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AUTO-SUGGESTIVE WAYS OF TEACHING ENGLISH

AT SCHOOL

Introduction

Growing need for communication and cooperation between countries and peoples with different languages and cultural traditions requires a substantial adjustment of the approaches to the study foreign languages. The rapid changes taking place in our society, modernization of educational systems, achievements in the field of the theory and practice of teaching foreign languages – all these necessitates updating the contents and methods of the educational process. During the post-war decades a typical tendency towards the strengthening of the communicative orientation of the educational process has provided the approach to a real process of communication. The development of a communicative method in one way or another one has been involved in many scientific groups and methodologists in different countries. The most significant contribution to justification of this method was made by many supporters (Camerad & Epling, 1989).

Among the newest teaching methods of foreign languages, which have arisen mainly in the English-speaking countries – the United States and Great Britain – in the last decades of the twentieth century methods are becoming increasingly popular, combining communicative and cognitive goals. The existence of various options in

this area in a modern English Methodology with different names – the Full Language Content Approach, the Cognitive Approach, the Content-based ESL Program, the Cognitive Academic Language Approach – indicates an increasing interest in learning foreign languages and the desire of methodologists to rethink their role and place in the world (Crookes, 1989).

The main idea of a communicative approach is that pupils must not only acquire knowledge (for example, to know grammatical, lexical or spoken forms), but also to develop skills and abilities of using linguistic forms for real communicative purposes in order to become effective users of the language. Before the emergence of the communicative method, the methods and materials for teaching languages have been tended to almost fully focus on the introduction and consolidation of grammatical structures and vocabulary units in situational contexts. However, it has rarely led to the development of effective language skills. Some scientists (Онуфрієва, 2020; Терновик & Сімко, 2020) also have paved the way for a communicative approach, the authors of the programs and the training of methodological materials began to distinguish between different communicative functions that perform the language and which are directly related to the study of a foreign language, such questions as how to go somewhere or how to imagine. Subsequently, the English Methodology and teaching materials for working at the lessons were developed, with the aim of familiarizing pupils with examples of these functions in the context of their use and providing practices for the use of English (Mykhalchuk & Kryshevych, 2019).

So, *the objectives* of our article are: to show the essence of communicative learning techniques, according to which the learning process is a model of communication process; to achieve communicative activity of pupils by a way of providing some laws; to describe the definition of the term “communicative competence”; to describe four components that make up the communicative competence (grammatical competence, sociolinguistic competence, the competence of the statement, the competence of a speech strategy); to show the methods of studying foreign languages according to the Communicative Approach in

Contemporary English Language Methodology; to describe some important auto-suggestive methods of teaching English which are Phonetic teaching strategies and auto-suggestive phonological ways of teaching English senior pupils.

Methods of the research

The following theoretical methods of the research were used to solve the tasks formulated in the article: a categorical method, structural and functional methods, the methods of the analysis, systematization, modeling, generalization.

Results and their discussion

The essence of *communicative learning techniques* is that the learning process is a model of communication process. It is possible to achieve this providing by the following laws which are complied with:

- personal character of communicative activity of the subject of communication;
- interaction of speech partners;
- the situation as a form of communication functioning;
- the content basis of the process of communication;
- a system of speech means, the use of which would provide a communicative activity in the situations of communication;
- functional character of assimilation and use of speech means;
- heuristic communication, etc. (Баранова, 1994)

In the scientific literature (Barnes & Todd, 1997) there is a following definition of the concept of communication – it is a way to maintain human life as a person. For this reason some other scientists' statement (Максименко, Ткач, Литвинчук & Онуфрієва, 2019) is correct, when she writes that such a subject of speaking we need, that is content that could correspond to the communicative needs and become an internal motive for speaking. And not only speaking, but also according to all kinds of speech activity as the means of communication.

The term “communicative competence” is widely used among Western methods of teaching English. Also scientists (Гончарук & Онуфрієва, 2018;

Mykhalchuk & Bihunova, 2019) describe four components that make up the communicative competence, such as:

- *grammatical competence*, that is the ability to recognize lexical, morphological, syntactical, phonological features of the language and manipulate them at the level of words and sentences;
- *sociolinguistic competence* or social rules for using the language: understanding the roles of the participants in the communication, the information they exchange and the functions of their interaction;
- *the competence of the statement*, which is related to the ability to perceive and produce not a single sentence, but a false unity;
- *the competence of a speech strategy* used to compensate for imperfect knowledge of rules, in situations where you can not remember the word, did not understand the replica, etc.

Some scientists (Vovk, Emishyants, Zelenko, Drobot & Onufriieva, 2020) agree that these components are used in the process of communication, and may be the goal of learning communication, but add that the purpose of learning is not only what needs to be mastered, but also mainly the level of ownership.

Below (Table 1) we offer a summary table of the analysis of several methods for learning foreign languages that will help to identify and explore the specifics of the Communicative Approach in Contemporary English Language Methodology.

Table 1

Methods of studying foreign languages

	Traditional method	A Direct method	Audiovisual situational method	A Communicative method
A period	The end of the XIX – XX centuries	The second half of the nineteenth century – to nowadays	The beginning of the 50's	The beginning of the 70's

Theories	There is no such ideology	Empiricism and Associazism (Zhakkoto, Guyen, Passion)	Theories of de Sousseur, Bruno, Rivelina, Gugengelheim	Pragmatic Linguistics, Pseudoe-Pedagogics, Cognitive Psychology
The main aim	To facilitate access of texts, often of novels, to form the consciousness of pupils	To teach to communicate through an active and global Methodology	To teach to speak and communicate in everyday life situations	To teach to speak and communicate in everyday life situations
Tasks	To expand a general cultural paradigm of the country. To develop the ability to make reasons and to analyze	To facilitate to hear the language. To facilitate a pupil to communicate	To speak in situations as a native speaker. To teach them to express their thoughts in a writing form	To concentrate learning on the needs and motivations of pupils. To create communicative competences
A content	<i>Dictionary:</i> rich, literary, carefully selected. <i>Grammar:</i> normative, preference for literary forms. <i>Themes:</i> literary, cultural, which refer to morality	<i>Dictionary:</i> everyday use, normal. <i>Grammar:</i> descriptive. <i>Themes:</i> description of cultural stereotypes	<i>Dictionary:</i> specific, based on the frequency of language use and profitability. <i>Grammar:</i> structural, distributive, progress based on non-importance. <i>Themes:</i> the daily lives of Englishmen and Americans	<i>Dictionary:</i> depending on the need for communication and the intended purpose. <i>Grammar:</i> conceptual, based on meaning; functional progression that meets the needs of communication. <i>Topics:</i> general
Material	Texts of different authors with questions. Grammar lessons with the following written exercises. Explanation of rules and translation of the vocabulary	Invented texts. Grammar tables with written exercises. Pictures- situations with explanatory content	Invented dialogues. Exercises and structural tables. Movies. Phonograms	Documents of various types. Authentic or realistic texts. Sound and visual materials. Use of the library
Technique, skills	Reading. Explanation of words. Translation. The analysis and coordinative exercises. The translation from mother tongue to foreign language and vice versa	To show objects of the classroom environment or pictures. Exercises on grammatical analysis. The importance of phonetics	The importance of the stages of the lesson: presenting; memorization; using; application; entering an oral conversation, then writing	Pragmalinguistic exercises. Lively activity (role-playing game). Exercises of a creative nature. Solving problem issues

A native lang.	Permanent movement from a foreign language to a native one	Only a foreign language with the help of gestures, drawings, surroundings	The advantage of a foreign language	Use of a native language if it is necessary
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Some important auto-suggestive methods of teaching English are Phonetic teaching strategies. In order to really understand Phonetics and Phonology, it is extremely helpful – if not even essential – to understand how sounds are physically produced and transmitted from the speaker to a hearer. We will therefore begin by taking a very brief look at the physical reality behind speech sounds and how their characteristics can be measured and explained.

Speech sounds are vibrations that travel through a medium (usually by air) by displacing the molecules of this medium, pushing them against one another, so that they move each other along in the direction of the hearer(s). Depending on the consistency of the given medium, the sounds move at different speeds and have varying intensities. This is why we sound differently when we speak under normal circumstances from when we try to talk under water and also why it is completely impossible for speech sounds to travel through a vacuum.

Speech sounds propagate in the shape of waves, similar to the ripples that arise when we throw an object – such as a stone – into the water. The degree of displacement corresponds to the height (amplitude) of the wave. Amplitude in sound waves corresponds to intensity – measured in decibel, or dB for short – which, in turn, corresponds to our subjective impression of loudness.

A pure tone is made up of a single sine wave with a fixed frequency or pitch. This means that each cycle of the wave occurs at regular intervals, so that the same pattern is repeated again and again. The following illustration shows a sine wave with a 300 Hz pitch. Hz is the abbreviation for *Hertz*, which is the unit in which frequency is measured, so named in honour of the physicist Heinrich Hertz.

However, each speech sound is made up of complex waves, i.e. a complex mix of different frequencies, where it is far more difficult to recognize any regularity, although these often do exist. It is these regularities in the frequency patterns which

allow us to first classify the individual speech sounds phonetically and then establish classes of sounds.

Speech sounds are grouped into language units called phonemes. So what actually are phonemes? Probably the simplest explanation is that a phoneme is an abstract concept used to represent a group of sounds or sound combinations that are similar enough to each other to be perceived as performing the same function in a speech chain. A phoneme is the smallest contrastive language unit which exists in the speech of all people belonging to the same language community in the form of speech sounds and may bring about a change of meaning.

The phoneme is realized in speech in the material form of speech sounds of different types. The phoneme is a functional unit. That means that being opposed to other phonemes in the same phonetic context it is capable of differentiating the meaning: /pɪt/ and /bɪt/, “the classic” /ʃɪp/ and /ʃi:p/, /kɑp/ and /kɑt/, etc.

The idea of the phoneme is mainly based upon the fact that we can establish distinctions of meaning between words by replacing certain elements, i.e. sounds, by one another. One way in which we can distinguish the elements that can replace each other is to use a minimal pair test in the way we have just seen in the examples above. Another way of identifying the inventory of phonemes used in a language is to look at their distribution. Another classic example here is the difference between the occurrences of /h/ & /ŋ/ in English, where the first can never occur at the end of a word – other than in the form of aspiration – and the second never at the beginning. Of course the two units we can distinguish in this way also need to be sufficiently different from one another in the way they are produced; otherwise it would not make any sense. So, returning to our example of the voiceless plosives above, we could say that the absence of voicing and same place and manner of articulation in all examples, including the positional variant after the fricative, makes these sounds sufficiently similar to each other to count them as one phoneme. On the other hand, if we add the voicing to e.g. the bilabial plosive, we do get a distinction in meaning between minimal pairs like /pɪt/ and /bɪt/, so that we can assume that there are two

different phonemes.

In cases where we have instances of the same phoneme, but marginally different realisations, we speak of allophonic variation or allophones. This term comes from the Greek word *ἄλλο*, which simply means *other*. Further examples for this are the occurrence of “clear” (/l/) and “dark l” (/ɫ/) in (many, if not most, accents of) English, where the latter only occurs in final position and the difference in the pronunciation of /k/ in the words *key* and *coo*, where the obstacle for the plosive in the former is made considerably further to the front than for the latter articulation, due to the nature of the following vowel.

One of the main characteristics of speech sounds is that they are made up of many different frequencies. In order to understand how the resonances at these different frequencies do in fact arise, we need to think about how exactly speech sounds are produced.

In any language people speak (if they have no physical defects) using their organs of speech (Fig. 1). Speech apparatus is just the same in all people except Hottentots and Bushmen – small South-African nations. Their palate is higher, tongue – narrower, chin – smaller than in other people. Such speech apparatus may make it easier for them to pronounce special clicking sounds.

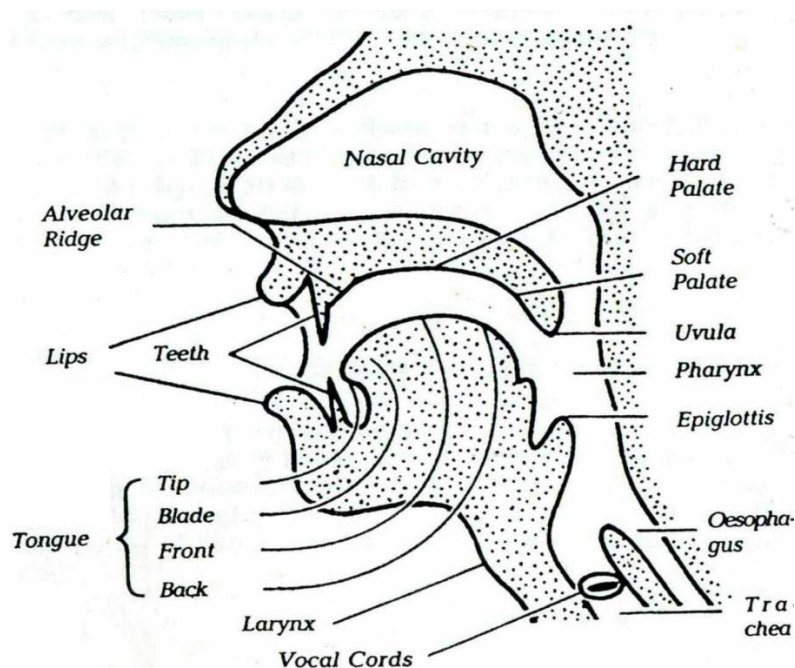


Fig 1. The vocal organs

The organs that produce the initial vibration – if there is any present – are the vocal folds/cords, situated in the larynx, which in turn is located in the trachea or windpipe. The space that may open up between the vocal folds if they're pulled apart is called the glottis. But of course, the vocal cords on their own could not actually vibrate unless there was some energy driving them, just like there would be no ripples on the water unless we threw a stone in, or the wind or tides caused a movement. In most speech sounds, this energy is provided by the lungs, which push air up through the windpipe and set the vocal cords in motion.

To test and see – or rather feel – whether there's any vocal cord vibration present, you can either touch your larynx while you produce a sound or cover your ears and feel the vibrations inside your head. The second test may actually work better for women because, biologically, they tend to have smaller larynxes than men do, and which will thus be more difficult to locate.

The opening and closing of the vocal cords then provides the initial vibrations at relatively regular intervals, but as the air keeps moving up through the vocal tract (comprised of the oral and nasal tracts), it is modified further by the shape of the (se) tract(s), as well as the positions of the (active and passive) [articulators](#). The configuration of the articulators at any given time is responsible for the shapes of the complex waveforms that are transmitted from speaker to hearer. Of course, it is not only sounds with vocal cord vibration that get filtered in this way, but also those that are not accompanied by any vibration.

All the organs of speech can be divided into two groups: active and passive.

In all languages we speak with air from the lungs. We draw it into the lungs quickly and we release it slowly and then interfere with its passage in various ways and at various places.

The air released from the lungs comes up through the windpipe and arrives first at the larynx. The larynx contains two small bands of elastic tissue, which can be thought of as two flat strips of rubber, lying opposite to each other across the air passage.

The inner edges of the vocal cords can be moved towards each other so that they meet and completely cover the top of the windpipe, or they can be drawn apart so that there is a gap between them through which the air can pass freely: this is their usual position when we breathe quietly in and out.

When the vocal cords are brought together tightly no air can pass through them and if the lungs are pushing air from below this air is compressed. If the vocal cords are then opened suddenly the compressed air bursts out with a sort of coughing noise (Fig. 2; Fig. 3; Fig. 4).

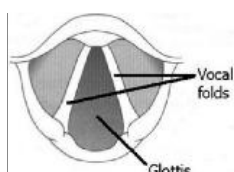


Fig. 2. Position of the vocal folds: Unvoiced



**Fig. 3. Position of the vocal folds: voicing
(initial & the wildest aperture)**



Fig. 4. Position of the vocal folds: glottal stop

The palate forms the roof of the mouth and separates the mouth cavity from the nose (or nasal) cavity. Make the tip of your tongue touch the palate as far as you can: most of it is hard and fixed in position, but when your tongue-tip is as far as it will go away from your teeth, you will notice that the palate becomes soft. The soft palate can move: it can be raised so that it makes a firm contact with the back wall of the pharynx, and this stops the breath from going up into the nasal cavity and forces it to go into the mouth only. You can see this raising of the soft palate in position for the vowel [a:] and push out your breath very fast, as if you were trying to blow out a

match, still with your mouth open wide. You will see the soft palate move quickly upwards so that the breath all comes out of the mouth.

The lower front teeth are not too important in speech except that if they are missing it will be difficult to make certain sounds, e.g. *s* and *z*. But the two upper front teeth are used in English to some extent.

The tongue is the most important of the organs of speech because it has the greatest variety of movement. Although the tongue has no obvious natural divisions like the palate, it is useful to think of it as divided into four parts: the back part, the front, the tip and blade.

It is obvious that the lips can take up various different positions. But English speaking people do not move their lips with very much energy: their lips are never very far apart, they do not take up very rounded shapes, and they are rarely spread very much and almost never pushed forward or protruded. Watch English people talk either in real life or on films and notice how little the lips and lower jaw move; some people make more lip-movement than others, but it is never necessary to exaggerate these movements. The same is true for movements of the jaw: in normal speech there is rarely more than half an inch between the lips or a quarter of an inch between the teeth even when the mouth is at its widest open. No wonder English can be spoken quite easily whilst holding a pipe between the teeth!

Speech perception is often portrayed as a decoding process that is exactly the opposite of speech production (as a form of encoding), but this conception – depicted in the graph below – is potentially somewhat misleading.



The process of decoding is – if anything – even more complex because the signal that originates from the speaker does not usually arrive at the receiving end – i.e. the hearer's ear – just as it was emitted by the speaker, but is often modified even more by the medium through which it travels, as well as any background noises that may affect our hearing. Thus, for example, if we are outside in the street where there

may be a lot of traffic noise or in a different noisy environment, such as a pub, a concert, etc., the signal may become quite distorted.

The ear is a decoding device. When the speech signal eventually arrives at the hearer's ear, it travels from the outer ear into the middle ear, where it sets the eardrum in motion. This then transmits its vibrations onto the auditory ossicles, the mallet, the anvil and the stirrup. These, in turn, conduct the vibrations to the oval window, which connects the middle and the inner ear, into the inner ear, thereby usually amplifying the sound, but also possibly protecting the ear from excessive pressure, such as may be caused by very loud noises (Fig. 5).

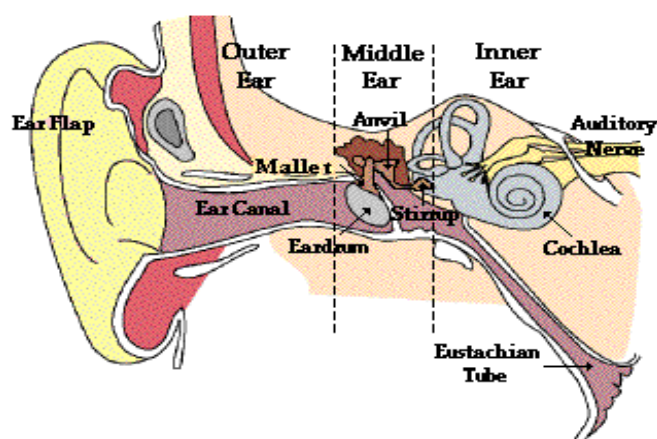


Fig. 5. The ear as a decoding device

The inner is filled with liquid that conducts the frequencies coming from the middle ear to the auditory nerve. Higher frequencies are picked up by the thin end of the basilar membrane within the snail-shaped cochlea, whereas the lowest frequencies tend to make the whole membrane vibrate. In this way, different types of nerve impulses are produced, which are then sent to the brain where some form of mental representation is created.

In the senior classes there is an actualization (accentuation) of pupils' knowledge in determining their choice of their own educational path. Such as a reflexive component of schoolchildren's facilitative interaction is of great importance. In this case, the principle of dialogic reflection, based on the analysis of things, objects or phenomena from different points of view, sometimes is opposite and completely incompatible, becomes especially important. This principle is

considered by us as a principle of additionality, and therefore strengthening (intensification) of facilitative interaction of pupils at school should be based not on antagonism of internal and external dialogues, but on their combination, which emphasizes the importance of modeling dialogue, dialogic interaction, dialogic influence and dialogic culture.

Conclusions

Thus, we'd like to analyze the psychoanalytic and cultural-historical determinants of the organization of the educational process in secondary education through auto-suggestive interaction. We believe that auto-suggestive interaction is based on the principles of unconscious or unconscious content, when the frames or scripts that are updated, are not actually realized by the individual. According to this, all the experience is concentrated in the collective unconscious. This experience is accumulated by mankind throughout the history of its existence, and this experience can not be leveled, but it can only be pushed into the realm of the unconscious. It is in the unconscious of ancient peoples – the myths – you can see a large number of plots that give the Child a special purpose: he/she plays the role of the Messiah, for him/her there are subjects with the most secret knowledge. Thus, it becomes largely understandable such amazing knowledge that the child in a young age and does not try to master. Thus, we've to note that children's speech is characterized by a large degree of egocentrism, when the child does not care about the partners of communication, that is does not try to be understood by others and only speaks for himself/herself – his/her speech is purely monologue. In addition, the child's speech is not fully socialized, self-directed, and it is based not only on the syncretism of reasoning, which is closely related to the syncretism of understanding. The child, given some clear words of the partner of communication, creates some image of the topic, sometimes it is wrong, because the words are not always logically related, and on the basis of this holistic scheme for himself/herself masters new material, trying to explain it by analogy with certain, well-known things. As a result, the child, becoming an adult, increasingly becomes involved into the public life, his/her speech

becomes universal, that is loses its internal orientation, moving to a form of purely external speech.

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THE WAYS OF THE DEVELOPING OF ENGLISH TEACHERS' CREATIVITY

Introduction

Authentic fund of the language is a treasury of folk wisdom, which includes the most apt, capacious, artistically expressive words-observations that touch upon all the most essential spheres of life and human activity. This fund is an open system, because it is constantly replenished at the expense of well-known aphorisms of public figures, artists, writers and scholars who so often use these figures of speech in the media and everyday communication, which eventually lose their authorship and become a national heritage. Acquiring aphorism for the proverb's status is not only, and not in a large degree, due to its direct meaning. In such a way the teacher has to take into account the way of expression of thoughts, the form that serves as a mean of embodying new semantic meanings. The latter gives for the language of folklore