct it. That is why

many teachers and methodologists, not I) in this country and abroad, consider that the teacher should just mark (underline) a wrong letter, or a form, or a word, etc.

In this way he will make the pupil find the mistake and correct it. Learners must acquire the habit of noticing mistakes in their own writing. This habit can be acquired if pupils are properly trained, if teachers will develop these habits in their pupils. The training that will help pupils to become aware of their mistakes has to be gradual and continuous. When a pupil is made to find his mistakes and correct them he has to apply his knowledge in spelling, vocabulary, and grammar of the target language and this is far more useful for him than the corrections made by the teacher. The effect of the teacher's corrections on the pupils is usually very small. Therefore pupils should be trained to correct mistakes that have been made. The better the teacher trains his pupils, the less work he will have to do in the marking.

In carrying out the training the following techniques may be recommended.

1. Pupils should read through their own written work before handing it in, and correct any mistakes they can find. The habit of revising written work is a useful one, and every pupil has to acquire it.

2. Pupils can correct the sentences themselves looking at the blackboard where the correct answers to exercises are written.

3. Whenever pupils are writing, the teacher can walk round looking through the work they have done and putting a dot at the end of those lines which contain a mistake. The pupil has to find the mistake and correct it. When the teacher comes round again, he crosses out the dot if the mistake has been corrected, if not, he leaves the dot. This takes very little time, because teachers are usually quick in finding mistakes. With small classes (he teacher can get an exercise almost completely corrected).

4. When written work has to be handed in, the teacher asks his pupils to read through their work and count up the mistakes. They should put down the number at the bottom of the page. Then they correct the mistakes. The teacher might give the class three to five minutes for this work. The exercise-books are then collected and the teacher corrects the mistakes. He puts the number of mistakes he finds at the bottom of the page.

5. The teacher can ask his pupils to change exercise-books with their neighbors. The latter look through the work and try to find the mistakes which have been missed by their friends. They put the new number at the bottom of the page.

Thus the teacher varies the procedure keeping the class guessing about what he will want them to do. With the techniques described above the teacher stimulates his pupils to keep a sharp eye for mistakes and, in this way, develops their ability to notice their mistakes and correct them.

Since writing is a mighty means in learning a foreign language pupils should write both in class and at home. For this they need (1) two exercise-books for class and homework (the teacher collects the exercise-books regularly for correcting mistakes and assigns marks for pupils' work in the exercise-books); (2) a notebook for tests (the

teacher keeps the notebooks in class and gives them to the pupils for a test and corrections).

The exercise-books must meet the general school requirements established by unified spelling standards.

Questions for discussion:

1. What are the most effective ways to summarize and consolidate knowledge at the end of a language lesson?
2. How can closing activities help students reflect on their learning and progress?
3. In what ways can teachers use interactive techniques (quizzes, games, discussions) during closing lessons to enhance engagement?
4. How important is it to connect the lesson's content to future lessons or real-life contexts during the closing phase?
5. What strategies can be employed to ensure that closing lessons reinforce key language skills such as speaking, listening, reading, and writing?