ENHANCING MILITARY LEXICAL COMPETENCE OF CADETS THROUGH CONSTRUCTIVIST VOCABULARY ACQUISITION STRATEGIES

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Abstract: This article focuses on the examination of English phraseological units and the typology of two languages, which holds significance for both theoretical research and practical application. Different types of methods should be utilized during teaching sessions for military education through constructivist approach. We can utilize most contemporary methods when instructing on phraseological units and vocabulary

Key words: instruments, classroom, materials, global situations, concept, communication.

International materials clearly show that the requirements of specific students and teachers, along with the standards of certain schools in various countries, cannot be entirely fulfilled by the materials alone when exploring phraseological units and vocabulary. In fact, many users appear to agree that their selections will often be a trade-off and that they will need to modify the materials to fit their context. This is a sensible strategy — it helps avoid the misconception that context-specific materials can adequately serve the needs without the instructor tailoring them to a particular group of students at a certain time. In other words, despite numerous existing claims regarding the limiting influence of coursebooks, global teaching materials can genuinely promote individual teacher creativity instead of hindering it. It ultimately hinges on the connection that a user, specifically a teacher, possesses or is permitted to have with the content. Coursebooks serve as instruments that possess vitality and significance only in the presence of a teacher.

Clearly, no publisher will commit a significant investment without the possibility of considerable sales. Materials must be functional for both teachers and students; otherwise, publishers risk losing their investment. Hype may prompt a teacher or school to initially try a course, but no amount of excitement can lead to its re-adoption. It must be effective, at least according to the school's perspective.

Creating a course for adult student teachers is pointless if it's intended to be utilized by primary educators. These educational settings vary across the globe. Nevertheless, adult education in many nations shares numerous similarities—especially now with unprecedented levels of professional integration (due to conferences, courses, professional journals, etc.). We observed that numerous global situations where educators would like to utilize our resources share significant similarities: for instance, teachers accustomed to facilitating group activities and striving for enhanced communicative skills in classrooms, along with young adult learners comparable to those we familiarized ourselves with in the UK. Additionally, it may be valid that resources heavily shaped by designers tend to diminish in commercial viability over time. Based on our experience, what is considered good design for a designer may not be viewed the same way by a teacher. We have personally heard designers harshly critique the design of successful books that educators consider well-designed, while they commend the design of books that teachers do not perceive as well-designed. Is it significant for a teacher if there are one, two, or three columns on a page and if a unit has a consistent length in terms of pages. Although publishers would certainly concur with this concept and claim that the quantity of columns and pages per unit

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influences usability, there can often be a troubling disconnect between a designer's aesthetic values and a writer's educational principles.

Furthermore, both designers and authors must recognize and accommodate the genuine pedagogical limitations alongside design constraints. At times, it is essential from a pedagogical standpoint to prioritize text (written content, rubrics, etc.) over illustrations to ensure that a sequence of activities functions effectively in the classroom, just as it may be required to reduce a practice activity to align it with a well-spaced visual. This is not intended to diminish the contributions of designers. They play a crucial (aril integral) role in ensuring that the authors' concepts are effectively and appealingly displayed. They must also ensure that both students and teachers feel they are utilizing resources with a contemporary yet functional appearance.

However, teacher-authors must also make compromises. Their teaching experiences frequently differ from those of many intended users, and their concepts may not be effective in most classrooms. They need to be cautious about focusing too much on being teacher trainers and should also consider students' desires instead of solely concentrating on new concepts for educators. It is quite alluring to attempt to enforce your opinions on what should occur in a classroom when the educational experience for various learners is so varied. This is a prevalent issue in coursebooks (perhaps including ours) where authors typically operate in a privileged educational setting with videos, study centers, and small, engaged classes, etc. It's no coincidence that most international coursebooks strive for an eclectic methodology. What might be effective in the context of an individual lesson for the author – or function in a skills and supplementary resource – doesn't always translate to a coursebook that accommodates various syllabuses, requires balance in activities and skills, and frequently emphasizes recycling and revision.

Writers who aren’t educators must also make concessions. Although some writing competencies, like organizing a series of activities and integrating effective visuals, may elude certain educators, experienced writers possess essential skills that teachers must learn for effective writing (refer to Waters 1994 for a humorous perspective). Additionally, authors who have been away from the classroom must acknowledge teaching realities to create materials that educators desire to utilize in their instruction. In a 80-minute lesson, the roll must still be called, homework returned, announcements shared, and revision conducted with students who have just arrived fatigued from work and a frustrating traffic jam. The activity in your coursebook won't work unless you allocate an hour for it! The process of materials writing. It was assumed that teachers had been trained to implement communicative activities in the classroom, engage with texts to enhance reading and listening skills, and utilize coursebooks adaptively.

Monolingual contexts vary. For instance, is it possible to write for both Europe and the Middle East when their shared knowledge and cultural beliefs vary significantly? All authors of coursebooks understand the risks of presuming that every student will be familiar with the cultural icons, which are typically Western. The content was likely to be utilized by teachers who are less trained, untrained, or trained differently. One cannot presume that a form of communication that a trained teacher knows will be known by an untrained teacher. Concepts must be clearly explained to novice teachers while not belittling the seasoned educator. What constitutes an adult? Some schools might select the material even if it doesn't suit their context and it may be utilized by students who are too young to connect with the cultural themes presented.

We aimed for a sequence of activities that functioned effectively in terms of teaching. However, it was crucial for teachers to feel empowered to rearrange activities, eliminate them, or add to them as

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required. In other terms, we aimed to create a coursebook that incorporates a robust resource book component. We viewed the Workbook as a valuable resource for teachers outside of the classroom and as a self-study tool for students. From text to language, to meet the needs of intermediate learners, we aimed to include genuine texts that featured instances of the target language instead of creating our own materials. We referred to it as 'Language in a global context' and aimed to extract language work from the texts. Engaging content was our goal. We sought to offer human interest texts rooted in a specific British context to encourage cultural and personal comparisons.

In general, we believed that the primary criterion for the texts was their generative nature in language, encouraging students to engage in speaking or writing. This naturally led to selecting texts centered on several familiar, popular subjects (relationships, clothing, finance, etc.), but it also required us to discover fresh perspectives on those subjects.

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