

ГОЛОВЧУН АЛЕФТИНА

*Кандидат педагогических наук, доцент кафедры.
Казахский университет международных отношений и мировых языков им. Абылай хана
(г. Алматы, Казахстан) al_tina@inbox.ru*

ТУРГАМБЕКОВА Л. К.

*Магистрант 1 курса Казахского национального педагогического университета.
(г. Алматы, Казахстан)
turgambekoval@mail.ru, 87784001798*

ФОРМИРОВАНИЕ ЛИНГВОКУЛЬТУРНОЙ КОМПЕТЕНЦИИ У БУДУЩИХ УЧИТЕЛЕЙ ИНОСТРАННОГО ЯЗЫКА С ИСПОЛЬЗОВАНИЕМ ХУДОЖЕСТВЕННЫХ ФИЛЬМОВ

Аннотация: в статье рассматривается проблема формирования лингво-культурологической компетенции иностранного студента. В статье рассмотрены методические подходы к формированию ценностей через работу с материалами художественных фильмов, а также основные этапы и виды упражнений, способствующих формированию коммуникативной компетентности иностранного студента. Выделены также проблемы, связанные с формированием толерантности к разной культуре и разным этническим группам. Есть несколько преимуществ, связанных с использованием фильмов при обучении языку, например, преимущества мульти модальности, аутентичного языкового ввода и формирования знаний.

Ключевые слова: лингво-культурная компетенция, художественный фильм, изучение языка, языковые навыки, мотивация, технологии.

GOLOVCHUN ALEFTINA

*Candidate of Pedagogical Sciences, Associate Professor of
Kazakh Ablai Khan University of International Relations and World Languages
(г. Алматы, Казахстан) al_tina@inbox.ru*

TURGAMBEKOVA L. K.

*1st year master student of Kazakh National Pedagogical University
(г. Алматы, Казахстан) turgambekoval@mail.ru, 87784001798*

FORMATION OF LINGUO-CULTURAL COMPETENCE IN FUTURE TEACHERS OF A FOREIGN LANGUAGE WITH THE USE OF FEATURE FILMS

Abstract: This article deals with the problem of formation of linguo-cultural competence of a foreign student. The article covers the methodological approaches of value formation through work with the feature films materials, as well as the main stages and types of exercises that contribute to the formation of communicative competence of a foreign student. The problems related to the formation of tolerance to a different culture and different ethnic groups are also highlighted. There are several advantages relating to the use of movies in language teaching, such as the benefits of multimodality, authentic language input, and knowledge construction.

Key words: linguo-cultural competence, feature film, language learning, language skills, motivation, technology.

Nowadays direction in the development of language education seize a very significant place in the formation of a person as a whole. In order to easily contact with native speakers, avoiding possible challenges with correct understanding, it is essential not only to have a well-formed communicative competence, but also to aware the cultural norms of the country, possess knowledge of the specificities of social life, lifestyle, and language realities, which is difficult to do beyond the country of the language being studied. Without being in a language setting, without seeing the country inside, it is sometimes very tough to wield the linguo-cultural competence, which enables not only to widen horizons, but also to evolve directly communicative competencies. In order to have an insight of the special features of the national culture and prevent permissible difficulties, many scientists encourage using authentic artistic materials. In the circumstances of the trial of world implementation, which is vigorously gaining impetus, new requirements are already being put forward for the personal, whose main property is a mutual culture and universal worthy the capability and aspiration to independently enhance their activities and take part in the formation of linguo-cultural competence.

In this regard, it is mandatory to explore more profoundly the peculiarities of the feature film as an audiovisual means of teaching in the dimension of methods of teaching foreign languages.

With relevant task developments, foreign films can also be used in the educational audience to get learners introduced with foreign social and cultural life, thus bridging the space for shortage of real intercultural communication encounters [1].

It is well-known that socio-and linguo-cultural adaptation is an integrated social procedure that enables the knowledge of the realities of ethnic essence, the establishment of a tolerant approach to the manifestations of another culture. The success of this process expects on its reasonable organization: comprehensiveness and aspectality in the demonstration of linguo-cultural material; its accordance with the stage of teaching and the level of training of students, which is manifested in the compilation and systematization of educational material; ways of presenting the realities of speech communication specifications the countries of the language being studied [2].

The film incorporates different types of information, first of all historical and socio-cultural reference about the country and culture of the language being studied, about the life of society in a separate term. The film also implements foreign students to the specifications features of non-speech behavior of a person in different situations of communication in a given society (etiquette features, gestures, accompanying speech, its tonality, etc.) [1].

The rationality of using films is largely reasoned by the reality that the modification of the information concluded in them, selected by the teacher for particular educational objectives, is carried out with the assistance of a complicated of visual, symbolic (graphics, texts), and sound (speech, music) visual aids.

When using films, the procedure of socio - and linguo-culturological adaptation of a foreigner to a new environment takes place, in a vivid, non-educational, close to natural communication form.

As known the success of a film lesson or a series of film lessons substantially depends on a correctly selected movie. Stramnova T. V. and Shanturova G. A. mention to the major concepts of the selection of feature films:

a) accounting:

- * the age indicators of learners that stipulates their involvement in specific social problems;

- * the national features of the students, their different film-viewing impression, based mostly on the works of national cinematography;

- * educational interests of students, manifested in the aspiration to practically test their knowledge on a film that is accessible to them;

- * psychological criteria applied to the film selected for viewing.

b) their provincial importance, which enables using these films to get acquainted with various aspects of the life and culture of the country, the historical stages of its development;

c) the availability of a dispute in the film, which guarantees a problematic discussion during further work on it;

d) the appropriateness of the topic that stimulates the cognitive interest and creative activity of students [3].

The involve films in language classes significantly growths the desire of learners contributes the assimilation and consolidation of new and previously studied lexical, grammatical, phonetic and regional studies material, develops listening abilities, encourages complicity in conversations and discussions, and also makes the learning process vivid and more breathtaking.

According to Vegvari, it is significant to implement new technologies into the methodology of teaching a foreign language using feature films, since many studies in Hungary have ended that this is the best way to teach a language in the educational audience, especially in the lack of a native language environment.

Fazilyanova proves that as a consequence of the use of films in the educational process, the level of knowledge of students in a foreign language is higher than that of those who were thought using traditional teaching methods.

Roell suggests that films can be effectively used in a diversity of ways within education and ELT to help students develop language skills, interpersonal skills, and intercultural awareness.

Foreign films demonstrate learners a special culture from both general and specific points of view, such as everyday life and life practices. Sherman thinks that an authentic film is "a window into the culture of the English language" [4].

A feature film executes a number of functions — informational, educational and entertaining[5].

The major thing in a feature film is the phased establishment of an aesthetic approach through the perception of figurativeness. The film establishes a special emotional and psychological state, and also implements the principle of "the abstract becomes clear". The viewer, grabbed by the display image, experiences the destiny of the character as his own, and the artistic twists and turns

of the film give take off to associates that link the picture with essence. It should be remembered that in order to implement these principles, the film must be a true work of art.

It should not be neglected that a foreign-language audience cannot figure out the complete lexical set of the film, so it is necessary to develop the audience for watching the film. In the process of preparing for viewing, the teacher can give tasks on finding historical material that characterizes the time; get acquainted with the biography of the author on whose work the film is made; consider incomprehensible situations, words, artistic techniques that activate the perception of the film, make its understanding more profound and more complete, create an actual principle for further work.

In addition, before watching the film, should recite its brief in order to take off lexical difficulties. This type of work can be used when operating with films, the material of which gives an idea of the national and cultural way of life of a foreign citizen, illustrates various realities, for example, customs, traditions, holidays [4].

Herron and Hanley which infers that using movies requests origin information that activates prior knowledge, which is mandatory in stimulating the four language skills. However, movies should be allocated with educational objectives in mind. Several studies also prove that movies help in increasing the certainty of the learners in speaking as they learn how to involve certain words and to utter correctly [6].

But the other hand, people frequently behold movies as nothing more than amusement, and therefore there is a risk of passive viewing. According to Mu, to prevent inactive viewing and establish learner activity, the teacher should plan tasks that engage before-watching, while-watching and, after-watching activities. Before-watching activities could enable considerations of the plot and the characters. While-watching activities can cause students writing down keywords that they find tough, and later considered those terms and words in class. Finally, after-watching the movies, the students should involve in the production of language, for example, writing a movie analysis or discuss significant themes addressed in the movie. The activities used to exploit the movie depend on what the instructor wishes to transmit to his students [7].

In conclusion, we would like to note that the involve of films has its privileges and shortcomings in teaching English. The most remarkable advantages are the motivation of students, the introduction of the target language, the development of linguo-cultural competence and the formation of knowledge. The use of feature films in teaching foreign languages gives students an understanding of the peculiarities of national culture and the opportunity to avoid possible difficulties. This confirms the need to develop lingo-cultural competence. The key challenges of using films in English language teaching are managing time, creating meaningful language development challenges, and choosing the right films for the target group.

We argue that while using the film as a teaching tool is time-consuming, its benefits can potentially outweigh the difficulties.

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