



ACADEMICIA
An International
Multidisciplinary
Research Journal
 (Double Blind Refereed & Peer Reviewed Journal)



DOI: 10.5958/2249-7137.2021.01155.1

VISIBILITY IN TEACHING DIALOGIC SPEECH

Abishova G*; Dauletbaeva R; Paluanova M*****

^{1,3}Karakalpak state University,
 UZBEKISTAN

ABSTRACT

This article deals with clarity in teaching dialogical speech. A detailed description of visualizations, forms of their use, development, stimulation are given. The sequence of using the types of visualization with specific work and examples is recommended.

KEYWORDS: *Visibility, Stimulus, Filmstrip, Overhead, Replica, Screen, Dialogical Speech, Verbally, Situation, Listening, Fantasy, Assimilation, Fantasy, Reproduction, Activity, Use, Meaning, Guess*

INTRODUCTION

Projecting the words of the father on the screen, the teacher invites you to join the conversation. This work should be done in pairs. During the work of the students, the teacher observes them, provides assistance to those who need it, and calls one or two couples for control. In a weak class, before working in pairs, you can give a sample of the task performance either in a sound recording, or in the performance of a teacher with a strong student.

MAIN PART: Teaching dialogical speech can be stimulated by visualization, listened to or read, watched a filmstrip, slides, or a verbally given situation. Dialogue speech can be developed and stimulated by printed text, based on the text heard, watching filmstrips, work on pictures. The choice of the type of work depends on what is being worked out in the lesson.

The use of such clarity as: overhead scope, printed text and pictures with a complicated, undeveloped situation, when teaching dialogues in a foreign language, is important and necessary.

Learning dialogic speech can be stimulated by visual clarity, text listened to or read, viewed by a filmstrip, slides, or a verbally set situation. For example, when teaching dialogic speech, you can use a codoscope. The teacher prepares a banner on which the words of the father addressed to the

son (or stimulating remarks) are presented. The task of the students is to select the reacting cues that match the meaning, so that the dialogue turns out.

Father: I say, Sonny, what shall we buy for Mummy on Woman's day?

Sonny (1) ...

Father: That's a good idea! And what will you say to Mum?

Sonny: (2) ...

The reacting cues can be:

(1) Let's buy her some flowers.

Let's buy her a large box of sweets.

Let's buy her the book about Moscow. Etc.

(2) I'll say, "Dear Mum, I love you so much".

I'll say, "Best wishes for Mother's Day".

A good, useful exercise that forms dialogic speech is a task of the type Listen, read and act. The meaning of these tasks, which develop the ability to conduct a conversation, is in their last part (act), which, unfortunately, is not always performed in the classroom [1, 86].

Dialogic speech can be stimulated by printed text that is easily dramatized. For example, "William and Mr. Romford". After reading the text, the children act out the following dialogue between Mr. Romford and William:

- Hello, Mr. Romford!

- Hello, William! Are you going home now?

- Yes.

- Give this to your sister, please. Tell her it's a present from me for her birthday. But don't open the basket. There is a nice little cat in it.

- All right.

- You must give it to Ethel, but you mustn't open it in the street.

Dialogic speech can also be developed on the basis of the listened text. For example, "It doesn't matter". Before listening to the text, students receive a task: "Dramatize the text". The result may be the following dialogue between Betty and Mary.

- What are you doing, Betty?

- I'm writing a letter to my friend Kitty.

- But how can you? You can't write.

- Well, it doesn't matter, because Kitty can't read.

The incentive for the development of dialogic speech can also be a verbally given situation. For example, you meet a friend. He (she) says he (she) has a new flat (house). Have a talk with him

(her) about his (her) new flat. In a strong class, this task is enough. In a weak class, you can give support in the form of questions or only interrogative words: When ... Where ... How many rooms ... Is it far from ... Etc.

Dialogic speech can be stimulated by viewing filmstrips and organizing a conversation between the teacher and the class, the student and the student: who (what) they learned from the filmstrip, whether they liked the filmstrip, what they liked. For example, children are invited to watch the filmstrip "Tim Goes to School" and talk about this topic [2,121].

Work on images with a complicated non-expanded situation. The development of students' speech on the basis of images with an unfolded situation is not carried out in isolation from the main work in the lesson on educational and methodological complexes, but is included in the lesson when introducing and activating language material, with thematic repetition of such, as well as for the development of listening skills, dialogic and monological speech of students. Working with this type of images is characterized by the fact that, regardless of the techniques used to work with the material of the manual, both the teacher and the students, starting from the situation proposed in the picture, creatively approach the deployment of this vaguely outlined situation in a number of different content options that correspond to the interests and capabilities of each student. The main thing should be the development of students' speech activity based on imagination, speculation, internal visibility, with the natural use of language material in their speech, learned during the entire previous course of English language training.

The choice of the type of work depends on what is being worked out in the lesson. A variety of forms of work on pictures with both simple and complicated non-inverted situations is designed to help avoid monotony and promote proactive foreign language speech creation of students in the process of developing mental activity.

The recommended sequence of using the types of work for this type of images is as follows:

- 1) The teacher's stories to develop the perception of English speech by ear and create an attitude to use speculation when drawing up new options for the deployment of the situation proposed in the picture.
- 2) Students' questions to the teacher on the picture to create a new version of the situation.
- 3) Work of students in pairs. This type of work can have several options: a) a conversation about any person depicted in the picture; b) unfolding the original situation; c) drawing up a dialogue that could occur between the persons depicted in the picture. After the pair work, a new conversation between two or more students can be played out in front of the entire class.
- 4) Drawing up a story by students along the chain.
- 5) Students' own stories, compiled on the basis of the original situation shown in the picture. It should be recalled that when working with this type of visualization, the teacher should suggest to students the language material that they have partially forgotten or go beyond what they have learned, but they need it for their own development of the initial situation shown in the figure. It is necessary to strive in every possible way to ensure that the speech activity of students proceeds as smoothly as possible [3, 95].

The same image can be used in classes at different stages of language acquisition in accordance with the development of the relevant thematic material. Students can also be asked to remember the scheme of the non-expanded situation depicted in the picture, according to which they worked in the lesson, and make a story based on it at home, unfolding the situation based on individual speculation, a story on behalf of one of the persons depicted in the picture, and in some cases, a dialogue between them.

When working with pictures with a complicated non-inverted situation, it is recommended to use the composition of stories by the class in a chain or a conversation according to the scheme class - teacher, class – student, teacher - class as a speech charge, which is quite achievable with a certain training of students.

The proposed system of work on pictures with a complicated non-expanded situation does not involve the reproduction of the teacher's stories by students, since retelling, not being an independent type of speech in terms of content, does not sufficiently involve the students' own thinking in foreign language speech activity, does not stimulate the development of speculation and fantasy, does not bring the situation depicted in the drawing closer to the life experience of each student and, therefore, can not be considered either creative or, especially, initiative speech.

Retelling (reproduction) relies mainly on the mnemonic abilities of the student. When performing this type of work, students' attention is focused not on expressing their thoughts, images, emotions, attitudes, etc., but on recalling the details of what was given in the source text. The latter takes time, since the pace of speech activity naturally decreases, and only a limited number of students are involved in the educational process. This does not mean that the use of such a technique as playing back what you have listened to or read is not recommended [2, 87].

The main tasks of the teacher's stories when working on pictures with a complicated situation are as follows:

- 1) Show students that the same picture can be a starting point for the deployment of a wide variety of situations and that the main thing in this case is not the image, but the internal visibility, own imagination, imagination, interests and language capabilities of each student;
- 2) become a kind of "spark plug" for the active speech activity of students. Therefore, it will be more fruitful if students, after listening to the story, begin to clarify the details with the teacher or another student, or express their attitude to what they have heard.

For example, after listening to a text on the topic "Appearance" about a girl, students may begin to ask: "Does she have this or that? "(Has she (a)...?), " Does she like this or that? "(Does she like...?), etc., or say: "I don't think she is ..." (I don't think she is (can, will)...), etc. With a certain habit of using creative and proactive speech, which should be formed from the younger stage of language learning, students will be able to ask a variety of questions for each text and give the most unexpected judgments, through which they control not only the degree of understanding of what they have listened to, but also the attention of each student during the teacher's story. Questions and statements of individual students should strive to turn into a conversation between them, to make it the property of the entire class.

If a question is asked that repeats the material of the text or contradicts it, the teacher can turn to one of the students for the appropriate clarification: "So what color are Masha's eyes?" (What was the color of Masha's eyes?), "So what was Kolya in his hand: a bag or a book?" (What had Kolya in his hand – a bag or a book?), etc.

The main thing is to stimulate the independent speech of students in a natural fast-flowing conversation according to the scheme class • teacher, class-student, class-class. With a certain level of training of students, which is achieved only with systematic and purposeful work, this can be achieved. Then it will take less time to complete the task, and the results for the development of students' oral speech will be higher [1.89].

The teacher can use different texts, make partial changes to them in accordance with the conditions and interests of each specific group of students, and compose their own by analogy. Such inclusion in the texts of unfamiliar vocabulary is determined by the need to teach students to perceive texts that have not only a well-known vocabulary, to develop their semantic guess, as well as the desire to bring the language of texts closer to the natural, as far as possible with its limited composition. Words that may cause difficulty in understanding may be given in a text with a Russian equivalent, so that the teacher can immediately give it to the students if necessary. They are necessary for the student only to understand this text, and their possible transfer to the long-term memory of students should be based on involuntary memorization. Since the texts are compiled mainly according to the language minimum of educational and methodological complexes in English, they should not be difficult for students; a difficult place to understand should be calmly explained, without interrupting the main line of the story, for example: "My friend told me a funny story – a funny story – so he told me a funny story about ..." etc.

CONCLUSION. To increase the emotional impact of texts on students, to increase their interest in what they say, they should be told based on a picture, and not read from a book. It is necessary to achieve a direct understanding of what is said, followed by a speech reaction on the part of students in the form of a series of clarifying questions and their own statements, that is, in creative or initiative forms of speech – this is the recommended way in this manual to further intensify the process of teaching a foreign language, the need for which is caused by a limited amount of time allocated to the study of this subject.

The most important thing in the organization of dialogical communication is to create a positive emotional attitude to the activities performed by children. The formal performance of tasks that promote the development of dialogic speech skills negates the practical result.

The use of such visualizations as: a codoscope, printed text, and pictures with a complicated non-expanded situation, when teaching dialogues in a foreign language is important and necessary.

LIST OF USED LITERATURE:

1. G. V. Rogova, I. N. Vereshchagin "Methods of teaching English language at the initial stage in educational institutions" (a Handbook for teachers and students of pedagogical universities), M, 2000.
2. G. V. Rogova "Methods of teaching foreign languages in high school", M, 1991.
3. A. D. Clementine, A. A. Mirolyubova "Theoretical foundations of the methodology of teaching foreign languages in high school", M, 1981.