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Characteristics of story telling

Usually the word “story” implies something fictional. But in the case of media messages “story” refers to fact-based information about products, or events, or the actions taken by a company. The distinction between fiction and non-fiction stories is an absolutely critical one for you to grasp. It affects every decision that you make about the selection and evaluation of information for messages.

Good storytelling consists of knowing your audience. Is the audience going to be reading the story, hearing it, experiencing it in a non-linear fashion online? What kind of background information does the audience for the story already have about the topic?

Good storytelling also begins with a foundation in the subject matter. The storyteller must have a firm grasp of the subject matter in order to effectively communicate the story to someone else.

Good storytelling demands that the storyteller have command of the mechanics of writing.

Story retelling is a speaking activity in which the learners retell the story that they have read, seen or listened to. This is considered an impromptu monologue activity. The easiest way is to have the learner summarize the story he/she has read, which, however, is regarded as a quasi-impromptu speech as the learner can use the words or phrases they encountered while reading the original story. The same activity can be done after the learner has listened to a story. Another popular way is to show the learner a picture, or pictures and have him/her explain what he/she saw.

The problem of story retelling is that the retold story is rarely reviewed. When learner finishes retelling, the task is considered completed, and after all, the learner doesn't even realize mistakes were made. The pupil may be happy with the fact that the task has been successfully completed, but the mistakes remain. To avoid this, the pupils needs to be given proper feedback and another chance to tell the same story in which correct language is used [1].

Storytellers must deliver within the parameters and requirements of the story assignment.

They must:

-meet the deadline

- follow directions on the expected length and focus for the story
- meet the expectation for clean, distribution-ready copy
- use proper grammar, word choice and style
- apply the appropriate story characteristics for the channel of message

delivery

To introduce group work is one way to solve this problem. Suppose there are forty pupils in class. The teacher divides the class into five groups of eight pupils. Each group has one speaker, and the other seven members are the listeners. The speaker tell a story to the others. The teacher sees that each speaker tells a different story from other speakers'. When the story retelling is over, the listeners rewrite the gist of the story, and give it to the speaker. The speakers, after reading the rewritten story by the listeners, move to the next group to tell the same story.

This activity is endorsed on the premise that writing is grammatically more correct. Expectation is that some of the rewritten stories have corrected sentences where the speaker made mistakes, while others May have the same mistakes uncorrected. The speakers can compare all pieces of feedback to see where they had problems in their speeches. The speakers will also know how clear they have made themselves [2].

Unlike monologue activities, dialogue activities are done through conversation. Conversation requires quick response and hardly allows the speakers to reflect on their speech in the communication process. To foster accuracy in dialogue activities, the teacher has to create an opportunity for the pupils to stop and think while the learners are engaged in conversation. Here is one example of a revised version of a common conversational activity known as find-someone-who.

The pupils are given a piece of paper that has such questions as "Who was brought up in a village?", "Who can hum the US Anthem?", and "Who doesn't want to get married?" The pupils talk to one another to find someone who belongs to the categories. The pupils sometimes have to paraphrase the question rather than simply use the same expressions. For instance, instead of "Can you hum the US Anthem?" the learner May need to ask, "Do you know the melody of the US national song?" if the words "hum" and "anthem" are not familiar to the interlocutor [3].

In this activity, the authenticity of communication differences largely according to the provided questions. If the pupils are given the same question, there will be no real communication, for the pupils know the questions before they are actually asked. Though various questions to all the pupils make communication authentic, the pupils will have little chance to reflect on their use of language. As a consequence, the teacher should avoid these two extremes.

By providing both the same and unlike questions, the pupils can experience real communication and have a chance to correct their mistakes at the same time. Let's say the teacher prepares twenty different questions for forty pupils and give each pupil five of the questions randomly selected. Seventy-five percent of the activity will be real communication; while the other quarter will be chances where the learners are asked a question they are already familiar with. Listening to others ask the same question turns the learners to their mistakes.

No matter whether it is prefabricated or impromptu, monologue can be a real communicative activity if there is an audience. As the speaker is allowed time for preparation, a prefabricated monologue can provide a principally good opportunity to acquire a large variety of new language items through real communication [4].

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