

CHILD'S LORE IN TEACHING THE SECOND LANGUAGE

L. Chumarova (Чумарова)¹, G. Fassakhova², A. Yarkhamova³, E. Slepneva⁴

¹Ms., Kazan (Volga region) Federal University, RUSSIA, chumarova@yandex.ru

²Ms., Kazan State Agrarian University, RUSSIA, f.guzel-73@mail.ru

³Ms., Kazan State Agrarian University, RUSSIA, alphiayarkhamova@mail.ru

⁴Ms., Kazan National Research Technological University, Kazan, Russia, elenaslep@mail.ru

Abstract

In the article the authors analyzed the usage of child's lore in teaching the second language at university with different levels of communicative skills. The aim of the research was to study the educational value of folk child's lore of the second language. How and what exercises are able to achieve the maximum effect in developing better pronunciation, grammar, dialogues, and monologs speech of students. Child's lore was used during the classes. The students of the 1th year of the Institute of International Relationship, State Agricultural University, Technological University took part at the experiment. The work was lasted for one year. The authors of three universities used child's lore for different educational and bringing up purposes, for example to correct pronunciation skills as nursery rhymes, or to develop communication skills (question games, rhymes of "peace makers, native myths, legends, fairy tales etc.). The novelty of the research is the usage of child's lore at the secondary language classes with students of different level of knowledge, and different directions of education: students of humanitarian sciences to the technical sciences. The results of the study were the creation of some interesting exercises which helped students quickly learn communication, correct pronunciation, develop their grammatical and lexical knowledge. The students enjoyed taking part in creating their own limericks, rhymes of "peacemakers, nursery rhymes. they their interest in involvement into the atmosphere of studying history, culture, ethics and aesthetics of the people whose language they learn. In the article the authors give some exercises which are able to use during practical work.

The authors think that the article will be interesting for teachers of the secondary languages and linguists in the further development of theoretical and practical issues in language teaching.

Keywords: education, second language, native language, foreign language, pedagogical value, communicative skills, development.

1 INTRODUCTION

Variety of purely children's folklore are horror stories, limericks, shifters, teasers. They are firmly embedded in children's speech and actively use in various games, communication, in everyday life, in games, as a means of peace agreement, etc. At first glance, it is difficult to explain the pedagogical significance of horror stories, teasers, limericks. They have existed, according to major researchers of English folklore I. and P. Opie, for more than two hundred years. Teachers, folklore researchers such as: G.V. Anikin, N. Y. Anashkina, Alice Bertha Gomm, K. M. Briggs, Henri Classi, Ilona Opie, Peter Opie, K.E. Shumov, K.D. Ushinsky, G.S. Vinogradov, E.I. Passov, G.A., Kitaygorodskaya, etc. explain this by the human need for communication, peaceful coexistence, and at last need for the tragic. The tragic is inherent in life (natural disasters, the death of loved ones, illnesses). For example, the folklore genre of horror stories was necessary as exercises to train the human psyche in stressful situations to overcome emotional overload. On the other hand, horror stories, as well as teasers, shifters not only bring up children but they also develop

their communicative skills. But this genre of folklore has another purpose e.g., pedagogical as bringing up obedience, discretion, rationality etc.

2 METHODOLOGY

The study was based on approaches that defined its purpose and objectives. Methods of empirical research allowed us to find some effective methods in teaching foreign languages. Questionnaires method was used to study the methods which are used by experienced foreign language teachers, and by beginners of a foreign language teaching process. The analytical-comparison method with the use of inductive knowledge applied in the analysis of skills and experience of the foreign language teachers. Testing methods.

The object of the research is the foreign teaching methods.

The aim of the research is to study what methods do experienced and inexperienced teachers are used and what of them are most effective in a foreign language teaching.

The authors of the article solved some tasks in their research, such as:

To study the history of the Russian methods of foreign language teaching;

To study the works of Russian mythologists who successfully use some methods;

To conduct a survey of the experienced and inexperienced foreign language teachers of the local school

To analyze the methods which are used by the experienced and inexperienced foreign language teachers at local schools.

3 RESULTS

Why have horror stories been created by adults? Horror stories develop speech, memory, require the skill of composition, retelling. Hence the conclusions that horror stories can be used in foreign language classes to develop communication skills. For example, continue the English horror story about the water spirit of Cutty Dyer, known to children of Great Britain since the Middle Ages. This horror story was used by adults to scare children in England so that little children would not go into forests without parents, or dive into the water alone e.g.in the horror story "Red Hat", a story about a goblin who lived on the border of Scotland and England during the troubled times of the war between these states. Children learning English, through English horror stories, get acquainted with the life of medieval England.

The next children's genre, which raises many questions from adults, are teasers. Teasers in form are short, mostly one-line works of a humorous, less often satirical nature" (Kapitsa,1928, p. 67).

Children's teasers solve a number of conflict tasks in the children's environment that arise during play or communication. For example, if a child does not want to give something, they call him a greedy person. If the player resists, then they are already frightening him with some mystical creatures. If we assume the similarity between teasing and ridicule, which has been researched by A.N. Martynov, and K. D.Ushinsky prosaic and rhymed responses to teasing can be attributed to the same group of works (Ushinsky K.D., 1968).

Among other features of teasers are the use of exaggerations (hyperbole), understatement (litotes), detailed comparisons, application definitions.

English children tease the cowardly:

"Cowardly, cowardly, custard

Eat your father's mustard"

One of the best sources in developing children's communication skills plays children's "making peace" rhymes. These rhymes are special ceremonies which are played and pronounced by children. During the ceremonial game children make a promise not to argue and become friends. For example, children should remember and use many rhythmic rhymes when they try to make agreements and friends with each other after some argue. Russian children say:

Peace, peace and peace

Cheese and cake,

bread and butter,

eat and share,

we are friends forever! (They can change the words. If a teacher asks to create some "peace making rhymes"). In addition, teasers performed the function of revenge, in a word, to put the enemy to shame, in a word, as well as to ridicule representatives of other nationalities. Very often teasers were used to make fun of a person of a particular profession. Some teasers were a transformation of the well-known prayer text with elements of a curse. All of the above allows us to conclude that, regardless of the specific material, scientists agree on the secondary origin of teasers from adult folklore or literary sources. The reason for creating a teaser can be not only a feature of the appearance, a physical defect, a misdemeanor, but also just a meeting or an event from school life. For example:

Redheads Who do I see?

The dog is red!

Red, red – a dangerous man! Often teasers reflect social relationships characteristic of a particular locality. Teasers related to personal names have passed from adult folklore, "often include a zoomorphic code" ("chicken", "goat", "goat", "donkey") and are based on motives of anti-religion ("soiling", physical punishment). Children compete with each other witticisms.

Limericks are used to develop children's creativity and vocabulary.

Limericks stands out among the genres composed by adults for children. During giving a word the children should find not only some rhymes, but also promise not to become a greedy witch or monster and an ugly water maid, or forest ghost etc. Children develop their fantasy and their psychological willingness to play and live in peaceful coexistence.

Limericks successfully for developing communicative skills of children. It is a popular form of short, humorous, a nonsensical poem that originated in Britain. The origin of the word limerick is not exactly known, but is presumably borrowed from the title of an 18th century Irish soldier's choral song. "Are you coming to Limerick?" (Limerick is a town in Ireland). The five lines of a classic limerick (there are limericks written in the form of four lines) are built according to the AABBA scheme, that is, the first, second- and fifth-lines rhyme, and, accordingly, the third and fourth. The plot of a limerick is built something like this: the first line says who and where, the second - what he did, and then - what came of it. Limerick usually begins with the words "There was a...". Learning limericks helps children to learn to speak English with correct English intonation. Indeed, in these verses there is an alternation of weak and strong forms, which is extremely important for English speech to sound natural. Limericks have characteristic features of English humor:

- 1) A broad context that allows for different interpretations;
- 2) Paradoxicality - a game with words, where the meaning "turns out", turns over and instantly returns to its place again;
- 3) The ability to see the absurdity of life and smile at it;
- 4) A cross-cutting character - humor overflows from one form to another: either mild irony, or a subtle hint, or sadness or significant silence, or a sharp turn. The clash of common sense and rationalism, on the one hand, and the eccentric manifestations of "bright individuals", on the other, largely determines the English national character. The roots of the limerick genre are in the folklore of Great Britain. The first published limericks are contained in the fifth section of the collection of English folk poems, rhymes and songs for children Rhymes of Mother Goose, first published in England at the end of the 17th century. The most famous writer of English limericks is Edward Lear.

There was a young lady named Bright

Who traveled much faster than light.

She started one day

In a relative way

And returned on the previous night.

I knew one speedy Beth....

Today, children in English-speaking countries are very fond of composing limericks or shifting tales, as indicated by competitions held by children's magazines, newspapers, and school competitions. Limerick, shifting fables are the purposeful work of the child's mind; they help develop speech, logical thinking. The task of limericks is to promote the activation of the child's rational activity, to provide abundant material that

requires analysis. This genre is called “truly children's folklore” because “adults influence it minimally in the same way as a teaser or a rhyme; they extremely sharply and peculiarly reflected many characteristic features of early logic, children's thinking and perception of the world, often incomprehensible to an adult” [p. 70]. Therefore, in this genre there is an extreme tension of the plot, a strict sequence of events, imaginative thinking; horror stories, teasers, limerick are written in a language where there are a lot of nouns and verbs. When children create limericks, they should think about an interesting and unusual content of the story, should find rhymes, should use many rhythmical nouns and verbs. For example:

There was an Old Person of Fife,
Who was greatly disgusted with life;
They sang him a ballad,
And fed him a salad,
Which cured that Old Person of Fife.

Shifter games (inversions) perfectly help to develop logical thinking and ingenuity of children. The tasks are very simple – all words are replaced by antonyms (words that are directly opposite in meaning). This format of intellectual play forces the child not only to find the right answers, but also to think about the correct composition of the phrase or sentence, choosing the right antonyms. There are many nursery rhymes that are products of the game, but these rhymes are shifters and are a game in themselves. We have learned about pluses of inversion games from the works of K. Ushinsky, G..A. Kitaygoronskaya and others who described educational value these child's lore in their works. There are different shifter games which are successfully used by teachers: thinking games, mind games, quizzes, riddles. Children don't play only with pebbles, cubes, dolls, but also with thoughts. As soon as they get any thoughts, kids try to make them their toys. The most common method of these mental games is precisely reverse coordination of things: endowing object with the functions of object and vice versa. the child generally has the most exquisite sense of comedy. At the heart of the composition of these rhyme shifters is not only the desire to have fun, but also a non-cognitive attitude to the world. Playing a child acquires a huge amount of knowledge and skills that he needs for orientation in life.

How can teachers use this ability of children in learning the second language? The answer is very simple: use them in warming up exercises. Teachers can give some words and students should create shifters, e.g., bear-there; play- they or game with antonyms: tidy-untidy, obedient-disobedient, white-black etc.

4 CONCLUSIONS

Using child's lore as horror stories, limericks, shifters, teasing rhymes as an educational resource in learning second language we came to conclusions that give impulse to the learning process. They develop communicative skills of learners. Different genres of child's lore promote the activation of student's intellectual activity. Students become creative persons. These are additional resources for development of logic, critical thinking. Child's lore has an extreme tension of the plots in myths, tales, legends, a strict sequence of events. Students have to remember and use many nouns and verbs when they create their rhymes and verses. According to the survey conducted by us during the terms, students like such kind of works where they should create their own examples of child's lore.

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