

INTERACTIVE METHODS OF TEACHING ENGLISH

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ABSTRACT:

The article discusses the features of teaching foreign languages using interactive forms and methods of teaching, as the most relevant at the present stage of teaching. Some forms are considered and teaching techniques are given for their practical implementation in the educational process. The article contains an excerpt from a lesson using this method.

KEYWORDS: language, training, interaction, innovative technologies.

INTRODUCTION:

Interactive technologies can be characterized by the presence of a dialogue, exchange of opinions and arguments for and against the disputable matter. Any lesson based on discussion is effective if the participants have basic knowledge of the issue and if a teacher has planned the main stages and key points in advance. During the planning stage a teacher chooses and formulates an issue, plans ways of stimulating and monitoring participants' activity. He must prepare necessary equipment to record students' ideas.

When the discussion starts, the teacher performs as an intermediary. It is very important to perceive different points of view on a particular problem, to have his own opinion, to be able to make conclusions and evaluate achievements. You can use various techniques of introducing the topic to the audience: describe problematic situation, put problem questions, show video, role play of the

situation, presenting a few opinions on an issue. A discussion should comprise different points of view which at the end evolve the decision.

ROLE-PLAY AND MIMING:

Neither role-play nor simulation can be dealt with adequately in this work. Although obviously they should be mentioned, since they have about them the quality of games, they call for separate and detailed treatment. The same is true to some extent of miming, an element in a number of games already described. All these types of traditional activity are valuable aids to language learning and in some countries have for long been well established in primary and secondary schools. In recent years increasing attention has been paid to their use as a means of bringing more interest into the teaching of adults.

Role-playing is an aspect of simulation. A whole simulation. A whole situation is simulated in the classroom, and the participants adopt roles which belong to it.

Children like any sort of play-acting, particularly if it means dressing up as the characters of a story. But they like dramatizations of what they take to be 'real life', such a 'Doctor and Nurses', although what they say may not much resemble what is said in such situation by adults. Role-play helps to bring the language to life and to give the learners some experience of its use a means of communication.

Much depends on the teacher's preparation, and how well the teacher knows

the kind of learners. What stories do they read and really like reading? What are the happenings of daily life which most thoroughly engage their interest? It may be that the children are delighted with The Three Bears, Red Riding Hood, Ali Baba, The Three Little Pigs, and such stories.

The teacher should find out what appeals to them. But young children are also interested in the events of home-birthdays, feast days, visits to and from relatives, brothers and sisters, pets, and soon-and the teacher should be familiar with this background (foreground for the learners) if suitable subject matter is to be found for role-playing activities.

Older children, again generally speaking, are less interested in family doings than in what goes on in the wider world, and for many this includes adventure-have lost interest for the time being in the world of myths and gained interest in what they regard as the world of 'reality'; they are interested in clubs, gangs, and other forms of collective activity adults tend to disapprove of or with which adults are not closely concerned. Stories for dramatization should always be chosen with an eye to the roles they offer, preference being given to those which have several rather than two or three characters. The story must first be familiar, and then discussed from the viewpoint of what the characters in it do and say-or, rather, what they can do and say, for as much as possible should be left open for the learner's suggestions. Parts and passages of the action can be tried out with the whole class, somewhat in the manner of a rehearsal, and then it can be left to groups or teams to see what they can do among themselves.

There is now a large body of varied supplementary readers, at different levels, of difficulty and suited to various age levels, which is one source of role-playing material.

Accounts of personal experiences which the learners tell or write from time are another source. Maximum choice of roles should be permitted, but at same time nobody should be inactive for long (hence the importance of groups).

Many adults will be learning the language for occupational purposes, and in some occupants it is used in fairly specific situations. Role-playing for learners who require the language for vocational purpose ought to be based on an accurate assessment, which only those familiar with the vocation can make, of what exactly these requirements are. What is likely to be said and understood? How to explain, to request, to interrupt, to apologize- these and a score of other 'modes' of speaking may also be required.

'Acting out the situations of the job presupposes some familiarity with the job itself, and the role-playing may in certain circumstances be a way of getting more familiar with it as well as with the language, the two being woven together. One way of working is to start from the situation itself and to discuss what the various character in it might say and how the latter can also be important. It may well be that discussion of what should or might be said needs both to precede and to accompany the 'action' and that all participants should consider all the roles. After all, any conversation on any subject in any circumstances hangs together as a whole, and is not just separate utterances.

Acting out dialogue has already been mentioned. Acting in language learning is valuable because we are all, perhaps, actors when speaking another language; because it accustoms students to perform in front of others, which is what they have to do outside the classroom; because it helps them to overcome the nervousness which this entails; because it gets them speaking expensively in a

situation, and thus makes them more aware of stress and intonation in speech; because it involves everyone, as those in the 'audience' want to see how their fellow students will perform, conscious that they too will soon be on 'stage' themselves. It is also possible that we learn a language best when we approach it indirectly. A child does not concentrate on vocabulary, structure, and idiom, but on what it wants, and language emerges as an indirect product of this. In the some way students concentrating on a role, with movements and stage 'business', will often produce more produce more natural language than those with purely linguistic objectives.

Some teacher's feel that acting out is impractical with shy students. In fact, people are often reluctant to speak a foreign language because they are afraid of making a fool of themselves. When acting, however, they can shield their own personalities with the role they are playing. The real value of acting out is as first stage towards improvisation , as a memorized dialogue is of doubtful value except on formalized occasions, such as introduction, asking for things in a shop, polite refusals, etc. With more advanced classes, you can give fuller reign to role playing. You can introduce it by playing a tape or showing a film and then getting the students to produce their own

versions of the situation. Another way is to get your students to perform a definite sketch, and then to produce variations. With large classes, you could act out a political meeting hecklers.

The important thing, then is to provide a framework which encourages improvisation by way of a situation, a taped dialogue, a film or sketch. At more elementary levels, it is important to link this with structure, idiom or certain areas of Social English which you want to practice. At more advanced stages, you can give more freedom to your students. it is essential, too, not to feel that you have to produce something sophisticated or 'brilliant' - it is the students who do most of the acting. The starting point is often something which seems naive but which, when transformed by the students' imaginations, can be amusing, and a good rehearsal for English outside the classroom.

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