

“for narrative purposes”, “based on my own observation”, “motivated mood”, “implement the ideas”, “self-reliant individual”, “she aspires to be a doctor”), or too colloquial (“I can be pissed off”). Also, many essays have recommendations, like “don’t forget that...”, as well as sentences with the generalising pronoun “you”: “healthy thinking makes you more of a realist” or “you can ask for any help”. And the most amazing thing about these essays is that there are practically no grammatical mistakes, which is not typical of level B2.

Our little experiment has resulted in a very disappointing conclusion that for the time being the motivation for independent creative thinking for most of our students is at a rather low level. Undoubtedly, this is partly due to the situation in our country in which students have to acquire knowledge. However, the experiment also demonstrated that it is necessary to search for new ways to stimulate students’ conscious attitude towards fulfilling home assignments and to create tasks which would eventually increase their motivation to learn a foreign language.

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CORRECTION IN THE ONLINE CLASSROOM: FEEDBACK AND/OR ERROR CORRECTION?

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ВИПРАВЛЕННЯ В ОНЛАЙН-КЛАСІ: ЗВОРТНИЙ ЗВ’ЯЗОК ТА/АБО ВИПРАВЛЕННЯ ПОМИЛОК?

Every teacher understands that error correction is absolutely unavoidable during both real and online lesson. But how can we decide on when and how to correct? And could it be transferrable in online lesson?

What is the difference between error correction and feedback? Now, stop for a minute and give answers to yourself [take some time before you continue reading] Ok. Let me help you with the definitions:

Feedback is the information, either immediate or delayed; critical or positive praise, that learners get on their performance.

Correction is a form of feedback that focuses on students’ errors and ways of both avoiding and learning from them. Correction can be teacher-led or students-led. It can be explicit (telling the students directly that they are wrong) or implicit (guiding students to self-correction)

Should we correct students every time when they make mistakes?

It’s debatable, as there are a lot of aspects which you should consider: students practice fluency OR accuracy, as there are moments when getting the message across is the priority moreover it can distract or disturb the student. However, letting the error go by without correction may contribute to its fossilization.

It is better to find a “golden rule”: correct if it is meaningful and tactful and not correct if it will prevent further discussion. Try NOT to use phrases like “you made a mistake/you got that wrong/ you should have said...”. Try to avoid recasting — simply saying the correct version of an error, use the “have you noticed that...”, “lets try to find the moment which we can do better”. If you notice the mistake made by many students write it on the board and try to elicit students’ correction.

Engage students to self correction, they can be provided with answers or they can ask each other. Correction in pairs or mini groups will save your time and give more confidence to your students. Don’t forget to draw attention to correct answers, students

will always appreciate that, what is more, it will help them to feel more freely and to give answers with more confidence.

Having finished the part of the lesson/project task or in the end of the lesson, it is highly recommended to give feedback. Feedback is given not only to give the assessment but also to highlight motivation, students' engagement, behavior or to plan further activities. Use 'sandwich technique' — something good to highlight, something needs correction, something good once more. You can also conduct group feedback.

Planned correction?

Next time while teaching online try to incorporate correction sessions into your lesson plans. One activity suitable for all levels is called "Mistake Detective". Present some errors sourced from an online session or their own writing to students. They can work in small groups to identify and rectify these errors, discussing the flawed sentences. Subsequently, you can reinforce the error correction during a full-group session. Ensure you restrict the quantity and kinds of errors to ensure the structured effectiveness of this task. Concentrate on recurring errors that will engage various learners. Implement peer correction sessions during all listening and reading tasks. In such situations, learners converse about the given information in separate «breakout rooms» before summarizing their conclusions in a full-group setting. This method substantially increases student speaking time. Previous experiences indicate that, through collaborative efforts, learners tend to arrive almost always at the correct solution. If not, multiple learners have likely made the same mistake rather than just one.

Allocate time for corrections even during seemingly "spontaneous" occasions, such as brainstorming or vocabulary sessions. Incorporate plans to rectify pronunciation errors. You probably already recognize the habitual mispronunciations unique to your learners' mother tongue, like the "ch" sound or diphthongs among American students. This awareness allows you to anticipate the contexts where these problematic sounds may arise. Gather mistakes as you move virtually between groups, then address them during a full-group meeting. Intervene within groups solely when these mistakes obstruct communication.

To recap, error correction really benefits learning process and there are different ways of doing this, however there are occasional situations where we might choose not to correct. At the same time feedback gives not only teachers opinion but background assessment of the students' engagement.

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THE MAIN FORMS OF FOLK ARTISTIC CREATIVITY

С. Мушарова

ОСНОВНІ ФОРМИ НАРОДНОЇ ХУДОЖНЬОЇ ТВОРЧОСТІ

Folk artistic culture is the historical basis on which world artistic culture developed and is developing, one of the forms of social consciousness and social activity, a socially determined phenomenon.

Folk artistic culture is developing, in particular, due to folk artistic creativity — a set of creative activities of the people, which is manifested in various types of art (in oral poetry, musical works, dances, in folk architecture, painting, decorative and applied creativity, etc.).