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ACTIVE METHODS OF TEACHING A FOREIGN LANGUAGE

Abstract: This article discusses the analysis of scientific, linguistic and methodological literature on the problem of foreign language technology. Consider the interdependence and interconnection of active learning methods. Conduct the main classification of active teaching methods.

Key words: methodology, analysis, innovative method, pedagogy, active method, expresent.
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Introduction

New time, new conditions of professional activity required a review of both the general methodology and the specific methods and techniques of teaching English. The rapid entry of Russia into the world community, integration processes in various fields of politics, economy, culture, ideology, mixing and movement of peoples and languages, raise the problem of intercultural communication, mutual understanding of communication participants belonging to different cultures. Naturally, all this cannot but affect the methodology of teaching the English language, cannot but pose new problems in the theory and practice of teaching English. One more significant factor should be kept in mind. With the development of high technology, the role of information and knowledge at all levels and in all spheres of social development is growing. The maximum development of communicative abilities is the main, promising, but very difficult task facing English teachers. To solve it, it is necessary, on the one hand, to master new teaching methods aimed at the development of all four types of speech activity, the formation of linguistic, sociolinguistic and pragmatic competencies, and on the other hand, to create fundamentally new educational materials with which you can teach people to communicate effectively on English language.

Despite the considerable interest of the methodologists in active methods of teaching a foreign language and a large number of works devoted to this topic, no single characterization and classification was given. This determines the relevance of this work. The concept of a teaching method is very complex. However, despite the various definitions that are given to this concept by individual

didacts, one can also note something in common that brings their points of view together. Most authors are inclined to consider the teaching method as a way of organizing educational and cognitive activities of students. Taking this position as a starting point, we will try to examine this concept in more detail and approach its scientific interpretation.

The text as a system of the speech product of native speakers of a foreign language is of particular value as a systematized example of the functioning of the language and is one of the main teaching and learning units. For its most appropriate use, the teacher needs to clearly imagine and then use the content and structural features of the text as the basis for the student to compose his own speech statements in a foreign language. In order for the text to become a real and productive basis for teaching all types of speech activity, it is advisable to transfer the student various ways of operating the text. Significantly optimize the existing traditional system of working with text at the pre-text, text and post-text stages allows the so-called denotative text analysis developed by the linguist A. I. Novikov. Teaching foreign speech activity can be carried out on the basis of a text in the broad sense of the word and is associated with the laws of its understanding and generation. Studying the psychological conditions for the flow of understanding and generation, despite their different directions, scientists emphasize that coagulation is characteristic of both processes. When understanding the text, coagulation completes the process of forming a holistic image, and when generated, coagulation is manifested in the selection of such elements of thinking that should make up the content of the future text. Base on this, A.I. Novikov concluded that the image of the content of the text obtained in the process of understanding, and the design, which acts as the image of the future text, are structurally identical and can be reproduced graphically in a denotative scheme. To understand the essence of this method of processing text information, it is necessary to dwell on the concept of "denotational structure of the text. "Linguistic studies often distinguish between vertical and horizontal patterns for generating text. The horizontal model refers to the linear expansion of the text, i.e., the distribution of information in the text, detected by studying its grammatical, syntactic and other features. It is inextricably linked and constantly interacts with the vertical model. In this case, the vertical model is associated with the concept of deep structure, with the level of internal programming, and finally, with the denotative structure of the text, that is, with a system of subject relationships that are mediated by subject relationships of the entire corresponding field of reality represented in the individual's experience [14].As the name implies, in this case we are talking about building the denotation structure of this text. Denotation is understood as an object, phenomenon, process, etc., which makes up the content of a linguistic expression. Denotates are objects of real reality reflected in thinking and expressed in the text, and not words are units of the text content. The totality of denotations associated with objective relationships is a certain object of reality or a model of a certain situation expressed by linguistic means in the text. The denotation system represents the content of the text - a dynamic model of the subject situation described in the text. Hence, we can say that the denotational structure of the text content is an information structure, or microthaurus, and the external form of the text is just a form of representing information and knowledge [16].The study of the denotational structure of the text is one of the interesting approaches to the study of how understanding is realized (in this case, it is associated with the creation in the mind of the reading image of the semantic content of the text). For us, this approach is particularly interesting primarily because it can significantly help in teaching reading foreign language literature of a special nature (popular science, regional geography texts, etc.).Understanding the internal form of the text makes it possible- deeply penetrate the studied subject area;- use the denotational structure of the content of the text and design as an indicative basis for actions in teaching all types of speech activity;- distribute textual material not as a grammatical and lexical material appears, but as the information repeats or complicates;- implement the conscious principle in learning - the fundamental principle of didactics;- to intensify the intellectual activity of the student, the essence of which is to make the "school of memory" give way to the "school of thinking.

Thus, denotative text analysis allows you to go beyond the actual linguistic system and turn to thought as a subject of speech activity of reading, fixed in writing. The product of this analysis is the denotation scheme (map) of the text, in which graph construction is applied, where the vertices correspond to the names of denotations and the edges correspond to the names of their subject relations. Valuable in our opinion is the experience of teachers V.V. Kupareva and A.Yu. Starikova from the city of Kirov using the method of denotative analysis

It seems very promising to use denotation maps in the educational process, which are used, as it were, in opposite directions. On the one hand, such schematic maps facilitate the perception of the text by outlining its subject area in advance, making it possible to correlate the system of subject relations reflected in it with the subject relations of this field of knowledge presented in the student's experience. On the other hand, denotative maps can also be used to reproduce the semantic content of the text through language means available to the student, since the object relations reflected in them provide a system of supports, or semantic milestones, the presence of

which, as practice shows, greatly facilitates speaking. The fact is that even with a fairly good knowledge of this subject area, the student often experiences difficulty at the stage of grammatical construction and lexical deployment of the text. A denotation map, on the one hand, exposing object relationships, and on the other, defining some linguistic methods of expression in the form of denotations and names of subject relations, can significantly remove these difficulties. Thus, with orientation to perception, that is, in the reproductive aspect, the use of the denotative structure provides significant assistance in enhancing the speech-cognitive process. Summing up the described experience, we can conclude that denotative text analysis allows you to:- to overcome a serious psychological barrier for the student - fear of large texts and the desire to resort to the help of a dictionary for any unfamiliar word;- to develop different types of reading in a complex: introductory, studying, search, ie, to form a natural "flexible reading";- teach a schoolchild by constructing a denotational text map of the technology for processing the source information so that it is adequately understood, firmly assimilated, and convenient for updating;- develop the logical thinking of the student;- to optimize the system of traditional exercises with the text in the preparation of oral statements. Method of working with musical and poetic folklore Extensive and very valuable material for introducing students to the spiritual world of the people of the country of the studied language, to the recognition of its ideals and worldview gives musical and poetic folklore as a special area of folk art, characterized by a variety of genres and active inclusion in the everyday life of a native speaker. Authentic folklore song, being a product of the collective musical and poetic creativity of the people, reflects the originality of the culture of its creators, their aesthetic needs, the inner world of people, ideals, moral appearance, worldview, presenting, therefore, methodologically valuable material for teaching a foreign language and preparing Pupils for entry dialogue cultures. The diverse and complex world of human life appears in the folklore musical and poetic work as integral, relatively simple and visible in its essential features. Perceiving this world, students come closer to understanding the mentality of native speakers, experience the perception of the creators of this kind of work, enrich themselves with new views, ideas, feelings, learn to appreciate the highly artistic form of reflection of reality. The well-known Hungarian composer and teacher Z. Kodai, who actively promoted the inclusion of folklore songs in the educational activities of students, recommended that, when choosing a vocal-choral repertoire, one should proceed from the child's attitude and soul and not impose songs with explicit didactic moralizing texts based on inexpressive and "Dry" melody. He urged students to get acquainted only with highly artistic musical works that foster the aesthetic tastes

and needs of children, calling it a "preventive vaccination" against base music. And this is quite justified, since in the song traditions the feelings of many centuries live in a form polished to perfection, embodied in the figurative poetics of texts and in a melody that is simple to play, but remembered for its beauty.

The domestic composer B.V. Astafyev, who highly appreciated folk musical creativity, rightly noted that the best folk melodies therefore live so long without losing the strength of their emotional impact on subsequent generations, that they "withstood prolonged selection and polishing, and that it was concentrated in them in centuries-old experience, tested and accumulated song energy "[1].Teacher O.E. Romanovskaya, candidate of pedagogical sciences, associate professor of the Department of English Language and Linguodidactics, Institute of International Relations, Ulyanovsk State University, Ulyanovsk, suggests actively using the method of working with musical and poetic folklore when teaching English at school. Including an authentic folklore song in the content of teaching a foreign language and using it in the lesson, you must remember that the song is a work of not only poetic, but also musical creativity. It is the syncretism of musical and poetic folklore, which manifests itself in the inseparable unity of the word and music, that provides for equal attention to both the poetic and musical components of the folk song. It is very important that the content of the training includes works of musical and poetic folklore, which have a rich educational and upbringing potential. Naturally, this is due to the problem of the selection of such works. To this end, criteria were developed for the selection of musical and poetic folklore, following which can significantly help a foreign language teacher in choosing one or another authentic song. The criteria proposed below can be applied not only to the selection of musical and poetic works of folklore, but also to the selection of any song material, since both the textual and musical components of the works are reflected in these criteria. Criteria for the selection of musical and poetic folklore: Musical component:- compliance with the physiological characteristics of the voice apparatus of students;- bright and catchy melody;- the presence of a clear rhythm that facilitates the reproduction of a song;- compliance with the training phase. Poetic component:- the artistic value of the work;- compliance with the mental characteristics of students;- the availability of language material;- availability of sociocultural information;- the possibility of using in teaching various aspects of the language and types of speech activity. According to these criteria, the musical component of a folklore song requires the observance of specific vocal requirements, without which the performance of the song will not bring the desired joy to the students and will not serve the goals of

development and education. Following M. S. Osneznova, these requirements include the requirements for the correspondence of the performed vocal product to the physiological characteristics of the students 'voice apparatus (age range and age tessitura of musical and poetic works), which are considered to be leading in musical pedagogy. Ignoring these requirements leads to unclean intonation, slows down the development of not only students' musical hearing, but also speech, the development of which is very important for the process of mastering a foreign language.

A bright and catchy melody is an equally significant factor that should be considered when choosing a song. A melody, one of the main means of musical expressiveness, is called the "soul" of music and is defined as "a meaningful-expressive and complete construction of a one-voice sequence of sounds united by certain relations of pitch, duration and strength". Being the most important basis of a musical work, the main carrier of the content of music, the melody is able to embody the most diverse images and conditions: sadness, joy, confusion, anger, etc. and cause sensory-emotional empathy among students, while being a catalyst for many thought processes and the main motivational and incentive stimulus when working with a song. As for the volume of a musical work and its metro-rhythmic features, these characteristics of a folklore song should correspond to the age characteristics of students and not be particularly difficult to perform. Requirements for the poetic component of a folk song envisage first of all the observance of the criterion of artistic value. It should be noted that the song material used in the practice of teaching a foreign language consists of various vocal works, but not all of them are truly creative, artistic. However, a foreign language teacher must understand that the author of any vocal work included in the content of the lesson is not only its creator, but also a participant in the development of the student's emotional and cognitive spheres. He acts as a carrier of value orientations that are embodied in the work, reach the student and begin to influence his consciousness from the inside, controlling actions, emotions, reactions, forms his attitude to the world as a whole, to society, to himself. The criterion of artistic value presented to the selection of song material, to aesthetics and artistic criticism suggests the presence of the following components in this material that have a certain significance:- thematic;- ideological;- stylistic;- socio-aesthetic reality;- creative value. The cognitive value of a work is determined by the presence of these components in it, their relationship with reality, and also by the degree of its ideological and philosophical intensity, which makes it possible to interpret the meaning of the images and means of their artistic embodiment in the work. Since a folklore musical and poetic work included in the content of teaching a foreign language also performs a special

social function, influencing students, the criterion of artistic value can equally be applied not only to a folklore song, but to any song material. Following this criterion can help in the selection of artistically valuable musical material, which will contribute not only to the formation of socio-cultural competence of students, but also to general development and upbringing, while forming an aesthetic taste. The criterion of artistry also implies in the poetic text of a folklore song the presence of various means of artistic imagery, with which the main semantic content of the song is revealed, the emotional experiences of the characters are shown. Of course, the presence of stylistic figures enhances the artistic expressiveness of its sound, due to which students create vivid visual images. The poetic text of the song should be accessible in emotional-figurative content, be of interest to students, affect their feelings, stimulate imagination.

Taking into account the factor of age characteristics and needs of students plays an important role in the selection of a musical and poetic work. Thus, the content of the poetic component is intended not only to affect the feelings of students, to cause emotional empathy, but also to have a pedagogical orientation - to educate a moral and aesthetic attitude to the surrounding reality. The poetic language of the text of a folklore musical and poetic work must correspond to the level of foreign language proficiency of students and carry sociocultural information, familiarizing them with the history and culture of the country of the language being studied, with traditions and customs, with the way of thinking of native speakers, their mentality. The inclusion of song material, and especially musical and poetic folklore, in teaching a foreign language provides great opportunities not only to enrich language material and cultural information, but also to educate and develop students. Following the proposed criteria for the selection of musical and poetic folklore works cannot but contribute to the fullest realization of the enormous potential laid down in this valuable authentic material, affecting the cultural enrichment of students in the course of mastering a foreign language as a means of intercultural communication.

In subsequent lessons, the topic can be continued if desired, using a role-playing game: the arrival of groups of Russian schoolchildren in London, a meeting, the celebration of Christmas (a new topic), visits to museums, palaces and other attractions. Some of the guys can play the role of a guide, the other can be a guide, someone will get the role of a curious Russian school student, etc. Thus, a combination of several teaching methods occurs. The teacher, of course, analyzes the statements of the students; monitors how vocabulary is learned, whether students use grammatical constructions correctly; evaluates the responses. But all this happens within the framework of accepted activities, the guys are not distracted from

what they have to say. The effectiveness of the use of design methods in the practice of teaching a foreign language is very high if they are carried out systematically and competently. As the data obtained during control sections in UVK No. 326 for all types of speech activity show, the reading speed increases (up to 200 words per minute), the quality of the translation of the text, the content of which corresponds to the themes of the projects, improves, the skills of oral and written speech, skills computer processing of textual information, broadens the horizons of students, notes the development of communication skills, the ability to conduct discussions in English.

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