PEDAGOGICAL POTENTIAL OF THE DISCURSIVE APPROACH IN DEVELOPING PUPILS' TEXT-PRODUCTION SKILLS

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Annotation. The article examines the pedagogical potential of the discursive approach in developing pupils' text-production skills. The discursive approach treats a text not merely as a linguistic unit but as a product of speech activity bound to a particular communicative situation, purpose and addressee. The structural components of the text-production skill are specified, and a stage-by-stage system for developing this skill is proposed, comprising the observation and analysis of discourse, joint modelling, independent text production, and editing. Criteria for assessing text production as a process are substantiated.

Keywords: discursive approach, text-production skill, connected speech, cohesion, coherence, communicative situation, written language competence.

Introduction. The National Curriculum of General Secondary Education defines the ability to produce oral and written texts in a variety of situations as one of the principal outcomes of mother-tongue education [1]. In practice, however, the teaching of text production is frequently reduced to assigning a topic and requiring pupils to "write an essay". In such cases pupils are not told in advance to whom and for what purpose the text is addressed, how it should be organised, or against which criteria it will be assessed. As a result, the written work turns into a sequence of loosely related sentences, and the semantic integrity and communicative orientation of the text are weakened.

The discursive approach makes it possible to overcome this shortcoming. Within this approach a text is regarded not as an isolated linguistic construct but as a product

of speech activity that arises in a specific social and communicative situation and is bound to a definite purpose and addressee. Accordingly, the pupil first interprets the communicative situation and only then selects an appropriate genre, structure and set of linguistic means.

The aim of the article is to substantiate the pedagogical potential of the discursive approach in developing pupils' text-production skills and to define the stages through which this approach can be implemented.

Literature review. M. Halliday and R. Hasan systematised the cohesive devices that ensure textual unity – reference, ellipsis, conjunction and lexical repetition – and thereby identified the principal feature distinguishing a text from a mere sequence of sentences [5]. T.van Dijk interpreted discourse as a form of social interaction and demonstrated that the meaning of a text cannot be analysed in isolation from its context and from the relationship between author and addressee [6].

In the cognitive model proposed by L.Flower and J.Hayes, writing is described as a continuous alternation of planning, translating and reviewing processes, in which the author repeatedly re-evaluates the emerging text from the addressee's perspective [7]. S.Graham and D.Perin, in turn, identified the explicit teaching of writing strategies, the analysis of model texts and collaborative writing as the most effective means of developing written language [8].

In Uzbek linguistics, Sh.Safarov, working within pragmalinguistic analysis, examined the influence of speech acts, context and the speaker–listener relationship on textual meaning [2]. M.Yo'ldoshev investigated textual connectivity and the selection of stylistic devices through the linguopoetic analysis of literary texts [3]. The studies of K.Qosimova and her colleagues on the methodology of teaching the mother tongue elaborated a system for developing connected speech and the stages of work on expositions and essays [4]. Nevertheless, the potential of the discursive approach for

developing text-production skills, and a corresponding stage-based methodology, remain insufficiently elaborated.

Research methodology. The study employed the comparative analysis of theoretical sources, content analysis of the text-production tasks contained in the mother-tongue curriculum and textbooks, the decomposition of the text-production skill into its constituent components, and pedagogical modelling. The core categories of discourse analysis – communicative situation, genre, cohesion and coherence – were correlated with the age-related characteristics of primary and secondary school pupils, and their didactic interpretation was provided.

Results and discussion. The analysis made it possible to distinguish five structural components of the text-production skill (Table 1).

Table 1

Structural components of the text-production skill within the discursive approach

Component	Content	Manifestation in text production
Communicative-situational	Awareness of the communicative situation, the author, the addressee and the purpose of the text	The pupil determines to whom, for what purpose and in what circumstances he or she is writing
Generic-compositional	Knowledge of the text genre and its structural pattern	The pupil follows the specific structure of a description, narrative, report, letter, announcement or argumentative text
Connectivity (cohesion and coherence)	Maintaining the formal and semantic integrity of the text	The pupil links sentences by means of pronouns, synonyms, repetition, conjunctions and discourse markers, and preserves thematic unity
Linguistic-stylistic	Selection of words and grammatical forms appropriate to the situation	The pupil senses the difference between the colloquial, formal and literary registers and avoids redundant repetition

Reflective-editorial	Evaluation and revision of one's own text	The pupil rereads the text from the addressee's perspective, identifies weaknesses and corrects them

As Table 1 shows, the linguistic-stylistic component, which receives primary attention in traditional methodology, is not autonomous within the discursive approach but is subordinated to the communicative-situational component: linguistic means are selected according to the situation and the addressee. For this reason the same content is shaped differently for different addressees.

The skill is developed in four stages (Table 2). Across this sequence the teacher's support gradually decreases while the pupil's independence increases.

Table 2

Stages of developing the text-production skill within the discursive approach

Stage	Didactic aim	Sample task
I. Observation and analysis of discourse	Identifying the situation, purpose, addressee and structure of a model text	Two letters are presented: one to a friend, the other to the school principal. "How do they differ? Which words reveal the intended addressee?"
II. Discursive modelling (joint writing)	Applying the textual pattern with the teacher's support	The class jointly composes an announcement about donating books to the school library: first the purpose and addressee are defined, then the parts of the text are written collectively
III. Independent text production	Composing a text individually on the basis of a given situation	"You have seen trees being cut down in your street. Write an appeal to the head of the neighbourhood committee: state the problem, give three arguments and put forward a proposal"
IV. Editing and reflection	Evaluating and revising the text from the addressee's perspective	Texts are exchanged in pairs and assessed against criteria: is the purpose clear, is the text suited to the addressee, are the sentences connected, is there redundant repetition

An essential feature of these stages is that every task specifies the communicative situation in advance: who is writing, to whom, for what purpose and in what form. In the appeal task of the third stage, for instance, the pupil must simultaneously take into account the purpose (solving a problem), the addressee (an official), the genre (an appeal) and the register (formal). This fosters the ability to design a text consciously.

Assessment is based not only on the orthographic correctness of the finished text but also on the following discursive criteria: achievement of the communicative purpose; appropriateness to the addressee; adherence to the generic pattern; connectivity between sentences and parts of the text; semantic integrity; and the justification of the changes introduced during editing. The last criterion is of particular importance, since it presents writing as a process rather than a single-step product [7].

The pedagogical potential of the discursive approach is manifested in the following respects: text-production exercises are transferred from artificial topics to authentic situations; pupils develop a sense of the addressee and the ability to adapt their ideas accordingly; generic patterns are acquired consciously through the analysis of model texts; and peer editing develops both mutual and self-assessment. At the same time, implementing the approach requires the teacher to design the situation and the assessment criteria for each task in advance and to allocate separate lesson time to the editing stage.

Conclusion. The discursive approach makes it possible to treat text production as an integral form of speech activity bound to a communicative situation, purpose and addressee. The skill comprises communicative-situational, generic-compositional, connectivity, linguistic-stylistic and reflective-editorial components, and is developed through the stages of discourse analysis, joint modelling, independent production and editing. Assessment, in turn, should rest on the discursive qualities of the text – the

achievement of its purpose, its appropriateness to the addressee and its semantic integrity.

Further research is intended to verify the effectiveness of the proposed stage-based methodology experimentally and to develop diagnostic criteria for assessing text-production skills by levels.

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