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THE EFFECTIVE USE OF AUTHENTIC SONGS IN LANGUAGE TEACHING

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Currently, in structuring the course of teaching a foreign language (FL), one of the key problems is the development of the most effective methods for simple memorization of the study material by students, as this contributes to the rapid mastery of the FL. The use of authentic foreign language materials is explained by the priority of using a communicative approach.

Increasing motivation for learning FL in non-language universities requires teachers to adopt new approaches to solving this problem and finding more advanced forms and methodological techniques [3;22]. In the process of learning, it is important not only to impart knowledge but also to leave students with impressions. Therefore, "to create a favorable psychological climate, activate language skills, raise emotional tone, and maintain interest in learning FL, it is advisable to use music, which also contributes to the aesthetic education of students" [5;47].

In recent years, new approaches to working with authentic songs have begun to develop. They involve using musical works as a means of expressing one's own thoughts in a foreign language, based on personal life experience [1;690].

Music and singing provide invaluable assistance in learning FL for several reasons:

1. Songs, as a form of verbal communication, contribute to a more solid assimilation and expansion of vocabulary since they include new words and expressions [7]. Familiar vocabulary is encountered in a new context, aiding in its activation. Songs often contain proper names, realities of the country of the studied language, and poetic words. This contributes to the development of a sense of language and knowledge of its stylistic features.

2. Grammatical constructions are better assimilated and activated in songs.

3. Songs contribute to the improvement of foreign language pronunciation skills and the development of musical ear.

4. Songs contribute to the aesthetic education of students, the cohesion of the group, and a more complete disclosure of the creative abilities of each individual. They create a favorable psychological climate in the classroom, activate language skills, and maintain interest in learning FL.

5. Songs stimulate monologue and dialogue expressions, serving as the basis for the development of students' speech and thinking activities, promoting the development of both prepared and unprepared speech.

According to N.A. Utenkova, the use of song materials in FL lessons "has a number of methodological advantages.

1. Song materials are diverse not only in content but also in terms of the linguistic information they contain. Songs represent all speech genres (narrative, descriptive, argumentative), contain direct and indirect speech, and demonstrate examples of different functional speech styles from colloquial to elevated.

2. The same song material can be used to achieve different educational goals depending on the tasks based on it.

3. Unlike other audio materials, which usually require a maximum of three listens, songs are usually memorized by students afterward.

4. Various components of song materials can be used as a basis for teaching [6;92].

One of the conditions for successful use of song material is its typologization. It should reflect the country-specific aspects and possess cultural value, therefore the criteria identified by Nikitenko Z.N. may be acceptable when selecting songs for FL:

- Relevance criterion;
- Language value criterion;
- Linguistic value criterion;
- Consideration of the interests of students of the corresponding age group;
- Informativeness criterion of the song text [4; 17].

Depending on the methodological task of a particular stage of FL learning, the proposed song material can be used:

1. They can be used for phonetic exercises at the beginning of a lesson to warm up students' vocal skills.

2. During the introduction and reinforcement of vocabulary and grammar, songs can provide repeated exposure to language patterns, aiding in the automatic memorization of language structure.

3. Songs can be employed as stimuli for developing speaking skills and fostering language fluency at any point during the lesson.

4. As a form of relaxation, songs can be integrated into the middle or end of the lesson to alleviate tension and rejuvenate students' focus.

The selection of appropriate songs should be meticulous, considering factors such as musical quality, engagement, alignment with students' age and proficiency level, cultural relevance, and the clarity of the singer's voice.

The decision-making process regarding song selection may involve input from both educators and students. It's advisable to choose songs that resonate with learners' tastes and are popular in mainstream media, as well as songs that align thematically with the lesson content.

Incorporating songs into language instruction offers numerous benefits beyond language acquisition. Songs serve as powerful tools for evoking emotions, stimulating critical thinking, and enhancing memory retention. They contribute to a positive classroom atmosphere, fostering enthusiasm for language learning and facilitating cultural understanding [2;28].

In conclusion, the strategic integration of songs into language education provides a holistic approach to learning, encompassing linguistic development, cultural appreciation, and cognitive growth.

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SOME GENERAL REMARKS ON TEACHING AND LEARNING GRAMMAR.

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Grammar is one of the components of language together with the sound system and vocabulary. A command of the structure of the language of the students ensures listening, speaking, reading and writing. In order to understand a language and to express oneself correctly one must assimilate the grammar mechanism of the language studied. Indeed, one may know all the words in a sentence and yet fail to understand it, if one does not see the relationship between the words in the given sentence. A vice-versa, a sentence may contain one, two and more unknown words but if one has a good knowledge of the structure of the language one can easily guess the meaning of these words or at least find them in a dictionary. For instance, one can hardly understand the following sentences without the knowledge of grammar even if all the words are familiar:

We saw him book a ticket.

It made me return home.

Each of these sentences includes some grammar difficulties for Karakalpak-speaking pupils, namely the Infinitive construction in both of them and unusual meaning of the familiar words *book* and *make*. However if a pupil has assimilated the model of the Complex Object in the English language he will understand in the sentence *We saw him book a ticket* the word *book* is not a noun., it cannot be a noun since *him book* is a Complex Object. In this sentence *book* is an Infinitive, therefore the students must look it up in the dictionary under **V**. In the second sentence the verb *make* is used in the meaning of *мәжбүр ету*, since there is the Infinitive construction *to make somebody do something* which the pupil easily recognize if he has learnt it.

No speaking is possible without the knowledge of grammar, without the forming of a grammar mechanism. If a learner has acquired such a mechanism, he can produce correct sentences in a foreign language. Paul Roberts writes:

“Grammar is something that produces the sentences of a language. By something we mean a speaker of English. If you speak English natively, you have built into you the rule of English Grammar, in a sense, you an English Grammar. You possess, as an essential part of your being, a very complicated apparatus which enables you to produce infinitely many sentences, all English ones, including many that you have never specifically learned. Furthermore by applying your rules you can easily tell whether a sentence that you hear is a grammatical English sentence or not” [1:7].

A command of English as an envisaged by the school syllabus can not be ensured without the study of Grammar. Pupils need grammar to be able to aud, speak, read, write in the target language. We must look at a number of techniques for presenting and practicing grammar. In some of these activities the grammatical information given to the students will be extremely covert and in some cases it will be made extremely overt [2: 3].

Covert grammar teaching where grammatical facts are hidden from the students even though they are learning the language. In other words the pupils may be asked to do an information gap activity or read a text where new grammar is practiced or introduced, but their attention will be drawn to the activity or to the text and not to the grammar. With covert grammar teachers help the students to acquire or practice the language, but they don't draw conscious attention to any of the grammatical means of the language.