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## A METHOD OF DEVELOPING ORAL SPEAKING COMPETENCE IN ENGLISH

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**Annotation.** The scientific papers related to the use of musical works in the course of teaching English. It is noted that the differences, as a rule, are limited to observations and recommendations of a private nature, as well as an appeal to new educational material. The authors come to the conclusion that the use of songs in foreign language lessons should not be taken as an "educational panacea" or the main teaching method. Listening skills are recommended to be developed using traditional exercises that have been proven over many decades.

**Keywords:** song, composition, piece of music, foreign language, student, task

### INTRODUCTION

In its structure, any song is a creolized text. Such texts include two parts: verbal and non-verbal (not related to the use of natural language). Recently, the scientific and pedagogical community has shown particular interest in the use of such complexes (songs, films, etc.) in foreign language classes.

### MATERIALS AND METHODS

According to N. S. Khvan, work with a piece of music in an English lesson should include the following steps:

- 1) verbalization of the grammatical rule, which is to be fixed through this song (at the same time, the teacher should voice unfamiliar vocabulary and translate it so that the implementation of the task is not complicated by a misunderstanding of the components of the general meaning);
- 2) demonstration of the song text to schoolchildren on a poster or a wide screen, with grammatical difficulties marked in red or other bright colors);
- 3) analysis of the structure of the work (the number of verses, repetitions of the chorus, etc.), working out the elements of the song text that coincide with musical phrases;
- 4) voicing the song together with the teacher (slowly, with concentration on problem areas);
- 5) games with students (individual and group), aimed at postponing the text in long-term memory;
- 6) the "Teacher-student" game technique (the teacher sings the work in verses, deliberately omitting some words and expressions that students must restore and sing without outside help - moreover, at the right pace and at the right time);
- 7) dubbing a work with a different key, at a different pace, with a change in musical style;
- 8) a task of a creative type, giving students the opportunity to come up with their own, "author's" version of the song.

### RESULTS AND DISCUSSION

S. Y. Solovyova points out three key criteria by which song material should be chosen. The first criterion is the authenticity of the songs: the author of the text and the performer must represent a certain linguistic culture. From our point of view, this plays a particularly significant role in English lessons, since it is not native for the creators of many popular songs and for the singers themselves ("ABBA", "Boney M", "Ace of Base", etc.) . The American version is often used, which, being very common, is nevertheless often not considered as a reference. According to the criterion of emotional impact, the teacher must take into account the brightness, "interestingness" of the composition, especially music (which correlates with the above recommendation by Y. V. Novikova). The criterion of methodological value, on the contrary, is related to the text component: it is necessary to take into account such factors as the topic of the lesson, the age of the children and their level of language proficiency.

Among English teachers, the work of the famous English group "The Beatles" is especially popular. N. E. Kolonskikh and Ya. S. Ponomarev are advised to refer to their works, using as an example the verbal

component of the legendary hit “Yesterday”. This text can be considered as simple as possible, accessible to students with the “A1” level, but this impression is misleading: the text contains grammatical points related to higher levels of language proficiency: (turn “used to”, conjunction “as though”, etc. .d.). For this reason, when teaching beginners, it is better to use band compositions such as “Let it Be” and “Yellow Submarine”. It should be emphasized that in some songs included in the repertoire of The Beatles, there are serious grammatical errors - for example, “don't” instead of “doesn't” and double negation (in the works “Ticket to Ride” and “Can't Buy Me Love” respectively). It is unlikely that the authors, who are well educated native Britons, allowed this out of illiteracy; obviously, it was calculated to produce a certain stylistic effect. And yet, we would not recommend using such compositions in English classes ... The teacher may feel a desire to ask students to find and correct a mistake in the song text. There are similar exercises in many textbooks, but we consider this approach to be unsuccessful from a methodological point of view: memory can retain the wrong option. The risk of this is higher the younger the student and the weaker his language skills. According to T. I. Belik and N. A. Poletaeva, it is better to choose works with a harmonious, consistently developing plot for classes, since they are easier to perceive and remember. In the pop music genre, such songs are not very common: as a rule, emotions are described, not facts.

### CONCLUSION

Let us repeat the main idea of our article stated in the introduction: the use of songs in foreign language lessons should not be taken as an educational panacea or the main teaching method. Therefore, we are not ready to argue with T.I. Belik and N.A. Poletaeva, who consider musical works to be the main catalysts for cognitive activity and enthusiasm for the subject being studied. This situation characterizes the lesson and the teacher himself far from the best. It is also difficult to agree with another author who compares the “musical approach” to learning with a sweet icing enveloping a bitter pill: after all, in an inclusive era, the “pill” of education should not be bitter on its own... In our opinion, a song with all the complementary her exercises - only one note of the pedagogical fugue, which is obliged to emphasize its integrity and balance. We recommend accepting this metaphor and relying on it in the educational process.

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### STYLISTIC PECULARITIES. THEMES OF REVENGE AND TRIUMPHANT LOVE IN BRONTE'S “WUTHERING HEIGHT”

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**Annotation:** Wuthering Heights by Emily Bronte (1818-1848) is a novel which is windswept and weather-beaten both in the world outside and in the world inside of human emotion. The total book leaves a deep impression of an intense but dreary romantic view of life and of an unusual mystery and conflict. None of the Victorian novelists has been able to create these traits. Some of Emily's characters appear like creature soft heir autonomous, unreal world. This papers shows that the novel is an expression of Emily's rare sense of imagination that is absent in many other contemporary novelists. It also shows that Emily paints an unusual love before which the demonic passion melts. So, this novel stands far apart from other Victorian masterpieces. Notonly this, Wuthering Heights does not portray Victorian realism which is the focal point of most of the Victorian great novels.

**Keywords:** Unconventional, love, mystery, cruelty, Victorian, realism

Wuthering Heights is an absorbing story and a carefully organized work of art. Unlike other Victorian novels, Wuthering Heights concerns itself with the inner adventures of feeling and imagination, with the