

THE VALUE AND METHODS OF INTRODUCING ENGLISH TEXTS TO UZBEK STUDENTS

Norova B.Yu.

*Norova Bahriniso Yuldoshevna – Teacher,
DEPARTMENT OF LANGUAGES,
TASHKENT STATE AGRARIAN UNIVERSITY, TASHKENT, REPUBLIC OF UZBEKISTAN*

Abstract: *we should use different types of methods during teaching classes. And we can use majority of modern techniques while teaching words with irregular forms, which will be further outlined.*

Keywords: *irregular forms, monolingual, multilingual, course materials, communicative competence, pedagogic principles, engaging content.*

Knowing about the language can be helpful for adults in learning to use it but over emphasis on the knowing about – usually the grammar – is useful for traditional exams but less useful in real-life communicative situations.

Most users seem to accept that what they choose will in many ways be a compromise and that they will have to adapt the materials to their situation.

This is a reasonable approach – indeed it prevents the illusion that, situation-specific materials can do the job without the teacher having to adapt the materials to a particular group of individual students at a particular time.

In other words, contrary to many current arguments about the inhibiting role of course books, international course materials can actually encourage individual teacher creativity rather than the opposite.

It all depends on the relationship that a user, in particular a teacher, has or is allowed to have with the material. Does it matter to a teacher whether there are one, two or three columns on a page and whether a unit is uniform length in its number of pages?

In our experience, what matters to teachers is that it is absolutely clear on the page where things are and what their purpose is and that the balance of visuals and text is right for their students.

Course books are tools which only have life and meaning when there is a teacher present. They are never intended to be a straitjacket for teaching programme in which the teacher makes no decisions to supplement, to animate or to delete.

The fact that course materials are sometimes treated too narrowly – for example, because of the lack teacher preparation time, the excesses of ministry or institution power, the demands of examinations, or the lack of professional training – should not be used as a reason to write off global course books [1, p. 9].

There is no point in writing a course for teachers of adult students and expect it to be used by primary teachers.

These teaching contexts are different anywhere in the world. And yet adult teaching in most countries has a lot in common – particularly these days with far greater professional integration than ever before.

We felt that many of the situations around the world in which teachers would want to use our materials did have a lot in common: for example, teachers used to organizing group work and aiming for improved communicative competence in the classroom and young adult students very similar to the ones we were used to in the UK.

It may also be true that materials in which designers have too great an influence are also weakened commercially in the long run.

In our experience what is good design for a designer is not necessarily a good design for a teacher. We ourselves have heard designers severely criticize the design of successful books that teachers seem to regard as well-designed books and praise the design of books that are not thought by teachers to be well-designed.

While publishers would undoubtedly agree with this in principle and argue that the number of columns and pages per unit affects usability there is sometimes a worrying gap between the aesthetic principles of a designer and the pedagogic principles of the writers.

It is not for nothing that most global course books aim to be eclectic in their approach. Authors who are not teachers also have to compromise. While there are writing skills which not all teachers have – such as structuring a sequence of activities and balancing it with usable visuals – and there are skills which experienced writers have which teachers need if they are to write so there are teaching realities which authors long out of the classroom have to recognize if they are to produce materials that teachers want to teach with.

In a lesson of 50 minutes the register still has to be taken, homework given back, announcements made and revision undertaken with students who have just come in tired from work and an irritating traffic jam.

The assumption was that teachers would have been trained to do things like set up communicative activities in the class, work with texts to develop reading and listening skills and be able to use course-books flexibly.

The material was also likely to be used by less trained, untrained or differently-trained teachers.

We decided on 2 key principles:

1 Flexibility. We wanted an activity sequence that worked pedagogically. Indeed we saw the Workbook as a potential extra classroom resource for the teacher as well as a self-study book for the learner.

2 From text to language. Because of the needs of intermediate students, we wanted to provide authentic texts which contained examples of the focus language, rather than construct texts of our own.

References

1. *Scheurweghs G.* Present-Day English Syntax. London, 1959. 232 p.