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ART FILM AS A MEANS OF FORMING LINGUISTIC AND SOCIO-CULTURAL COMPETENCE IN THE FOREIGN LANGUAGE LESSONS IN THE UNIVERSITY

Abstract. The article reveals the knowledge of a foreign language that implies not only the ability to speak or write in a foreign language but conducting intercultural dialogue, which requires not only language, but also cultural, country studies and other training. Readiness for film intercultural communication is the key to success both in the professional sphere and in the sphere of personal self-realization. Also it was focused on the most effective method of work will be a conversation about whether the expectations associated with the title of the film and the illustration on the cover were met. The use of authentic feature films in the process of teaching a foreign language has become firmly established in the practice of modern school and University teaching, but also more broadly - to conduct intercultural dialogue, which requires not only language, but also cultural, country studies and other training. The analysis of methodical literature confirms the expediency of using authentic feature films in the process of teaching a foreign language.

Key words: authentic feature films, teaching a foreign language, intercultural dialogue, post-text.

Introduction. The effectiveness of the use of a feature film is due to a number of features of cinema, which has no less, and sometimes more powerful impact than the artistic text. The film combines video and sound. «Unlike audio or printed text, which can have a high informative, educational, educational and developmental value, video text has the advantage that it combines various aspects of the act of speech interaction. In addition to the content side of communication, the video text contains visual information about the place of the event, appearance and nonverbal behavior of participants in a particular situation, often due to the specifics of age, gender and psychological characteristics of the personality of the speakers». The visual series helps to convey in a more accessible form and, accordingly, better understand the actual information and language features of speech in a particular communication situation. Sound (speech of heroes, musical accompaniment and «moments of silence») is of great importance for emotional and logical comprehension of artistic film production.

Work on a feature film can be organized similarly to work on a feature text: «Traditionally, when working with video, there are three stages: pre-text

(interrogation), text (viewing) and post-text (post-viewing)

Therefore it is necessary to formulate and offer students:

- 1) preview tasks aimed at preparing emotional and logical perception of the film;
- 2) tasks in the process of watching the film, contributing to the adequate perception of the film at the linguistic and cultural level;
- 3) post-inspection tasks (Antonova, I.V. (2011).

Literature Review. Currently, methods of learning a foreign language are offered on the basis of feature films that help immersion in the “natural” language and cultural environment, even if students do not have a real opportunity to visit the country of the studied language or direct communication with native speakers (F. Stoller, M. Allan, D. Stewart, Yuming Wang, A. Baratta, Stephen Jones, L. R. Samarova, I. M. Kuzmina, etc.). It is possible to note also methodical manuals on teaching of English on the basis of feature films (Schneider E. I.). The psychological features of teaching and the role of audiovisual tools in foreign language classes are given attention in the works of Russian psychologists (I. A.

Zimnaya, A. A. Leontiev, etc.). The use of a variety of audiovisual learning tools (educational films, authentic videos (animated, news, etc.)) due to the fact that significantly increases the efficiency of information perception by students, as is the bearing at the same time on a number of receptors, introduced a variety into the learning process, and thereby creates an additional incentive to study a foreign language, occurs activation of mental processes (memory, attention, etc.) (Barmenkova, O.V. (1999).

From the point of view of I. B. Smirnov, the final post-examination stage should be divided into the stage of control of the understanding of the content and the creative stage (Antonova I.V, 2011). The post-examination stage, thus, is associated with the comprehension of the ideological and artistic whole, the development and consolidation of lexical and grammatical skills, the organization of dialogical and monological statements, the performance of creative tasks, including written ones).

At each stage, it is necessary to work on the comprehension of national cultural characteristics and comparison with the specifics of native culture, as feature films provide great opportunities for analysis, based on the comparison of cultural realities and characteristics of people's behavior in different situations of intercultural communication (Barmenkova O.V, 1999). We should not forget that the dialogue of cultures is not only an emphasis on what distinguishes the interlocutors, but also a search for what brings them together. Therefore, when analyzing a feature film, it is important to find not only differences, but also points of convergence that make a genuine work of art a cultural heritage not of one people or one country, but also of the world community.

Material and Methods. The use of authentic feature films in the student audience allows to solve several didactic problems (within the competence approach):

1) expansion of lexical stock; development and improvement of listening skills (along with other types of speech activity); modeling of "immersion" in the language environment in educational conditions (assimilation of intonation and pace of live spoken language, acquaintance with live spoken language, idioms, phrasal verbs, with dialects and socially limited vocabulary, with features of speech behavior of native speakers), that is, the film allows to visualize the process of natural communication of native speakers (language competence);

2) familiarity with country-specific information (linguistic competence);

3) familiarity with the cultural characteristics of a country; aesthetic development and expansion of

the horizon of transnational ideas about beauty, the experience of interpersonal communication (socio-cultural competence).

Results and Discussion. Here is an example of the organization of work on a feature film in the student audience. For students who speak English at the intermediate level (if necessary-using English subtitles) and advanced can be offered to watch the film "American Beauty".

It is better to conduct a classroom viewing, if the number of training hours allows, but it is possible to organize an extra-curricular acquaintance (home individual viewing) if the time is limited. For students studying in non-linguistic specialties, the use of this film is also due to the fact that the study of English at the University has a rather narrow professionally-oriented orientation, and the appeal to an authentic feature film allows you to significantly expand the scope of acquaintance with the language and culture. A successful command of a foreign language in the field of professional communication is impossible without the development of intercultural dialogue skills.

At the preview stage, in our opinion, it will be productive:

1) organization of discussion on the following topics: "what is defined-limited to the concept of beauty?", "Does beauty have a nationality?"

2) a written task aimed at identifying cultural stereotypes: students are asked to write down the names of objects, characteristics, symbols, etc., which are associated with the concept of "American beauty" (beautiful life)..., beautiful woman - beautiful relationship - For example: beautiful life-career, money, expensive car, big house surrounded by rose bushes (money, new brand car, a big house, rose bushes); a beautiful woman is a young blonde (young sexy blonde), a handsome and successful man (Buddy: "you can call me crazy, but it is my philosophy that in order to be successful one must project an image of success"), a confident man of athletic build. Determine what students expect to see in the movie and suggest comparing expectations after watching the movie.

Tasks during the movie viewing stage can be divided into two types:

1) meaningful (for Example, effective questions in order to focus on directing and camera work: what is aesthetic experience a shock at the beginning of the movie, which Priy, we and for what purpose the Director uses-a slow approximation and immersion in the private life of the character from the characteristics of the General details, starting with the terrain described: "This is my neighborhood. This is my street. This is my life", to private circumstances and even intimate details

from the life of the hero: "I'm 42 years old and in less than a year I'll be dead... In a way, I am dead already. Look at me: jerking off in the shower. This will be the high point of my day. It's all downhill from here.").

In the process of viewing, it is necessary to aim the audience at the gradual identification by the authors of the film of stereotypes about "beautiful American life (big separately standing houses, flourishing roses) and their exposure ("I get exhausted just watching her (Carolyn)", "she used to be happy, we used to be happy", "gigantic loser"), to make them think about the problem: "Beautiful and ugly as form and content, their dynamic unity".

2) formative (analysis of stylistically contradictory language means (verbal and nonverbal) of different socio-age groups of characters, since "watching movies is a simple way to master idiomatic and slang expressions of the language spoken not only by teenagers and gangsters, but also by professors" (Ganshara I.V., 2005). For example, in the process of watching a movie, students can be asked to write out the lexical units used in the speech of the characters. If there are difficulties - include English subtitles. The work is expected in the following areas:

1) Speech characteristic Jane ("Jane is a pretty typical teenager: angry, insecure, confused");

2) sign language and teen slang: Jane Burnham, Ricky Fitts, Angela Hayes;

3) speech and facial expressions of "middle-aged heroes" in a particular situation of speech communication;

a) office clerks and real estate agents: Lester Burnham, Carolyn Burnham, Buddy Cane (cliched expressions, such as: "to cut corners", "times are tight", "to free up some cash", "you got to spend money to make money", "a job description mapping", "to assess who is valuable and who is expensive", "a dream come true for any cook", "to cut down on your energy Costs", etc.);

b) the military bearing and jargon of a retired military man: Colonel Fitts ("structure", "discipline");

4) analysis of situations involving the use of words-characteristics directly related to the main topic: freak, ugly, ordinary, successful, happy;

5) features of the semantic content of the word naked in the situation of mutual exposure Ricky and Jane-the development of skills of linguistic analysis.

While watching the movie allowed the stop (taking "freeze-frame") with an explanation of the most difficult to understand fragments (Zimnyaya, I. A. (1991).

After watching the film, it is necessary to conduct an initial discussion and exchange of impressions to identify the features of emotional and logical percep-

tion of the audience. At this stage, it is logical to return to the preview tasks and "verify" the impressions. The most effective method of work will be a conversation about whether the expectations associated with the title of the film and the illustration on the cover were met. It is necessary to return to the discussion of stereotypes of "American beauty" and their use in the film. After watching the film, it is necessary to organize work that helps to understand the most difficult from a linguistic and cultural point of view episodes of the film. To clarify the meaning of lexical units, it is advisable to organize work with several types of dictionaries: Collins English Dictionary, Dictionary of American Slang, American Idioms Dictionary (Kuzmina, I.M. (2008).

For example, I. B. Smirnov suggests at this stage to give tasks on drawing up questions for the characteristics of the characters of the film, filling in the gaps in the dialogue-sample, to identify the reactions of the characters to certain events, to analyze the language means used by the hero, to describe the mentality and English-language culture in the film.

To characterize the main character, you can offer tasks that update the knowledge of English grammar and aimed at analyzing the language and non-verbal means used by the hero. For example:

1) using the subjunctive mood, Past Perfect and modal verbs, tell about his alleged past.

2) Using basic questions, to make a detailed story-reasoning: what stereotypical term can be characterized by the present hero? If this is a "midlife crisis", then what is it characterized by? What adjectives convey the initial state of the hero ("exhausted", "sedated"), and what inspires optimism about possible changes in the life of the hero (non-verbal means: facial expressions, gestures, body language), language-self-irony Lester: "I wish I could tell her (Jane) that it is all going to pass, but I don't want to lie to her"; "Both my wife and daughter think that I'm this gigantic loser. And they're right. I have lost something..." And rhetorical appeals to the viewer: "But you know what? It's never too late to get it back"). Does the "midlife crisis" have national characteristics or does this concept have no "nationality"? Who else of the heroes is going through a crisis state? (Ganshara, I.V. (2005).

3) Characterize other heroes movie (Carolyn, Buddy, Angela, Jane, Ricky, Colonel Fitts) with attraction authentic vocabulary for mutual characteristics characters.

For the development of Dialogic speech, E. N. Solovova offers such an exercise as watching a movie with the sound turned off, followed by playing the proposed text of the video (Golik Yu.V., Karasev V.I. (2005).

Conclusion. The result of the discussion should be questions that lead to the comprehension of the ideological content of the film and allow students to bring to the detailed monological and dialogical statements. For example, to offer to think and speculate about the features of age crises or stereotypical ideas about “beauty”. For the analysis of a plot and development of speech skills it is possible to formulate the questions directed on comprehension of a feature film as a specific kind of art. For example: to Determine which episode of the film can be called the starting point of the plot? What is the culmination in the development of the theme? What place in the semantic unity of the film is occupied by the episode with the dancing plastic bag, its possible semantic content? How can you assess the ability of Ricky Fitts to see the true beauty in the lens of a video camera. What is the role of the experience of spiritual experiences in the formation of creative and aesthetic view. Age inconsistencies (video quote about beauty from Ricky Fitts monologue in the posthumous word of the protagonist). “Intersecting Parallels” of storylines: accidents and regularities. The effect of artistic stereometry at the intersection (in focus) of the problems of teenage/middle age crisis and generation gap. An element of a new vision of beauty: the aesthetically beautiful death of a hero (Hegel, 1990).

It is the problem discussion at the post-examination stage that serves as a solid basis for the develop-

ment of oral and written speech skills. To improve the ability of monological and dialogical statements, you can use the form of a story-the characteristics of the hero, a round table on the problem of creating and destroying cultural stereotypes, an oral review of the viewed film, etc (Vengerov A.B. 2018).

The result of the work can be a written task (essay-reasoning) on one of the topics: “the Revelation of beauty, leading beyond the usual household meanings” (on the example of the analysis of two episodes: “dancing package” and the death of the hero). It is also possible creative activity on the theme: “What do you see as alternative options for the development of storylines?” “How could the fate of the heroes?” (Karasev V.I. (2005).

The film “American tragedy”? as a result, creative tasks can be offered: “voicing” of monologues and dialogues of heroes, “finishing” of dialogues between heroes aimed at repetition and consolidation of lexical and grammatical material (Nazarova, V.V. (2013).

Language training of a specialist at the University aims to teach language and intercultural communication, that is, to form a linguistic-socio-cultural competence. Authentic feature film in foreign language classes at the University can be considered as a systemic means for its formation and improvement, and as a means that opens up a rich potential for monitoring and evaluation of the formation of this competence.

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Арт-фильм как средство формирования лингвистической и социокультурной компетентности на уроках иностранного языка в университете

Аннотация. В статье раскрывается знание иностранного языка, подразумевающее не только умение говорить или писать на иностранном языке, но и познание межкультурного диалога, требующего не только языковой, но и культурологической, страноведческой и иной подготовки. Готовность к межкультурной коммуникации через фильмы является залогом успеха как в профессиональной сфере, так и в сфере личностной самореализации. Также речь идет о том, что наиболее эффективным методом работы будет разговор о влиянии фильма на лексическое обогащение языка и культуры.

По мнению авторов статьи, на каждом этапе необходимо работать над осмыслением национально-культурных особенностей и сопоставлением их со спецификой родной культуры, так как художественные фильмы предоставляют большие возможности для анализа, основанного «на сопоставлении культурных реалий и особенностей поведения людей в различных ситуациях межкультурного общения». Мы не должны забывать, что диалог культур – это не только акцент на том, что отличает собеседников, но и поиск того, что сближает их. Поэтому при анализе художественного фильма важно найти не только различия, но и точки соприкосновения, которые делают подлинное произведение искусства культурным наследием не только одного народа или одной страны, но и всего мирового сообщества.

Ключевые слова: подлинные художественные фильмы, преподавание иностранного языка, межкультурный диалог, подтекст.

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Арт-фильм университеттегі шет тілі сабақтарындағы тілдік және әлеуметтік-мәдени құзыреттілікті қалыптастырудағы құрал ретінде

Аңдатпа. Мақалада шетел тілінде сөйлеу немесе жазу қабілетін ғана емес, сондай-ақ тілдік емес, мәдениеттану, Елтану және өзге де дайындықты талап ететін мәдениетаралық диалогты тануды білдіретін шет тілін білу ашылады. Мәдениетаралық коммуникацияға фильмдер арқылы дайындық кәсіби салада да, жеке өзін-өзі жүзеге асыру саласында да табысқа жетудің кепілі болып табылады. Сонымен қатар, фильмнің тіл мен мәдениетті лексикалық байытуға әсері туралы әңгіме жұмыстың ең тиімді әдісі болып табылады.

Мақала авторлары әр кезеңде ұлттық-мәдени ерекшеліктерді ұғыну және оларды ана мәдениетінің ерекшеліктерімен салыстыру үшін жұмыс істеу қажет екендігін талдайды, өйткені көркем фильмдер «мәдениетаралық қарым-қатынастың әр түрлі жағдайларында адамдардың мәдени болмысы мен мінез-құлқының ерекшеліктерін салыстыруға» негізделген талдауға үлкен мүмкіндік береді. Біз мәдениеттер диалогы – бұл тек қана сұхбаттасушылардың айырмашылығы ғана емес, сонымен қатар оларды жақындастыратынын іздеу екенін ұмытпауымыз керек. Сондықтан, көркем фильмді талдау кезінде тек қана айырмашылықтарды ғана емес, сонымен қатар өнердің шынайы туындысын бір ғана халықтың немесе бір елдің ғана емес, бүкіл әлемдік қауымдастықтың мәдени мұрасымен жасайтын жанасу нүктелерін табу маңызды.

Түйін сөздер: шынайы көркем фильмдер, шетел тілін оқыту, мәдениетаралық диалог, кіші мәтін.