

Questions Communicative Attack in the Technology of Pedagogical Communication



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ABSTRACT: The article presents the characteristics of the "communication attack", as the conquest of initiative in communication and the integral communicative advantage, providing further management of communication with the audience

KEYWORDS: communicative attack, orientation stage, professional-pedagogical contact, public speech, feedback, into national expressiveness

INTRODUCTION

The productivity of pedagogical activity is largely determined by the level of the teacher's mastery of the technology of pedagogical communication. An analysis of pedagogical practice shows that many serious difficulties in solving the problems of teaching and upbringing arise due to the teacher's inability to properly organize communication with children. Whatever classifications of teaching and upbringing methods are proposed, the influence of the teacher on the personality of the student is carried out only through live and direct communication with the students.

The Russian scientist V.A.Kan-Kalik noted that upbringing will be effective if it causes the child to have a positive attitude towards what we want to bring up with him. Moreover, this or that relationship is always formed through the established communication mechanism. ' That is why every teacher is faced with the task of mastering the technology of pedagogical communication. Ignorance of such technology leads to the fact that communicative actions are carried out by trial and error.

V.A.Kan-Kalik suggested using the concept of "communicative attack" in the theory and practice of pedagogical communication. The concept of pedagogical communication, which was developed by the scientist, provides for the definition of the stages of communication during the lesson (giving a lecture).

Characteristics of a "communication attack": it involves gaining initiative in communication and a holistic communicative advantage, providing further management of communication with the audience.

The initial stage of communication between the teacher and the audience does not always require a "communication attack".

THE MAIN PART

The practice of forming professional communication today suggests that it is necessary to change the approach to this phenomenon, to expand its interpretation. "Communicative attack" can be studied as a teacher's communicative skill, which, in turn, is a method of establishing professional and pedagogical contact in communication. At the same time, it is important to emphasize that the implementation of a "communication attack" is possible only when the teacher has formed professional communicative skills of verbal and non-verbal communication, creating a creative feeling in communication, perception and understanding of a person by a person, orientation in a communication situation, possession of professional pedagogical attention, self-presentation, the use of the system of "devices".

The description of the "communication attack" should be constructed as follows:

- analyze the features of content design;
- determine the stages of its implementation;
- to isolate the necessary characteristics of the teacher's speech and non-verbal communication;
- take into account some features of the teacher's well-being at the stage of its implementation.
- It is also necessary to point out the need to turn to pedagogical improvisation, which always accompanies the conduct of a "communication attack".

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It should be remembered that the choice of communication means for building a "communicative attack" and the order of their use in each specific case are predetermined by the level of the teacher's preparedness for professional communication, namely: the development of professional thinking, speech and the richness of the vocational lexical stock, the ability to perceive the well-known educational material, to determine the communicative structure of the lesson (communication), to master the technique of pedagogically expedient experience, as well as one's emotional well-being at different stages of communication; ability to navigate in time and communication conditions.

The scientific works of teachers and psychologists, specialists in the field of oratory and theatrical pedagogy provide material that allows you to build the content of the "communication attack"

So, it is advisable to accept a position substantiated by experts in public speech, of course, adapting it to the conditions of pedagogical activity. The essence of this provision is that the teacher must, from the very beginning of communication with the audience, attract her attention to himself, or, in other words, capture her attention. And from here follows the conclusion that it is necessary to find ways that will allow solving this issue.

If one of the tasks of the "communication attack" is to gain initiative in communication, then it is appropriate in this case to refer to the recommendations of V.A. Kan-Kalika. Many years of teaching experience allowed the scientist to establish a list of factors, the presence of which ensures the teacher's initiative in communication. These factors include:

- clear organization of initial contact with the class;
- efficiency in the transition from organizational procedures to business communication and;
- the absence of intermediate zones between the organizational and substantive aspects of the start of interaction;
- efficiency in achieving social and psychological unity with the class;
- the introduction of personal aspects in interaction with students;
- overcoming stereotypical and situational negative attitudes towards individual students;
- organization of integral contact with the whole class;
- ensuring the external communicative appearance of the teacher (smartness, composure, accuracy);
- reducing pedagogical requirements that are sometimes prohibited and expanding positively oriented pedagogical requirements;
- implementation of speech and non-verbal means of interaction, active inclusion of facial expressions, "eye contact", etc. ;
- "Broadcasting" to the class of personal affection for children;
- understanding of the situational inner mood of students and taking it into account in communication, transferring students to a combat understanding;
- introduction at the initial stage of interaction of tasks and questions that can mobilize the audience;

Most of these factors are of a general nature and require a certain specification, although their role in communication cannot be denied. And from this list of them, the means that it is advisable to use at the initial stage of the "communicative attack" can be: introduction of tasks and questions that mobilize the audience, the formulation of bright and attractive goals of activity and show ways to achieve them. Another way of conducting the initial stage of the "communicative attack" is possible, where a summary of an interesting fact, history, comparison of different points of view on the same issue, which is proposed in works on oratory, will be used.

Some studies draw attention to the need to use the so-called "initial pause" at the beginning of communication with the audience. The psychological purpose of this pause, according to V.A. Kan-Kalik, S.V. Savidkova, on the one hand, is that it allows the audience to get used to the teacher in a certain way (evaluate his appearance, reveal his desire to work with these people and now), on the other hand, its correct use makes it possible to draw the attention of this audience to the teacher. However, the results of theoretical development and testing of the "communication attack" as a method of forming communicative skills revealed the complete impossibility of referring in this case to the "initial pause".

"Communicative attack", as you know, provides for a kind of communicative "pressure" of the teacher on the audience from the moment of its appearance, which is due to the need to establish professional and pedagogical contact in communication. "This onslaught" is expressed in the direction of the teacher's gaze, muscular mobilization, intonational expressiveness of speech. Considering the above, it is clear that the "initial pause" cannot be used in a "communication attack".

The need to determine the stages of the "communicative attack" led to the appeal to the works of K.S. Stanislavsky and V.A. Kan-Kalik. As you know, in the teaching of stage communication, developed by an outstanding theatrical teacher, certain stages of this process (Orientation in the conditions of others, and the choice of an object; approach to the object, attracting its attention to oneself; "probing" the soul of the object. exchange of a release; revocation of an object and exchange of exchange of a release from both sides). Based on these provisions, V.A. Kan-Kalik distinguishes, as he writes, the main stages of pedagogical communication. These stages of communication, respectively, can be identified in the "communication attack". Based on what has been said, let us give a brief description of these stages.

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The first stage of communication in the works of V.L.Kan-Kalik is called "orientation in communication conditions" As the researcher defines, at this stage there is a complex process of adaptation of the general style of communication in its current conditions (that is, lectures, lessons, etc.), based on on such important points:

- the teacher's awareness of his personal style of communication with pupils;
- restoration in the communicative memory of the five previous features of communication with this audience;
- clarification of the style of communication in the new communicative conditions of activity.

If the teacher meets this audience for the first time, then the implementation of this stage of communication is also conditioned by the communicative atmosphere, which is created on the basis of the teacher's initial information about students and students about the teacher.

We can agree with this analysis of the first stage of communication, but there is no reason to suggest a different approach to understanding its essence. This approach is based on the research of A.A.Leontev, who introduces the concept of "orientation in a communication situation".

This type of orientation, as A.A.Leontev writes, should include three aspects. Firstly, this is orientation in the spatial conditions of communication and, moreover, in such circumstances that are subject to visual and kinetic perception, secondly, this is orientation in the hourly conditions of communication (first of all, the presence or absence of time deficit), and, thirdly, it is an orientation in the so-called social situation of communication, that is, in the actual social relationships between communicating. Comparison of two points of view on understanding the first stage of communication convinces us of the advisability of turning to the research of A.A.Leontev, which is deeper than its essence.

Thus, the first stage of the "communication attack" will be defined as the stage of orientation in the communication situation, which includes three aspects of the subject.

The second stage of communication, as V.A.Kan-Kalik calls it, is to attract the attention of the object of communication.

The third stage of communication in K.S.Stanislavsky is called "probing the soul of the object". V.A.Kan-Kalik emphasizes that this stage should be considered as a kind of search stage, at which the previously thought out communication methods are corrected.

It is necessary to understand that this stage has a peculiar relaunch character, since at it the teacher clarifies his ideas about the situation of communication, about the level of readiness of the audience for it.

An outstanding theatrical teacher considers the fourth stage of communication as the transfer of his "visions to an object by means of a" exchange. hear, but also see what is at stake. In pedagogical communication and, in particular, in the "communicative attack", this stage will be considered as the stage of verbal communication between the teacher and the audience.

There is the last, "The fifth stage of communication - feedback, which is carried out in two main directions - content and emotional. time, in our opinion, the essence of the "communication attack" determines the primary role of the emotional aspect of the callback, which is perceived through the emotional mood of the audience and is expressed in the behavior of the pupils and in the general atmosphere of activity.

It should be emphasized once again that the considered stages of communication should be analyzed as well as the stages of carrying out a "communication attack", although it does not last long, that is, it falls on a short period of communication with the audience.

Conducting a "communicative attack" is based on certain requirements for the teacher's speech, and, first of all, for his intonational expressiveness.

Under intonational expressiveness of speech is understood as the expression of feelings and emotions using the voice. From the means of intonational expressiveness of speech "which are the most characteristic for a" communicative attack ", attention, first of all, should be paid to the tempo of speech, pauses, logical stresses and give them a brief description.

So, the rate of speech - the speed of pronunciation of syllables, words, phrases, depends on the individual habits of a person, his character, mood, temperament. It is pertinent to note that the rate of speech of a teacher, as noted in their studies by A.F.Bondarenko and S.G.Zayseva, depends on the goal, age and individual characteristics of the audience, the nature of the educational material, the degree of complexity of its content.

A pause in speech is defined as a temporary stop in its sounding. Pauses divide the speech stream into its component parts and play a significant role in organizing the perception and assimilation of the material.

It should be emphasized that the speech of a teacher without pauses is perceived by the audience approximately the same way as broadcasting at a fast pace. Monotony is a characteristic feature of such broadcasting. At the same time, it is necessary to pay attention to the fact that numerous pauses in pedagogical speech slow down its pace, negatively affect the effectiveness of material perception.

The practice of the formation of pedagogical communication convinces that the introduction of such a technological approach as a "communication attack" requires the use of logical and organizational pauses.

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Logical pauses give the teacher an opportunity to think over the next phrase, and the audience at this time comprehends what the teacher said, mobilizes attention to perceive new material. Organizational pauses in the "communication attack" are necessary for the teacher in order to concentrate for the transition from one stage to another.

In the organization of the semantic structure of speech, a significant role belongs to logical stress. It should be remembered that they are defined as an arbitrary selection of one of the elements of an utterance in order to increase its semantic meaning. With the help of logical stress, words are highlighted that carry more semantic load. Note that the correct use of logical stresses makes speech clear and accurate. Together, an excessive amount of logical stress impoverishes speech, leading to a distortion of opinion.

Considering the above, it does not hurt to emphasize that the "communication attack" will be unsuccessful or even impossible if the teacher's speech is characterized by the following shortcomings: incorrect diction, inability to intonate speech, incorrect stress, excessive or insufficiently loud pronunciation, unjustified slowing down of the tempo.

One of the necessary methods used in the "communication attack" is speech enlargement. According to the work of P.M.Sirshov, this method makes the significance of the content that is expressed in words. This enlargement of speech can be carried out in this way:

- the necessary phrase (the one that is being enlarged) must be "expanded", that is, speak slowly (in "relaxation"), lengthening the vowel sounds and maintaining the logical harmony of the phrase;
- different words included in a certain phrase are enlarged to an unequal degree, and the main (stressed) word is always enlarged:
- enlarging a monosyllabic or multi-component word requires that it be pronounced syllables.

Muscular mobilization is an obligatory element that requires a vivid expression in the "communicative attack". The essence and content of muscular mobilization should be described, taking into account the point of view on this issue of P. M. Ershov, expressed in the book "Directing as a practical psychology."

It is also necessary to refer to the scientific works of P.V.Galadkov, V.A.Kan-Kalik and N.D.Nikandrov. Based on the content of these studies, the following elements should be distinguished in muscular mobilization:

- general tightness of the body muscles, in particular, the tightness of the back muscles;
- moderate body mobility, which provides a strictly worked posture;
- complete consistency in the movements of the limbs and trunk;
- is mimic expressiveness set, lack of it? impulsive mobility of the muscles of the face;
- bright external expressiveness, high dynamic qualities, a large number of orienting reactions with a general focus on the audience, which characterize the teacher's attention.

Recall that the formation of muscular mobilization is negatively affected by the following indicators: stiffness, limited movement; lack of meaningfully expressive gestures; the presence of distracting, meaningless gestures; the presence of monotonous facial expressions; inexpressive look; fussiness.

Conducting a "communication attack" requires the teacher to be able to manage his own well-being; overcome creative mood before and during communication with the audience. A peculiar edge in the manifestation of his creative well-being is the relaunch readiness for communication, which reflects the communicative mood and the so-called general communicative agitation. Many years of practical experience in preparing future teachers for professional communication shows that communicative arousal is based on emotionally as a person's ability to emotionally experience a certain quality.

It is important to remember the "bookmark. that the duty "to fill with the element of preparation for the" communicative attack "is pedagogical improvisation. In psychological and pedagogical research, it is defined as an intuitive-logical process of the instant creation and implementation of pedagogically significant elements of creative activity. Pedagogical improvisation, as practice shows, first of all became necessary when you need to find a way out of an unforeseen pedagogical situation as quickly as possible, it suddenly arose in the process of the teacher's communication with the audience, to attract the audience's attention to yourself. However, one should know that experienced teachers often plan to carry it out at the stage of "communication attack". The novelty of the content or the peculiar structure of information previously known to the audience, the novelty of the actions necessary to perform pedagogical improvisation, contribute to the establishment of professional and predictive contact in communication.

Thus, as we can see, the content and structure of pedagogical improvisation may not be built in advance. In most cases, the teacher chooses the right moment for the implementation of specially thought out and often rehearsed improvisations.

The results of the analysis of scientific works by V.A.Kan-Kalik, V.M. Kharkin convinces that pedagogical improvisation is based on the teacher's ability to quickly correctly assess the situation of communication and requires certain conditions. Having analyzed these conditions, we consider it necessary to present them as follows:

- General cultural and professional training of a teacher;
- Thorough psychological, pedagogical and methodological training of a teacher;
- Developed pedagogical thinking, allows predicting the circumstances of pedagogical
- Activities and act in them, developed attention, imagination, intuition;

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- A tendency to organize communication with people;
- Managing their mental states and the ability to freely behave in public;
- Possession of communicative skills “knowledge of the theory and methods of pedagogical improvisation.

At the same time, it should be noted that one of the most important conditions for improvisation is the teacher's high-quality language training, his ability to act with words.

Improvisation usually manifests itself in verbal, physical, or verbal-physical actions. Verbal action in pedagogical improvisation takes the form of a monologue, dialogue, remark or phrase. Physical action in pure form is quite rare in pedagogical improvisation. Most often it manifests itself in the form of a look or gesture. Verbal and physical actions are widely used in pedagogical improvisation.

V.M.Kharkina distinguishes four stages in the structure of pedagogical improvisation. Let us describe these stages. So, the first of them is the stage of pedagogical comprehension, i.e. the birth of pedagogical improvisation. This is expressed in the emergence of new unusual thoughts, ideas in response to a remark, questions from the audience. The second stage is an instant comprehension of a pedagogical idea and an instant choice of a method for its implementation. That is, at this stage, the teacher made decisions about what improvisation should be in essence. The third stage is the public embodiment of pedagogical improvisation. Experts point out that this stage becomes central to improvisation. No matter how interesting improvisation the teacher thinks over, the main thing is to translate it into the practice of communicating with the audience. The fourth stage is an instant analysis of the process of implementing a pedagogical idea, an instant decision to continue or stop pedagogical improvisation.

V.A.Kan-Kalik named three stages in the structure of pedagogical improvisation. The first is a quick operational analysis of the situation, the choice of means of influence, the second is direct influence (performance of improvisation), the third is comprehension and experience of the results of improvisation.

As you can see, V.A.Kan-Kalik and V.N.Krekin have the same views on understanding the essence of the stages of improvisation.

The success of the "communication attack" largely depends on the type of teacher's behavior during the period of improvisation. In the work of V.A.Kan-Kalik, five such types of behavior are distinguished:

1. Operative-punch, characterized by free, organic and fruitful improvisational actions of the teacher, which do not cause significant expenditure of his energy, mental and emotional difficulties;
2. Intensely transforming, which is aimed at mobilizing all the resources of the individual to overcome the difficulties that have arisen;
3. Deliberately abstract, which is characterized by the fact that the teacher deliberately avoids the situation of activity;
4. Involuntarily inhibiting, arising as a result of confusion and complete inhibition of the teacher's actions;
5. A breakdown, during which the teacher acts uncontrollably, haphazardly, aggravating the conflict and complicating the pedagogical situation.

CONCLUSION

These, in our opinion, should be the main characteristics of the "communication attack". We emphasize once again that its implementation requires creative well-being, social perception, orientation in the situation of communication, self-presentation, the use of “adaptations.” Together, mastering the “communication attack” is necessary to gain initiative and communicative advantage in difficult situations of professional communication.

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