



Developing Speech of Students in Russian Lessons

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Abstract: This article is devoted to the main principles of speech development of Russian language learners. The priority direction of the new educational standards is the implementation of the developing potential of general secondary education. An urgent task is to ensure the development of universal educational activities as a proper psychological component of the fundamental core of education, along with the traditional presentation of the subject content of specific disciplines.

Key words: pedagogical technology, experience, education, communication, presentation, techniques, methodology, analysis, comparison, formation, activity, managing.

The most important task of the modern education system is the formation of universal learning activities that provide students with the ability to learn, the ability for self-development and self-improvement. All this is achieved through the conscious, active appropriation of social experience by students. At the same time, knowledge, skills and abilities are considered as derivatives of the corresponding types of purposeful actions, i.e. they are formed, applied and stored in close connection with the active actions of the students themselves.

Pedagogical technology is based on a certain content (scientific material). The selection of scientific material is based on psychological and pedagogical principles. In all methods, the need to select an aesthetically significant material is emphasized. We understand the method of upbringing (teaching) as a system of techniques developed taking into account pedagogical (didactic) laws and principles and the corresponding rules for the educational (training) activities of the teacher, the purposeful application of which can significantly increase the efficiency of managing the corresponding type of activity and communication of the educated (trained) in the process solving a certain type of educational (didactic) tasks[1]

Aesthetically educates the organization of the lesson. The lesson is aesthetically perceived, strict and clear in its composition: the time is correctly allocated for questioning and explaining new material, visualization is skillfully used, experience is expressively demonstrated, the lesson started methodically correctly, finished on time, homework was given before the bell rang. Involving students in an active effective process of cognition and assimilation arouses their attention, emotional attitude and interest in activities, develops discipline, diligence, and a positive attitude towards the teacher. The moral and aesthetic impact is exerted by the behavior of the teacher in the classroom, his positive attitude towards students, the ability to master the class, organize its activity, attention, independent work, and implement an individual approach. The necessary pace of the teacher's work, his liveliness, vivacity, determination, endurance, organization, pedagogical tact create an emotional and aesthetic atmosphere in the classroom. Indifference, coldness of the teacher, lethargy, indifference cause a negative reaction of children, reduce the level of effectiveness of the lesson.

The emotional and aesthetic atmosphere in the classroom gives rise to the inner looseness of students, interest and enthusiasm for the activities in the lesson: under these conditions, thinking, memory, perception develop more successfully, scientific ideas, concepts, skills, and general competence are formed.

Thus, the presentation of educational material has an aesthetic impact on the lesson, when the teacher reveals the aesthetic essence of the object of study; the choice of teaching methods that ensure the activity and independence of students, the use of works of art in the classroom; the behavior of the teacher, his interest in the subject, the culture of speech, a positive emotional attitude towards children, the clarity of the organizational structure of the lesson[2].

An analysis of the first lessons showed that teachers do not always pay attention to the expressiveness of the presentation of educational material, do not use visualization enough, and find it difficult to formulate questions of a problematic nature. Sometimes the compositional clarity of the lessons is insufficient: the survey is delayed, there is not enough time to explain new material, homework is given in a hurry, after the bell rings, a stretched introduction makes the main part shorten, etc. Excessive excitement of the teacher prevents the manifestation of his emotional attitude to the educational material. Supervision helps overcome these shortcomings.

Lessons of teachers are analyzed by other teachers, school administration. Observation of the work of teachers showed that at the beginning of their pedagogical work, they tend to be unable to evaluate the lesson in the unity of content and form. There are three forms of lesson analysis by teachers.

1. Inability to analyze the lesson. His assessment comes down to emotional statements: "I liked the lesson" or "I didn't like the lesson" without sufficient evidence. Teachers only refer to individual aspects, details of the lesson: "There was expressive reading in the lesson", "Tactfully treated students", etc.
2. One-sided analysis of the lesson. Attention is drawn to the content of the lesson in isolation from its organization, teaching methods, composition, teacher behavior.
3. Deep analysis of the lesson in the unity of content and form. At the beginning of pedagogical work, approximately 20% of teachers remain at the first stage (according to the ability to analyze the lesson), 65% - at the second. And only some teachers rise to the 3rd step. After some time (about a month later), teachers master the ability of an analytical approach to lesson evaluation. The first level is almost eliminated. More than 60% of teachers master the ability to analyze the lesson quite deeply and comprehensively, highlighting its content and educational significance, the methodology of conducting, the poetic mood of the lesson, the active work of students, the culture of the teacher's speech, his emotionality, the study of works of art on lesson. Experts assess as negative the lack of knowledge of the material, the monotony of methodology, lethargy, dryness of presentation, insufficient emotionality, inexpressive reading.

There is a critical period for the formation of speech function. Only a person owns the system of sound signals (phonemes), which underlies the creation of sound units that have a linguistic meaning.

Speech functions:

1. Informative function: transfer of information about the external environment or about the internal idea of it. The function is realized exclusively at the verbal level in the form of spoken and written speech.
2. Emotive function: the transfer of information about the internal psychological and physiological state of the speaker. It is implemented at the verbal and non-verbal levels, including due to the timbre and prosodic characteristics of speech (intonation, rhythm, loudness). These levels may conflict.
3. Conative, or imperative function: regulation of a person's behavior by another person, i.e., coordination of a partner's behavior without giving him any information.

4. Interdictive or forbidding function: a variant of the imitative function, when the communicative signal induces behavior opposite to that which the perceiving subject would undertake without this signal. For example, the subject perceives danger, the typical reaction is flight, but the command comes: "Freeze!"
5. Phatic function: maintaining friendly contact. In animals, this function often acts as a call. In everyday life of a person, it is probably most actively used at the verbal level: from the draft "Au" in the forest to talking about the weather, politics, health. It is also carried out in a number of non-verbal manifestations.
6. Evaluative function: communication of one's attitude to the information that is being transmitted, to the subject of discussion. This function, unlike the previous ones, does not exist in isolation, but is superimposed on all levels of organization of the speech signal.
7. Indicative function: fixing the social status and individuality of the speaker. It is implemented both at the verbal and non-verbal levels (changing the characteristics of the voice).
8. The function of request or questioning: filling in the missing information.
9. Metalinguistic function: deciphering linguistic posing with the help of language without the involvement of non-linguistic means.
10. Poetic function.
11. Ritual-magical function [1].

In real speech, all of the listed functions can manifest themselves in various complex variants.

Depending on the purpose of communication, there are:

1. Communicative function - allows people to communicate with each other, exchange information, learn about the world, develop thinking, encourage someone to act.
2. Regulatory function - manifested in conscious forms of mental activity; through speech, control over the mental activity of a person is exercised.
3. Programming function - consists in the formation of programs for various actions and behavior based on inner speech.

Works of art used in the learning process, enhance the cognitive significance of the subject, promote the interaction of emotionality and consciousness in the learning process, develop interest in the subject being studied, connect theoretical knowledge with visual-figurative knowledge. Perception process the material being studied becomes clearer and clearer; thus, the effectiveness of the educational process is increased[8].

However, there is an opinion that sometimes the use of works of art in the classroom turns them into a simple visual aid, an illustration of the main educational material, thereby impoverishing the artistic originality of art, its high meaning. One cannot but agree with this. It is necessary to observe the pedagogical conditions that ensure the pedagogical effectiveness of the use of works of art in the process of teaching academic subjects. Here are some conditions:

1. A well-thought-out methodology for analyzing works of art in the unity of content and form: expressive reading of poetry and prose, attention to the artistic originality of a painting, a piece of music, i.e., highlighting a work of art as an independent spiritual value.
2. Creation of an emotional and aesthetic atmosphere in the audience, the emotional attitude of the teacher to the material presented, to the audience, to the activation of the audience.
3. Accounting for the characteristics of the subject and the characteristics of the work of art.

The Russian language provides the formation of cognitive, communicative and regulatory actions. Working with text opens up opportunities for the formation of logical actions of analysis, comparison, establishing cause-and-effect relationships. Orientation in the morphological and syntactic structure of the language and the assimilation of the rules for the structure of words and

sentences, the graphic form of letters ensure the development of sign-symbolic actions: substitution (for example, sound with a letter), modeling (for example, the composition of a word by drawing up a diagram) and model transformations (word modifications). Textbooks on the Russian language quite often use graphic symbols, schemes for carrying out various types of analysis of words (selection of vowels, consonants, syllables) and text (selection of sentence members). Despite the widespread use of symbolism in textbooks on various subjects and the development of some components of modeling, in general, its content is not disclosed and does not become the subject of special analysis and assimilation.

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