

NEW METHODS OF TEACHING A FOREIGN LANGUAGE

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Abstract: *This article discusses new methods of teaching a foreign language, with a special emphasis on convenient methods of teaching a foreign language, and puts forward ideas about the advantages of the new teaching system.*

Keywords: *Teaching methods, pedagogical approach, motivation, Grammar-translation method, Direct method, audio-lingual exercises.*

Teaching methods are the teaching and implementation of a pedagogical approach in a lesson. Teaching methods are a guide in the work of every teacher. By learning the methods, a teacher can gain motivation and achieve success in teaching.

1 Grammar-translation method. The Grammar Translation Method (GTM) is a method of second language instruction based mostly on the translation of passages from the native language into the target language. Along the way, students are explained the grammar rules, etymology, and [syntax](#) of the target language in a more linguistic than communicative way¹³⁰.

Proposed by Prof. Karl Plotz, GTM is one of the oldest teaching methods in SLA. The strategies were based on learning the strict rules of grammar of the target language, to compare the syntax of the native and target language, and to extract specific sentences or paragraphs to be translated back and forth. It is basically teaching "about" the target language instead of teaching "the" target language.

Plotz method included paradigms, consistent translation of sentences and mirror comparisons grammatical rules. Rote learning (learning by habit in patterns and orally) and breaking down words into lexemes and morphemes were also part of Plotz's original list of strategies.

Now, let's look at how GTM actually works. Using the native language, the teacher will explain to the students how words are formed, placed and used in the target language. Just imagine being in a class where an English-speaking teacher talks about how French words are formed, what they mean, and how they sound. However, you will not ask to learn specific words, nor will you use that information to communicate in French. What you will learn,

¹³⁰ Handschin, Charles H., "Methods of teaching modern languages."; N.Y., World Book Co. 1986.- 305 p.

however, is how to use the Grammar rules of the target language in order to translate it into English, and compare the rules of grammar in English in order to translate the passage back into French.

Other examples of GTM include the use of long lists of spelling words (to be memorized) with their meaning i.e, casa-house, perro-dog, gato-cat, etc, not done within a context nor in a communicative flow.

For some learners, the understanding of word formation and grammar may aid a lot in decoding the target language. In other students it takes the fear away of seeing so many different symbols together; yet, it is safe to say that this way of teaching language will not help anyone interact with French people no matter how "bon" you can decode the words.

To modern practitioners of the educational linguistics field, the idea behind GTM is quite hard to understand. This is because modern education requires that language learning and teaching are performed within a communicative and academic approach that enhances the innate ability of the learner to learn a different language system. This is one of the biggest drawbacks of this technique.

In conclusion, the GTM method is good as far as its advocacy for the formal study of the target language. However, the fact that students cannot and do not apply the learned concepts within a communicative setting renders this methodology quite "wanting" of further experimentation and added interventions.

2 Direct method. The direct method of teaching, which is sometimes called the natural method, and is often (but not exclusively) used in teaching foreign languages, refrains from using the learners' [native language](#) and uses only the [target language](#). It was established in England around 1900 and contrasts with the [grammar–translation method](#) and other traditional approaches, as well as with C.J. Dodson's [bilingual method](#). It was adopted by key international language schools such as Berlitz and Inlingua in the 1970s and many of the language departments of the Foreign Service Institute of the U.S. State Department in 2012¹³¹.

In general, teaching focuses on the development of oral skills. Characteristic features of the direct method are:

- teaching concepts and vocabulary through pantomiming, real-life objects and other visual materials
- teaching grammar by using an [inductive](#) approach (i.e. having learners find out rules through the presentation of adequate linguistic forms in the target language)
- centrality of spoken language (including a native-like pronunciation)

¹³¹ Handschin, Charles H., "Methods of teaching modern languages.," N.Y., World Book Co., 1986. - 305 p.

- focus on question-answer patterns

Direct method in teaching a language is directly establishing an immediate and audio visual association between experience and expression, words and phrases, idioms and meanings, rules and performances through the teachers' body and mental skills, without any help of the learners' mother tongue.

1. Direct method of teaching languages aims to build a direct way into the world of the target language making a relation between experience and language, word and idea, thought and expression rule and performance.

2. This method intends for students to learn how to communicate in the target language

3. This method is based on the assumption that the learner should experience the new language in the same way as he/she experienced his/her mother tongue without considering the existence of his/her mother tongue.

The direct method was an answer to the dissatisfaction with the older [grammar translation method](#), which teaches students grammar and vocabulary through direct translations and thus focuses on the written language.

There was an attempt to set up conditions that imitate mother tongue acquisition, which is why the beginnings of these attempts were called the natural method. At the turn of the 18th and 19th centuries, Sauveur and Franke proposed that language teaching should be undertaken within the target-language system, which was the first stimulus for the rise of the direct method.

3 Silent way method. The Silent Way is the name of a method of language teaching devised by Caleb Gattegno. It is based on the premise that the teacher should be silent as much as possible in the classroom but the learner should be encouraged to produce as much language as possible. Elements of the Silent Way, particularly the use of color charts and the colored Cuisenaire rods, grew out of Gattegno's previous experience as an educational designer of reading and mathematics programs. The Silent Way shares a great deal with other learning theories and educational philosophies. Very broadly put, the learning hypotheses underlying Gattegno's work could be stated as follows:

Learning is facilitated if the learner discovers or creates rather than remembers and repeats what is to be learned.

Learning is facilitated by accompanying (mediating) physical objects.

Learning is facilitated by problem solving involving the material to be learned.

Let us consider each of these issues in turn.

The Silent Way belongs to a tradition that views learning as a problemsolving, creative, discovering activity, in which the learner is a principal actor rather than a bench-bound listener. Bruner discusses the benefits derived from “discovery learning” under four

headings: (a) the increase in intellectual potency, (b) the shift from extrinsic to intrinsic rewards, (c) the learning of heuristics by discovering, and (d) the aid to conserving memory¹³² (Bruner 1966: 83). Gattegno claims similar benefits from learners taught via the Silent Way.

4 Suggestopia method. Suggestopedia is a teaching method developed by the Bulgarian psychotherapist [Georgi Lozanov](#). It is used mostly to learn foreign languages.

The theory applied positive [suggestion](#) in teaching when it was developed in the 1970s. However, as the method improved, it has focused more on "desuggestive learning" and now is often called "desuggestopedia". Suggestopedia is a [portmanteau](#) of the words "suggestion" and "[pedagogy](#)". A common misconception is to link "suggestion" to "hypnosis". However, Lozanov intended it in the sense of offering or proposing, emphasising student choice.

Physical surroundings and atmosphere in classroom are the vital factors to make sure that "the students feel comfortable and confident", and various techniques, including art and music, are used by the trained teachers. The lesson of Suggestopedia consisted of three phases at first: deciphering, concert session (memorization séance), and elaboration.

Deciphering: The teacher introduces the grammar and lexis of the content. In most materials the foreign language text is on the left half of the page with a translation on the right half, i.e. meanings are conveyed via the mother tongue not unlike the [bilingual method](#).

Concert session (active and passive): In the active session, the teacher reads the text at a normal speed, sometimes intoning some words, and the students follow. In the passive session, the students relax and listen to the teacher reading the text calmly. Baroque music is played in the background.

Elaboration: The students finish off what they have learned with dramas, songs, and games.

Then it has developed into four phases as lots of experiments were done: introduction, concert session, elaboration, and production.

Introduction: The teacher teaches the material in "a playful manner" instead of analyzing lexis and grammar of the text in a directive manner.

Concert session (active and passive): In the active session, the teacher reads with intoning as [selected music](#) is played. Occasionally, the students read the text together with the teacher, and listen only to the music as the teacher pauses in particular moments. The passive session is done more calmly.

¹³² Bennett, William Arthur., "Aspects of Language and language teaching."; London-New York., Cambridge unit. press, 1968.-P.289-293.

Elaboration: The students sing classical songs and play games while "the teacher acts more like a consultant".

Production: The students spontaneously speak and interact in the target language without interruption or correction.

The method for Adults includes long sessions without movement, and materials that are appropriate for adults. Children, however, get impacts from "the social suggestive norms" differently, and their brains are more delicate than those of adults. Therefore, another method with different materials should be applied to children, which better matches their characteristics. Lessons for children are more incidental and short, preventing the children from the negative pedagogical suggestions of Society. It is important to tell the parents about the method and their roles – because they could influence children both negatively and positively, depending on how they support the kids.

5 Audio-lingual method. New material is presented in the form of a dialogue. Based on the principle that language learning is habit formation, the method fosters dependence on mimicry, memorization of set phrases and over-learning. Structures are sequenced and taught one at a time. Structural patterns are taught using repetitive drills. Little or no grammatical explanations are provided; grammar is taught inductively. Skills are sequenced: Listening, speaking, reading and writing are developed in order. Vocabulary is strictly limited and learned in context. Teaching points are determined by contrastive analysis between L1 and L2. There is abundant use of language laboratories, tapes and visual aids. There is an extended pre-reading period at the beginning of the course. Great importance is given to precise native-like pronunciation. Use of the mother tongue by the teacher is permitted, but discouraged among and by the students. Successful responses are reinforced; great care is taken to prevent learner errors. There is a tendency to focus on manipulation of the target language and to disregard content and meaning.

Hints for using audio-lingual drills in l2 teaching

1. The teacher must be careful to insure that all of the utterances which students will make are actually within the practiced pattern. For example, the use of the AUX verb have should not suddenly switch to have as a main verb.
2. Drills should be conducted as rapidly as possibly so as to insure automaticity and to establish a system.
3. Ignore all but gross errors of pronunciation when drilling for grammar practice.
4. Use of shortcuts to keep the pace of drills at a maximum. Use hand motions, signal cards, notes, etc. to cue response. You are a choir director.
5. Use normal English stress, intonation, and juncture patterns conscientiously.

6. Drill material should always be meaningful. If the content words are not known, teach their meanings.

7. Intersperse short periods of drill (about 10 minutes) with very brief alternative activities to avoid fatigue and boredom.

8. Introduce the drill in this way:

a. Focus (by writing on the board, for example)

b. Exemplify (by speaking model sentences)

c. Explain (if a simple grammatical explanation is needed)

d. Drill

9. Don't stand in one place; move about the room standing next to as many different students as possible to spot check their production. Thus you will know who to give more practice to during individual drilling.

10. Use the "backward buildup" technique for long and/or difficult patterns.

–tomorrow

–in the cafeteria tomorrow

–will be eating in the cafeteria tomorrow

–Those boys will be eating in the cafeteria tomorrow.

11. Arrange to present drills in the order of increasing complexity of student response. The question is: How much internal organization or decision making must the student do in order to make a response in this drill. Thus: imitation first, single-slot substitution next, then free response last.

The list of used literature

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