

# Cinematographic Living Room as a Means of Forming Linguocultural Consciousness in The Context of Online Learning

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**Abstract.** The article presents the experience of working on the formation of linguistic and cultural consciousness in the lessons of Russian as a foreign language in the framework of the cinematographic living room in the context of online learning. The study uses a competence-based approach that forms the speech competencies of students, which are necessary for their active inclusion in the process of communication with native Russian language speakers. The authors describe the methodology for working with a feature / documentary / animated film. The choice of principles that forms linguocultural consciousness (the principle of anthropocentrism, the principle of communicativeness, the principle of interrelated learning, the principle of visibility, the principle of co-learning of language and culture) is substantiated. A set of exercises is presented that contribute to the effective construction of the learning process: from preview exercises in order to expand and consolidate lexical-grammatical and structural-semantic skills - through conditional speech exercises at the stage devoted to working with key episodes - to an independently issued statement after linguocultural analysis of the film text. Summarizing the experience of working in the format of a cinematographic living room, the authors come to the conclusion that the use of texts from Soviet and Russian cinema contributes to the formation of the linguocultural consciousness of foreign students, expanding their knowledge of the country of the target language, enriching vocabulary and cultural fund. The presented material will be useful for teachers of Russian as a foreign language and students of philological specialties.

## 1 Introduction

2020 became a test of strength for the education system: the compulsory transfer of the educational process to a digital environment revealed not only the problems of distance learning, but also forced language teachers to look for forms and means that would contribute to the implementation of the main goal of teaching Russian as a foreign language: speech, communication, linguocultural and sociocultural competences of foreign students. We believe that the competence-based approach described in this study allows students to develop skills and abilities that make it possible to communicate in Russian

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comprehensively, the result of such a communication is the formation of a secondary linguistic personality.

The main feature of a linguistic personality, according to scientists (L.S. Vygotsky, A. A. Zalevskaya, A. N. Leontiev, A. R. Luria, I. A. Sternin and others), is linguistic consciousness, realized in speech behavior, which gives grounds to talk about speech and, more broadly, communicative consciousness. The linguistic personality functions in the cultural space, reflected in the language, therefore, in order to master a foreign language successfully, it is necessary to comprehend the culture of the country of the language being studied.

In our opinion, the use of the means of Soviet and Russian cinematography in Russian as a foreign language classes (hereinafter - RFL) is suitable for the formation and / or development of these competencies, since the cinematic text is a storage of one or another historical, social and cultural information, it possesses significant linguodidactic potential for the formation of linguocultural consciousness of participants in the educational process.

The purpose of the article is to describe the methodological system for the formation of the linguocultural consciousness of foreign students by means of Soviet and Russian cinema. It seems to us that the most suitable way to implement this methodological system is a cinematographic living room.

To achieve this goal, it is necessary to solve a number of tasks: 1) to describe the methodological possibilities of the cinematographic living room; 2) to provide a set of exercises designed specifically for training in the format of the cinematographic living room; 3) to outline the principles of the formation of linguocultural consciousness.

The relevance of the topic we have chosen is determined by the objective necessity of scientific study of the process of formation of linguocultural consciousness of foreign inophons by means of cinema in the context of online learning.

## 2 Materials and methods

The competence-based approach, which we have chosen as the main one, is an approach to learning in which educational results are recognized as important outside the education system [1]. Being focused on a new vision of learning goals and the result of education, the competence-based approach at the present stage of linguodidactics development does not yet have an established terminological apparatus. In this work, an attempt is made to determine the sources of the concept, to present the essence of the concepts used in the work:

*Competence (1)* is an integrated personal quality that combines personal qualities, modes of activity, including a value-sense attitude towards them, which are required by a student for qualified actions in a designated professional area. [2].

*Competence (2)* is an information activity space of a certain semantic, consistently mastered by the subject of education and including problematic and typical operational and communicative situations, factological, theoretical and artistic information, physical and intellectual skills and abilities [3].

*Consciousness* - the highest forms of mental functioning: the ability to understanding, creativity, reflection; the ability to use the competencies being mastered [4].

*Linguistic consciousness* is a verbalized part of consciousness accessible to study by linguistic methods [5].

*Linguocultural consciousness* is the ability of a linguistic personality to “pass through itself” the culture of the country of the target language in the process of mastering the most significant linguocultural concepts and key competencies.

*The synymatographic living room* is one of the forms of extracurricular work in Russian as a foreign language, contributing to the formation of linguistic and cultural consciousness

on the basis of interconnected learning [6] expansion / enrichment of the cultural fund of students [7] the development of their creative abilities.

*Online training* is an opportunity to gain knowledge "here and now" through Internet resources. In this article, we do not seek to present in detail the terminological apparatus of the field of communication technologies, our task is to show the practical implementation of the use of the linguodidactic potential of the cinematographic living room during the lessons of RFL in the context of online learning.

In our research, we relied on the following methodological principles which form linguocultural consciousness:

- the principle of anthropocentrism contributes to the cognitive, spiritual, emotional, moral and creative development of the student;
- the principle of communicativeness (rethought in the light of the orientation of teaching towards the formation of a secondary linguistic personality) develops the personal qualities of the recipients in the dialogue of cultures;
- the principle of interconnected teaching of speech activity types, providing for the formation of all types of speech activity;
- the principle of visibility, contributing to the transition from sensory perception to abstract thinking in the process of cognitive activity (in our case, an organized presentation of linguistic and extralinguistic material - a feature / documentary / animated film - in order to better assimilate the material under study and use it in speech activity);
- the principle of co-study of language and culture, which suggests the selection of didactic material, methods, techniques and means of teaching, taking into account the cultural function of the language [8].

To solve the set tasks, *the following methods were used*: the method of theoretical analysis of philosophical, pedagogical, psychological works and methodological literature on the research problem; methodological modeling of the issue under study; methods of systematization and classification of lexical and grammatical material of feature / documentary / animated film in preparation for conducting classes in the format of a cinematographic living room; the method of pedagogical observation of the speech activity of foreign students; generalization of pedagogical experience and analysis of students' written works.

### 3 Results

The referring to cinematic texts as a learning tool in teaching RFL is not new. The work with cinema readers, thematic, educational, aspectual, authentic films has been carried out since the late 70s of the last century (works by V.I. Ivanova-Tsyganova, I. Bakony, T.V. Stramnova, G.A. Shanturova, O.V. Hurmuz [9] etc. ) We believe that the use of feature films that represent the "Golden Fund" of the Soviet and Russian cinematography during the lessons with a foreign audience contributes to the intensification of learning, increases motivation, develops the skills of independent work, and assists the formation of linguocultural consciousness.

In the practice of the teachers of the "Russian as a foreign language" department of the Don State Technical University, the cinematographic living room is one of the forms of extracurricular work with foreign students. We believe that the format we have chosen contributes to:

- effective assimilation of lexical-grammatical and structural-semantic material;
- increasing the motivation of students;
- active participation of foreigners in the process of speech activity, taking into account the four communicative competencies;

- understanding the mentality of the speakers of the target language and their national culture.

In the format of the cinematographic living room, the teachers of the department organize meetings with interesting people, film concerts dedicated to any significant events, dates, actors or directors, parties devoted to the Russian writers, whose works have been filmed.

When developing the thematic plan for the cinematographic living room, we relied on the requirements of the "Russian as a Foreign Language Program. General proficiency", and took into account the level of Russian language proficiency of foreign students focusing on the interests of the audience, refracted through the prism of the peculiarities of the culture and traditions of Russian people. In this regard, we offer to consider the thematic plan of the cinematographic living room, taking into account the positions indicated above.

**Table 1.** Plan of the cinematographic living room for the 2020-2021 schoolyear

№	Topic of the lesson / Type of activity	The audience
1	"The sun of Russian poetry!" (acquaintance with the creative work of the Russian poet and writer on the material of the educational film "A. S. Pushkin")	1-2 year students (autumn semester) / students of additional educational programs (spring semester)
2	Linguocultural analysis of the film "The Young Lady-Peasant" (1995, directed by A. Sakharov)	1-2 year students (autumn semester) / students of additional educational programs (spring semester)
3	Linguocultural analysis of the animated film "One! Two! Three! Shine Christmas tree!" (2007, directed by A. Kuzovkov and others)	students of additional educational programs (autumn semester)
4	Linguistic and cultural analysis of the feature film "Obsession" (1965, directed by L. Gaidai)	1-2 year students (autumn semester) / students of additional educational programs (autumn semester)
5	"A man of unusual destiny ..." (acquaintance with the work of a great man on the material of the documentary film "Vladimir Dal - a collector of words")	1-2 year students (spring semester)
6	Linguistic and cultural analysis of the feature film "The Third Wish" (2009, directed by V. Shevchenko, S. Velikoredchanin)	students of additional educational programs (spring semester)

So, the program of the cinematographic living room is focused on the schoolyear. It is planned to consider films of different genres and styles (fiction / documentary / animation / educational films). We believe that the implementation of this program will help to increase the motivation of students, intensify learning, develop skills for independent work, assimilate and consolidate new and previously studied lexico-grammatical, phonetic and regional material.

Conducting classes online, on the one hand, interrupts the educational process (for example, with a large number of participants, a lesson on the Zoom platform lasts 40 minutes, and during reconnection it is possible to "lose" the necessary mood), limits the control of the assimilation of the material, makes it impossible to assign an open form tasks, requires more time for preparation from the organizers. On the other hand, the online mode allows you to expand the boundaries of the audience (participants from anywhere in the world can join the lesson), makes it possible to train people with disabilities, provides an opportunity to revise the event (recording is a means for mastering the educational material

at a suitable speech tempo). The advantages of holding a cinematic living room in an online format make the process of mastering the Russian language person-centered.

Let us consider the main methods of forming the linguocultural consciousness of students using the example of a set of exercises developed for a cinematographic living room. To make reading easier we will use end-to-end numbering of tasks.

I. At the preparatory (preview) stage, it is recommended to complete tasks to remove lexico-grammatical and linguistic and cultural difficulties that students may encounter while watching a film.

Task 1. Read the verbs and translate them into your native language:

To wish - wished, to promise - promised, to give - gave, to sell - sold, to pass - passed, to retake - retook.

Task 2. Using the Internet resources, determine the meaning of these phraseological units:

Pull yourself together, be left with nothing, to study hard, this is too difficult.

Task 3. Read the text, answer the questions after the text.

“Dictionary Day in Russia is logically connected with the Day of the Russian Language. One holiday is celebrated on the birthday of Vladimir Dahl, the other holiday is celebrated on the birthday of Alexander Pushkin. Thus the philological geniuses of their time continue to communicate in eternity. Dal and Pushkin were good friends - Alexander Sergeevich inspired Vladimir Ivanovich to work with the dictionary, but what is especially symbolic - he died in his arms. Dahl came to Pushkin, learning about his injury, and the local doctor left the "sun of Russian poetry" in the experienced hands of a military surgeon. Dahl was unable to save the poet, but he carefully collected and preserved the Russian language of their time for us”.

1. When is the Day of the Dictionary and the Day of the Russian Language celebrated in Russia?

2. Remember what you learned at the meeting in the cinema hall dedicated to A.S. Pushkin? Who called the poet "the sun of Russian poetry"?

3. How did V.I. Dahl manage to keep the Russian language?

The work on the word and phrase contributes to the expansion of the lexical stock, the formation of linguocultural consciousness.

II. At the stage of watching a feature / documentary / animated film, to extract target information from the text, it is recommended to work with editing sheet tables, which contain brief information about the film (title, director, film release year, script writer, actors, etc.) - frame-by-frame recording of the content of the fragment (verbal text and description of non-verbal elements: feelings, emotions, thoughts of the characters).

Thus, the student can accurately and objectively understand the meaning of the content of the analyzed fragment, and he can also be prepared for written works devoted to the linguoculturological analysis of the films being studied.

III. At the third stage, after watching the film, it is recommended to perform control tasks to check the understanding of the script text, video clips and the film as a whole.

Task 4. Why is the movie you just watched called "The Young Peasant Woman"? Explain your answer.

Task 5. Correlate the phrases of the film with the characters who pronounced them. Phrases: "An exam for me is always a holiday!", "Please give me a key!", "Don't you have an exam!"

Heroes: Neighbor, student Dub, Lida.

We believe that at this stage it is appropriate to use exercises to develop students' speech skills: discussion of the heroes of the film, their actions; sound recording of the most significant episodes; tasks of a creative nature to expand the active vocabulary, the amount of memory. The teacher-organizer of the cinematographic living room can involve the texts of film reviews, memoirs of actors and directors, sources that expand the

linguoculturological knowledge of the participants. It depends on the level of language proficiency and preparedness of students, as well as on the tasks the teacher is facing.

An analysis of the written and oral responses of the participants in the cinematographic living room made it possible to conclude that referring to a film text in a foreign language audience contributes to the development of communication skills, teaches the extended statement on the topic under study, introduces the history, social and cultural life of Russia, contributes to the formation of linguocultural consciousness among students. The advantages of working with a feature / documentary / animated film are obvious: thanks to the applying of several types of speech activity at once (listening, speaking, reading, writing), communication skills are formed, it arises the interest in the history and culture of Russia, shown on the screen [10].

## 4 Discussion

Due to the widespread use of feature films in RFL lessons, our work does not claim to be exclusive. In our article, we relied on studies devoted to:

- semiotics of cinema (Y.G. Tsivyan, Y.M. Lotman, R. Bar and others);
- media education (O.A. Baranov, S.N. Penzin, Yu.N. Usov, E.V. Muryukina [11], I.V. Chelysheva [12], A.V. Fedorov [13], N.V. Sumina [14], A.V. Belozeroва [15], etc.);
- psychology of the process of teaching foreign languages (I.N. Gorelov, N.I. Zhinkin, I.A. Zimnyaya, A.A. Leontiev, etc.);
- psycholinguistics (L.S.Vygodsky, A.A. Zalevskaya, A.N. Leontyev, A.R. Luria, I.A. Sternin, etc.);
- theory and methodology of teaching Russian as a foreign language (A.A. Akishina, G.A. Vishnyakova, V.G. Kostomarov, A.N. Shchukin, etc.);
- the possibilities of using motion pictures in teaching Russian as a foreign language (I. Bakoni, G.I. Kutuzova, V.G. Loginova, L.P. Mukhin, T.V. Stramnova, A.N. Shchukin, etc.);
- linguoculturology (E.M. Vereshchagin, V.G. Kostomarov, Yu.E. Prokhorov, N.F. Alefirenko [16], V.A.Maslova, etc.);
- co-study of language and culture (L.A. Khodyakova [8], L.P. Sychugova [17], A.D. Deikina [18], E.V. Lyubicheva [19], etc.).

In this article, we wanted to show the practical implementation of the use of the cinematographic living room in the context of online learning. In the works indicated above, much attention is paid to the use of authentic texts and / or fragments in the process of teaching RFL, or attention is attracted to thematic meetings in cinema clubs [11]. We made an attempt to substantiate the use of the cinematic living room as a type of extracurricular work that opens up wide opportunities for the effective construction of the educational process: from preview exercises in order to expand and consolidate lexical and grammatical structural and semantic skills - through conditional speech exercises at the stage dedicated to work with episodes, - to a self-designed statement after watching a feature / documentary / animated film.

## 5 Conclusion

The methodological set of exercises in the classroom within the framework of the cinematographic living room, described by us, opens up wide opportunities for the effective construction of the educational process in a foreign audience.

The use of feature films / documentaries / animated films in classroom and extracurricular work significantly increases the motivation of students, expands their

vocabulary and cultural fund, develops the skills of written and oral communication, helps to consolidate in the minds of students the models of the communicative behavior of Russian language native speakers in various communicative situations, forming linguocultural consciousness. The work on the linguoculturological analysis of the films indicated in the program of the cinematographic living room encourages the participants to enter into discussions that help to form the skills of monologue and dialogical speech among the participants, contribute to the assimilation of the features of verbal and non-verbal communication peculiar for the Russian linguistic picture of the world.

We believe that the methodological material presented in the article will be useful for teachers interested in this problem, who want to make the process of teaching Russian as a foreign language brighter and more exciting, for graduate students whose scientific interests are film text and methods of working with it, as well as for students of philological specialties.

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