

Technologies of Developing Children's Speech through Folk Art

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Abstract:

This article highlights the importance of the main genres of children's folklore and their ability to be the main source for the development of children's speech and artistic creativity.

Keywords: folklore, speech, Pedagogical technology, artistic creativity, cotogories of folklore, fairy tales, development communication, rhume, national spirituality, culture.

First of all, we must know “What is a folklore?”, and “why folklore is very important aspect for kid’s creation and personality?” Why is folklore important to children's literature?

Folklore can be defined as “context, performance, attitude, cultural tastes, and the like” (Toelken, 1996, p.7). With folktale and fairy tales, these stories embody cultural values and morals, aiding in learning a lesson or to keep intact a cultural tradition. Many works of literature serve as models for studies in folklore, offering literary criticism, while allowing ancient traditions and modern traditions to be explored. Additionally, most, if not all, written folklore, folktales, and fairy tales were originally passed down verbally, from one generation to the next; these stories are part of oral histories.

Folklore include three cotogories.

- ✓ Lyric
- ✓ Prosaic
- ✓ Dramatic

The first thing it should mention is that, they also play an important role in passing along core values or character traits. Folktales were often employed to share a common history, to reinforce

cultural values, or highlight important traditions. Folklore can be defined as “context, performance, attitude, cultural tastes, and the like” (Toelken, 1996, p.7). Another point which it could add is that, folklore is also told in order to educate children into cultural values of the society as well as give them motivation and a sense of well-being. Folktales can be used to help children study other cultural traditions, model positive character traits, learn about the consequences of decision making, and even develop stronger reading skills.

In addition to what it has just said, it could add that, folklore of children is part of folklore. Also folklore of children be divided two share:

First part: this part include which old people compose folklore samples for kids.

For example, “Quralay”, “Toshqin buloq”, “Boychechak”, “Chamanda gul...” and others.

Second part: this part include which kids create folklore samples themselves

For instants, “yomg’ir yog’aloq”, “oftob chiqdi olamga”...

I can safely say, every kids can create poem, song, fairtale. But to develop this skill depend on family and kindergarten’s atmosphere. So actually, many researches prove what kids’creation skill’s fundamental source is “lullaby”. Because, when sing a lullaby, new born child always listen attentively song’s tune and musical sounds. In addition, after baby listen this song every day, this infant’s brain adapt day by day, and when he or she is become 4 or 5 age, the kids try create new poem or song . they can remember easily these folklore works and imitate to each other.

Also they can find rhymed words easily, but they do not know about rhyme and rule of poems. It is very essential thing for their speech. National heritage, such as natinonal stories, fairtales, proverbs, riddles can grow children’s brain funktion and develop their logical thinking skills.

Based on intelligent creatures, such as articles, illicons, and riddles based on folk experience, a child's communication speech and artistic aesthetic discourse can be developed. Articles express a profound meaning, as well as inventiveness and accuracy, differ from other aspects of folk art. They reflect the aspirations and thoughts of our humanitarian, patriotic, friendly, hardworking ancestors. That is why articles teach children to think correctly, logically, to express the goal in a short, inventive, and accurate way, and to enhance their artistic taste. Most importantly, articles serve to understand the delicate artistic characteristics of their language and to increase vocabulary and to develop children's artistic aesthetic and communicative discourse. The fact that children express their joy, anger, sadness, or when showing the right way to a friend when interacting with each other can make his speech more sharp and clear, not in simple words, but with articles. Articles are theme-rich, diverse and diverse.

In a nutshell, national spirituality, especially folk art, plays a vital role in children's artistic creativity and speech development. We can conditionally divide children's folklore into creative works created by children themselves and creativity created by adults for children. Regardless of which nation it represents, artistic creativity is developed in the character of children from a young age. They try to sing, to sing poetry, and to imitate their friends or adults. Children cannot understand the meaning of songs, lapars, poems, articles, quick singing, and other folklore genres that they hear at a young age, for which tone and coconution are more attentive.

It should be said that the remarks are not intended for two or more children to perform in side by side. In most cases, they are also notable for being spoken by a single child in two voices. Because in this process, a child develops a variety of voting skills, begins to feel the logical integrity and harmony of those voices; Jehovah's Witnesses would be pleased to discuss these answers with you. This is how a child gets a poetic word for himself. As with children's folklore of all nations, there are many songs of humorous or extra character in the oral art of Uzbek children. They vary in shape and size; differs in performance characteristics as well.

Folk media are the indigenous means of communication. The folk performing art forms are used for moral, religious, and socio-political ends from the time they originated. It is erroneous to categorize them as only tools for pure amusement. They are not merely outdated forms of entertainment.

Pedagogical technology - a set of psychological and pedagogical settings that define a special set and layout of forms, methods, methods of teaching, educational tools; it is an organizational and methodological tool for the pedagogical process.

For children, it is significantly more stimulating to learn on a tablet or smartphone than to use a book. Technology transforms children from passive recipients to active learners and allows more profound and enriching linguistic immersion.

Tech-based pedagogy involves using electronic or digital tools, media, and resources to enhance a children's learning experience. An educator will manage and coordinate instructional aides to facilitate effective learning, along with selecting technology based on the learning needs of children, according to VT.

Technological Pedagogical Content Knowledge (TPACK) is the effectiveness of the delivery of the lesson with technology integration. It is an ideal application in all aspects of learning, which are all important in the teaching and learning process. With the use of technology in teaching speaking, children are able to increase their speaking fluency and accuracy as they communicate. This is so for they can address their speech difficulty, they learn to speak properly and they think before they engage in actual conversation online. Below we will consider the importance of folk art and pedagogical technologies improved through it.

For example, we can mention the following pedagogical technologies:

"Carousel" technology. Like many innovative technologies, carousel pedagogical technology is one of the effective methods. Learners work in this technology as follows, usually a large number of participants are required to participate. They should form two loops: inner and outer. On the outside of the inner ring, stationary students play, and on the outside, the outer students who rotate every 30 seconds play. Thus, they have time to speak for a few minutes and choose the interlocutor from their right side and try to convince them. Dialogues of a Laoretic nature are perfectly valid, the topic can be dating, nationality, conversation in a public place, etc. Students talk excitedly, this technology is dynamic and effective.

"Theatre" technology. It is a spectacle-like technology in which the audience, experts, critics and analysts will participate. A few children play in a circle situation, the rest observe and analyze. the task of the participants is to perform the fairy tale told by the pedagogue, the story on the stage and re-enact, remembering the thoughts expressed by the heroes of the fairy tale. through this technology, the child develops artistic word creativity, monologic and dialogue speech. in addition, the participants should raise the mood and feelings of the heroes of the fairy tale, play a role that matches the character of the audience, and express their conclusions based on what they followed.

"Discrete thinking" technology. Children are required to individually create a fairy tale and tell a story on the topic proposed by the pedagogue. . Each participant creates and tells a story based on his own worldview. it is taken into account that the fairy tales they create correspond to the chosen topic. Through this technology, the child's creativity, inner world, and thinking range are clearly demonstrated.

"Proposal in progress" technology. children have to hear the teacher's unfinished sentences and continue them with any word. The first idea that comes to mind is offered. The instructions start very vaguely, so the listeners have almost unlimited opportunities to complete it. They It applies to different areas of life and can cover any topic.

Conclusion: in developing children's speech through folklore, the pedagogue must first be able to use technologies suitable for the age of preschool children.

Conclusion: Summarizing the above, it is clear that the key to successful speech activity of children is skillful use of non-traditional forms of lessons by pedagog conducting pedagogical technologies. In this, children of preschool join the culture of the studied native language speaking countries, expand the knowledge of the cultural heritage of the people of their native country, which allows them to actively participate in the dialogue of cultures.

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