

USING AUTHENTIC VIDEOS IN RUSSIAN AS A FOREIGN LANGUAGE CLASSES TO DEVELOP COMMUNICATIVE COMPETENCE

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Abstract. *The author considers the possibility of using authentic videos in Russian as a foreign language classes, justifying both the necessity of introducing original foreign-language videos in the learning process and the productivity of working with them, which in case of its competent organization can greatly contribute to the development of communicative competence of students. The author also offers options for the practical organization of work with the film in the Russian as a foreign language classes, provides different types of tasks at different stages of work with the video.*

Keywords: *teaching Russian as a foreign language, communicative competence, authentic videos.*

Modern methods of teaching foreign languages, including Russian as a foreign language, assumes the purpose of language learning the formation of students foreign language communicative competence, i.e. the ability to use the language studied as a means of speech communication in intercultural interaction.

A special role in the process of teaching Russian language to students is played by exercises using authentic videos, which are a unique basis for both the formation of communicative competence and the expansion of linguistic and background knowledge, increasing active and passive vocabulary, etc.

In the methodological and scientific literature, practical research on the use of playful videos in teaching listening or speaking is known, but the use of authentic videos for teaching students of non-linguistic universities has not yet received due attention in the domestic methodology, which makes our study relevant.

Research in recent years is characterized by the growing interest of scientists to study the use of video materials in foreign language teaching. The works of I.A. Shcherbakova, K.B. Karpov, M.V. Lyakhvitskii, A.S. Lurie, N.M. Kasatkina, L.V. Shilkin are devoted to the problems of methodology of using technical means of teaching and film materials in the educational process. The works of P. Grundy, R. Cooper, M. Lavery, B. Tomalin should be highlighted among the works of foreign scientists who studied the use of video in foreign language classes. V.I. Pisarenko has proposed her own methodology of using video materials in teaching a second foreign language in a non-language university in her dissertation research [6, p.23].

Thus, Y. I. Verisokin notes that listening to a film text in a foreign language class helps prepare students to understand the language of different people [1, p.32].

I.A. Shcherbakova argues that everyday pedagogical experience of using films testifies that cinema as a sufficiently intense external stimulus causes productive conditioned reflex

activity and is a powerful and effective means that contributes to a faster and higher-quality acquisition of knowledge and skills [11,p.94].

In addition, the use of video during a lesson has a great motivating potential. I.Y. Smirnov under the special condition of video perception understands the process inverse to reading: from the subject to its comprehension, naming, construction of inner speech [10,p.12]. This mechanism of comprehension does have much in common with the perception of reality. But unlike real communication situations, learning material with the use of video has some advantages. The teacher can prepare students for watching, choose to watch some particular episodes of the film rather than the whole film, during the show he/she can stop watching, change the sequence of episodes, show only images (with the sound turned off), giving the task to comment on what they saw, repeat watching the selected passage.

Work with video materials can serve different purposes depending on the goal of the lesson. N.S. Savitskaya and R.M. Danilenko [9, p.152] distinguish such purposes as: active viewing, during which it is very important to activate the group with the help of specially designed tasks; vocabulary development (presentation of new lexical units or consolidation of studied ones); grammar training (presentation / consolidation); work on pronunciation (the emphasis is on sounds, accents, intonation through imitation of intonation and pronunciation of actors' words); forming listening and speaking skills (interpretation, discussion); reading, writing (creative works - essays, notes, summarizing what they saw, written translation); cultural comparisons; checking knowledge, testing the material studied.

During viewing, some language units are effectively assimilated through associations that arise in connection with certain characters or actors, their gestures, facial expressions, moods, and appearances.

The methodological expediency of using authentic videos is also confirmed by the fact that they allow to present variant communicative situations audiovisually for educational purposes, which is understood as "a dynamic system of interacting specific factors of objective and subjective plan (including language), which attract a person to language communication and determine his/her speech behavior within one act of communication in the role of a listener". [5, p.268].

In analyzing certain situations, and especially while immersing students in the development of the situations themselves, students are exposed to the cultural aspects of the people whose language they are learning.

It should be noted that the use of video for teaching foreign languages has its positive and negative aspects. On the one hand, the video material, as compared to the audio text, has a more vital character - you can not only hear, but also see those who speak, their facial expressions and gestures, as well as receive information in a broad context about what is happening - the place of action, the age of the participants, etc. On the other hand, all these factors distract the viewer from his or her own thinking, and he or she may be carried away by looking at the picture instead of concentrating on listening [2, p.78-83]. Therefore, especially at the initial stage of learning with the use of videos, students should be given a clearly formulated task to focus on before viewing.

Let us dwell on the possibilities of using authentic videos in the process of teaching a foreign language.

Traditionally there are three stages of work with video:

- 1) pre-demonstration;
- 2) demonstration;
- 3) post-demonstration. [4,p.149]

Each of the stages contains both linguistic and substantive tasks.

The first stage involves the removal of grammatical, lexical and phonetic difficulties, the introduction of new linguistic material contained in the film, as well as other language forms that can be used in this situation (visual and motor memory). At the same stage, a task is given which will be discussed at the end of the film (visual support).

The second stage is the viewing of the film with the use of a freeze frame. It is recommended to watch a fragment without a picture - perception of authentic material by hearing in order to predict where and under what conditions this situation takes place (auditory memory). It is also interesting to work with the image without sound in order to predict what the situation is about (visual memory). After a brief discussion, a repeat viewing of the fragment with sound is conducted to ensure maximum assimilation of information. It is also possible to offer students a task after the repeat viewing - to sound out a fragment of the film (auditory, visual memory). In groups with a low level of language proficiency it is possible to offer to this task the use of text with skips in order to remove language difficulties (auditory, visual and motor memory).

The third stage is the stage after watching the film. Control of understanding of the speech information of the film: answers to questions, drawing up tables, tests, making a plan, filling in gaps in the text, a brief retelling (in oral and written form), discussion, role-play based on unprepared speeches and the ability to conduct an independent dialogue (visual and motor memory) [8,p.134].

For use in beginner's Russian as a foreign language classes, we believe that good video material is offered by so-called sketchcams, or newsreels depicting everyday life in a grotesque way. The use of these short videos has all the advantages of using art materials in teaching a foreign language. Subject to quality selection, they:

- 1) demonstrate deep meaningfulness even with relatively simple language (art has a unique ability to speak simply about the complex);
- 2) have a positive emotional impact, helping to overcome many psychological barriers and establish a more comfortable atmosphere in the classroom;
- 3) are fascinating and are able to arouse interest;
- 4) appeal to the personal experience of the spectator;
- 5) give the viewer an opportunity to fantasize, to express himself or herself creatively;
- 6) have educational potential;
- 7) do not have a rigid style framework and often contain elements of conversational style;
- 8) provide an opportunity to introduce students to Russian culture and art.

It is very important that most of the sketches have topics relevant to everyday and socio-cultural spheres of communication, and, therefore, depict typical for these spheres communicative situations, contain speech formulas typical for expressing the most frequent for these spheres communicative intents. In our opinion, it is from these communicative situations, as the most relevant and demanded from a practical point of view, it makes sense to start working with authentic materials in the Russian as a foreign language class.

So, for example, before the demonstration of the whole video can be shown a fragment depicting a single most common communicative situation. This makes it possible to draw students' attention to relevant speech formulas, as well as to ask them questions aimed not only at determining the very fact of their understanding of what they have heard, but also to practice possible forms of expression of the corresponding communicative intent. In the case of the very common situation, for example, in the magazine "Yeralash" when one character invites another character to go somewhere, these may be questions of the following kind: So, the girl invites the boy to the circus, but he does not want to go. Why do you think that is? Maybe he doesn't like the circus? Maybe he doesn't have time? Maybe he doesn't like the girl? Or maybe she just invites him the wrong way? How would you invite your friend to the circus (movie, theater, club)? What do you say? As part of this little conversation, possible responses can also be practiced: I invite you to the circus. I have two tickets. Shall we go? A "bridge" to the viewing of the entire clip could be to ask the students to predict the further development of the story: What do you think will happen next? Maybe the boy will agree to go to the circus after all? Maybe the girl will invite him somewhere else - to the movies, to the theater, to the disco? Let's see!

The corresponding communicative situation should not be overlooked in the postdemonstration phase of the work as well. Here, for example, exercises can be given asking students to find paired lines (typical for expressing the corresponding communicative intention) or to give possible response lines on their own. In addition, in the case of videos with more detailed situations of communication in public places (in a bank, hospital, restaurant, post office, etc.), where each character performs a different social function, exercises aimed at controlling understanding and consolidation of stable speech formulas will be quite appropriate. Knowledge of socially relevant speech formulas and the ability to reproduce and recognize them in other people's speech will allow students to quickly orient themselves in the most common situations of communication, choosing the appropriate communicative tactics.

The use of documentary, documentary-publicistic and educational films in class is recommended for advanced Russian language groups. Documentary, documentary-publicistic and educational films are long enough and well planned structurally, which makes it easier to divide them into parts, if necessary. They typically present factual information and/or different opinions about the same subject or phenomenon, varying in style, content, and purpose of creation and impact. Films can be about famous people, events, places, historical events, travel, countries, social issues, art, music, culture, science, nature, animals, etc.

Documentaries, documentaries, and educational films are usually shorter than fiction films, and in terms of language are not difficult to understand, they have a minimum amount of phraseology, no slang or colloquial vocabulary, their narrative style is calm, and the pace of speech is not as high as in news programs. The role of such films in the educational process cannot be underestimated, as they represent an additional source of information and knowledge in a variety of areas of interest to students.

Working with this type of video also involves three stages: pre-demonstration, demonstration, and post-demonstration.

Pre-demonstration stage. The choice of exercises for this stage should be taken into account, taking into account the professional interest of the students. In particular, general information about the subject of the film can be presented in the form of mini-presentations, which students prepare at home. The instructor may choose (or have the students choose) a

newspaper article covering the same problem that is described in the film, but it is desirable that both the article and the film present different versions of the solution to the problem.

The selection of lexical units should also be made depending on the specialization of the students for whom the film is being prepared, usually terms, professional phraseology, or professional idioms.

Demonstration stage. During the demonstration you can:

1) ask students to write a film outline that reflects the main ideas of the film and mentions examples that support or refute the main ideas;

2) offer students a ready-made film outline and task them to memorize as much information as possible about each point in the outline.

Post-demonstration stage. After watching the film, it is recommended that: 1) discuss the conclusions made by the authors of the film; 2) invite students to find parallels in our country and compare with the facts presented in the film (this task can be done both orally and in writing); 3) compare the results and conclusions reached by the authors of the newspaper article read in the first stage of work with the conclusions of the film authors.

Working with news programs

Peculiarities of working with news programs are the distinctive features of the video material, namely the novelty and relevance of the information conveyed on the one hand, and the rapid obsolescence of the information conveyed on the other. Secondly, the information in a news program is often conveyed in a generalizing manner, using elements of rhetoric.

Since the news program is short, the pre-demonstration phase can be kept to a minimum by showing a picture of the first images or advertisements of the message being broadcast and asking students to answer six journalistic questions: who, what, when, where, why and for what purpose. If any of these questions have not been answered, by writing them on the board, the assignment can be postponed until after the demonstration phase. The choice of lexical units should also be limited to words whose ignorance impedes comprehension of the information. During the demonstration phase, students are given the task of expressing the main idea of the story in one sentence, then expanding it to one paragraph. At the post-demonstration stage, students discuss the relevance of the show and prepare a list of unanswered questions related to the story they watched, followed by a discussion.

To develop students' viewing reading skills, students should study authentic texts; students are offered an article from a news column with the task of working through certain information. Students with a low level of foreign language proficiency can listen to news reports and complete the suggested tasks, for example, by keywords. It is important to note the active use of a variety of book publications, periodicals and other materials containing a large number of samples of texts and styles of language. Students should be given the opportunity to express their wishes on the choice of topics and forms of authentic materials containing information that interests them, which can promote reading "for fun" and stimulate a creative approach to learning a foreign language.

It is also recommended that authentic material be carefully selected and adapted to the learning objectives. This helps to create a sense of living complicity in the lives of native speakers and the culture with its original, natural language of communication. It is necessary to be clear about the requirements for authentic material. Such types of educational materials are important to match the specific age of students, their knowledge of the norms of native speech

and speech in a foreign language; the content should be informative and interesting. Emotionally, the response to the information is of great importance. Also the criteria of educational significance of the material should be elaborated. The selection of materials for the development of tasks that represent different styles for everyday communication should be carried out. It is possible to use texts of modern publicist editions, foreign textbooks, articles of country studies character, as well as classical literature, which presents monologues or dialogues of the characters of works in a conversational aspect. [5,p.119]

In all learning contexts-both outside and inside the language environment-authentic materials demonstrate a variety of styles and topics and therefore can satisfy many of the students' cognitive and emotional needs; they have high motivational potential and are perceived by the students as the most authoritative. Working with them in the process of teaching Russian as a foreign language is of particular importance also because it is their use with a very high probability will be an important part (and for some - the only form) of further interaction with a foreign language culture.

Competently structured work with authentic videos can instill in students an interest in the Russian language and in Russia, its history and culture, contribute to the development of analytical and creative abilities and, of course, give precious knowledge, improve the skills and abilities necessary for successful intercultural interaction, for speech communication in Russian. [2, p.275]

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