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ON THE ISSUE OF COMMUNICATIVE ADEQUACY OF AUDIO TEXTS

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In this article, the authors consider the organization of communication-oriented listening and the texts used for listening. The minimum unit that integrates the relevant linguistic elements for the process of communication is a speech act in which communication, not just the transfer of addressless information, takes place. Therefore, the audio text, considered as a unit of communication, necessarily has a specific communicative goal, expresses a specific communicative dimension and has all the characteristics of any text. Learning how to understand audio text in a foreign language goes through three interrelated stages: elementary, advanced and final stage, which implies mastering listening as a component of verbal communication. But, since the communicative orientation is inherent in the whole educational process, learning to communicate in general and listening in particular should be carried out at all stages.

Key words: *listening, audio text, communicative competence, communication-oriented listening, communication unit, authentic text*

The main goal of the modern system of higher professional education is to prepare a socially active, professionally competent specialist. One of the most important aspects of this problem is mastering the basics of professional communication, ensuring comfortable inclusion in professional activities. Therefore, professionally oriented communication acquires a crucial significance for students. One of the factors for training such specialists is the process of teaching students of a pedagogical university to communicate in a foreign language.

According to Elukhina N.V., Kolesnikova I.L., Dolgina O.A., Safonova V.V., Fedorova O. L. [1; 2; 3; 4], communication oriented learning provides a better learning of the language, since it is in the context of communication that language appears in its natural function. In this case, in our opinion, special attention should be paid to teaching communicative listening. Communicative listening is one of the most important aspects of learning a foreign language at university and is a receptive type of speech activity aimed at perceiving and understanding oral speech at one's listening session. Listening skills is a fundamental component to understand language aurally and to become successful speakers, particularly, in English as a foreign language, education where exposure and practice is limited to academic or self-study practice [5]. In foreign and domestic methods, several types of communicative listening are distinguished, depending on the communicative task and on the relation with expressive oral speech:

- skim listening - listening with an understanding of the main content;
- listening for detailed comprehension - listening with full understanding;
- listening for partial comprehension - listening with selective extraction of information;
- critical listening - listening with a critical assessment [2].

Due to the communicative orientation of foreign language learning, the question of the texts used for listening should be considered. According to G.N. Kolshansky [6], the minimum unit that integrates relevant linguistic elements for the communication process, is a speech act in which communication, and not just the transfer of addressless information, takes place. Therefore, the audio text, considered as a unit of communication, necessarily pursues a certain communicative goal, expresses a specific communicative dimension and possesses all the characteristics inherent in any text.

According to the researchers (I. R. Halperin, E. L. Ginzburg, M. N. Kozhina, G. V. Kolshansky, A. A. Leontiev, and O. I. Moskalskaya), the text itself should have a semantic completeness, structural and communicative integrity, the presence of different types of connection between its elements, compositional design, communicative orientation, the presence of a pragmatic attitude, stylistic and genre

relatedness. Preservation of the listed features and characteristics of an authentic text when transforming it into an educational text is an indispensable condition that must be observed when teaching communication.

As practice shows, for successful organization of communicative oriented listening for students of non-language faculties, specially selected auditing material is necessary. Following V.V. Safonova [3], we believe that the following factors should be considered when preparing and developing audio texts. Firstly, the choice of educational materials should have communicative expediency, which is the basis for modeling the learning situation and drawing up control tasks for assessing the quality of listening and understanding audio text in a foreign language. Secondly, it is necessary to take into account the degree of real communicative orientation in the development of tasks for modeling the situation of mediated communication. Thirdly, the educational value of the proposed materials is of great importance.

As the researchers note, learning to understand audio texts in a foreign language goes through three interrelated stages: an elementary, advanced and final stage, which involves mastering listening as a component of oral speech communication [1]. But, since the communicative orientation is inherent in the whole educational process, learning to communicate in general and listening in particular should be carried out at all stages, and only the proportion and nature of communication changes, learning of which is realized in dynamics from educational to natural [7]. It raises the problem, what kind of auditory materials should be used to simulate the situation of real speech communication. So, O. L. Fedorova [4], recommends using processed written voiced texts at the beginning of learning to listen, and then proceed to natural sounding texts. Written voiced texts can be used to teach listening if they are adapted, that is, to bring the texts into conformity with the level of foreign language students of non-linguistic specialties, as well as their processing in accordance with the norms of oral speech, namely: reduction of the depths of the phrases, the replacement of complex sentences with simple ones, the reduction of copyright deviations, the “straightening” of the composition, etc.

It is recommended first to use such written texts that are close to the oral characteristics, for example, a story, a novel, a fairy tale. Speaking about the written texts, it is impossible not to dwell on the manner in which they are voiced. Presenting such a text would be more natural if the teacher would retell it or read it expressively using paralinguistic means (gestures, facial expressions). It is especially unreasonable that the logical text be read by one teacher. Sounding the dialogues should be carried out by as many speakers as in the production of actors. At the same time, it is important that the man be voiced by a man’s voice, a child’s child. It follows from the foregoing that dialogic texts are better presented in the record.

As for the oral texts, since they cannot be adapted, other methods should be used to ensure their accessibility. These include, for example, the introduction, revealing the situation of communication and characterizing the characters, commentary on individual passages of the text, repeated listening, visual support, etc.

It is known that in natural communication texts are always used that refer to certain genres, the number of which is small. Therefore, the question of the genres of educational texts is very essential for the effectiveness of teaching listening. As it follows from the definition, all textbooks belonging to the same genre have similar characteristics, both in terms of their function and in terms of their logical and semantic structure. This fact leads to an important methodological conclusion: if you acquaint students with samples of texts of a particular genre, show them its communicative function, logical and semantic structure and language design, understanding of other texts of this genre will become fuller, deeper and more accurate.

After students get acquainted with the features of the genre, the teacher illustrates them on the material of a particular audio text, then the students themselves analyze the listened messages. It is advisable to acquaint students with genres not at the same time, but successively, observing the principle “from easy to hard”. It is possible to move on to the next genre only when the students already understand the texts of the genre being studied quite well. Then, simultaneously with the study of the new genre, you should listen to the texts and earlier studied genres. Then at the final stage of training, students will be able to successfully perceive the texts of any genre.

Thus, when selecting a text for teaching listening, the teacher should take into account not only its content (relevance to the topic, accessibility, nurturing impact, etc.) and language form (its accessibility, whether it is mostly familiar, whether language phenomena are studied in present moment, etc.). No less

essential for modeling a real communication situation are also the genre of the text (story, conversation, interview), its communicative function (to report something, convince of something, induce something, etc.), its form (oral / written).

Deprived of these characteristics, listening, strictly speaking, is not an act of communication, because real communication always takes place under certain conditions (place, time), specific individuals with a certain social status and social roles enter into communication. Moreover, each of the communicants, realizing their communicative intention, pursues a real goal, which is not always reduced to a simple message of information.

In addition, when choosing a text for communicative listening, a teacher should take into account the type of complexity of the utterance. According to V.V. Safonova [3], a preliminary ranking of selected texts (based on which students are supposed to organize the audio activity) is necessary to establish the degree of informational, semantic, lexical-grammatical and intonation and syntactic complexity for oral perception of speech utterance. It is necessary to determine how these requirements meet the requirements for textual material intended for perception at a checked level of language proficiency (functional text types, cognitive difficulties of text perception, communicative speech difficulties, degree of informational richness, speech and language difficulties) .

For organization of audio activities at various levels, when using the same type of functional text (for example, an interview), V.V. Safonova recommends varying its complexity depending on:

lexical and grammatical content of various interviews;

a sound portrait of the interview participants (the degree of standardization of their speech, the presence / absence of dialectal deviations, jargon expressions, the general culture of speech communication, etc.);

the degree of informative awareness of subjects with regard to the subject or subject matter of audio text, including whether the subject has thematic knowledge in a specific information area, in order to demonstrate speech actions typical of a person in speech perception under real communication [3].

Thus, the text proposed for listening should have the following characteristics: 1) communicative value, that is, the compliance of the audio text with the conditions of real communication; 2) compliance of the audio text with the level of students' language training; 3) age and educational acceptability of the audio text for the student; 4) professional-oriented significance of audio text; 5) educational value.

Undoubtedly, communicative competence and ways to achieve it is one of the most important problems among theoretically and experimentally solved methods of foreign languages.

Modern interpretations of communicative competence in the field of teaching foreign languages go back to the definition of the American scholar Dell Hymes [8]. But in his opinion, we can call "communicative competence what the speaker needs to know in order to communicate in culture-relevant circumstances."

Mastering communicative competence in English, not being in the country of the language being studied, is a very complicated matter. Therefore, the teacher's activity is aimed at creating appropriate language atmosphere in the classroom, using various methods and techniques, among which it is possible to single out the use of audio and video materials. It is important to give students a visual representation of the life, traditions, language realities of English-speaking countries. This goal can serve as educational videos, audio and CD media, the use of which contributes to the implementation of the most important requirements of the communicative technique to present the process of language acquisition as an apprehension of a living foreign language reality.

Moreover, the use of audio and video recordings in the classroom contributes to the individualization of learning and development of motivation of the students' speech activity. When using videos in a foreign language lesson, two types of motivation develop: self-motivation, when the film is interesting in itself, and motivation, which is achieved by showing the student that he can understand the language that he is learning. This brings satisfaction and gives faith in one's own strength and desire for further improvement. It is necessary to strive to ensure that students receive satisfaction from the film or audio material through the understanding of the language, and not only through an interesting and entertaining plot.

Another advantage of audio and video materials is the strength of impression and emotional impact on students. Therefore, the main attention should be directed to the formation of students' personal attitude to what they see and hear. Successful achievement of such a goal is possible only, firstly, with the

systematic use of audio and video, and secondly, with a methodically organized demonstration. It should be noted that the use of audio and video materials in the classroom is not only the use of another source of information. It helps to develop various aspects of students' mental activity such as memory and attention.

Audiovisual information is particularly important for people, so in the process of learning this particular type should be updated. Audiovisual information is perceived by man naturally, so it is an effective way to obtain and assimilate the necessary information and knowledge. The ability to work with information is the basic skill underlying any professional and simply cultural competence. That is why the basic task of the modern educational system is its formation, which is carried out through the use of various learning technologies, in particular, practice-oriented, student-oriented, etc. A special place among the learning technologies belongs to the audiovisual learning technologies [9].

It is important to take into account that audio-visual aids should be used when it is methodologically justified, since their use requires additional time and effort from the teacher, often special knowledge. Excessive saturation of their lessons to the detriment of the elaboration of the main ideas of the topic being studied, their comprehension, exercises, independent work, etc. leads to undesirable results [10].

Summing up, the text proposed for listening should have the following characteristics: 1) communicative value, that is, compliance of the audio text with conditions of real communication; 2) compliance of the audio text with the students' level of language knowledge; 3) age and educational acceptability of the audio text for students; 4) professionally oriented significance of the audio text; 5) educational value.

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АУДИОТЕКСТЕРДІҢ КОММУНИКАТИВТІК БАРАБАРЛЫҒЫ ТУРАЛЫ СҰРАҚА

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Бұл мақалада авторлар коммуникацияны бағдарлауды ұйымдастыруды қарастырады және тыңдау үшін қолданылатын мәтіндерді қарастыруға ұсыныс ұсынады. Байланыс процесіне лингвистикалық элементтерді біріктіретін минималды блок – бұл адрессивтік ақпаратты беру ғана емес, байланыс болып табылатын сөйлеу актісі. Сондықтан, байланыс бірлігі ретінде қарастырылатын аудио мәтін міндетті түрде белгілі бір коммуникативтік тізбекті қолданады, ол нақты коммуникативтік ниетін білдіреді және кез-келген мәтінге тән барлық сипаттамаларға ие. Аудио мәтіндерді шет тілінде түсінуді үйрену ауызекі сөйлесудің құрамдас бөлігі ретінде тыңдауды меңгеруді қамтитын қарапайым, жетілдірілген және соңғы кезеңдерді қамтиды. Бірақ коммуникативті бағдар бүкіл білім беру үдерісіне тән болғандықтан, жалпылама сөйлесуді үйреніп, нақты тыңдауды барлық сатыларда өткізу керек.

Түйін сөздер: тыңдау, аудио-мәтін, коммуникативтік құзыреттілік, коммуникациялық-бағдарланған тыңдау, байланыс бірлігі, тең түпнұсқалық мәтін

К ВОПРОСУ О КОММУНИКАТИВНОЙ АДЕКВАТНОСТИ АУДИОТЕКСТОВ

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В статье рассматривается организация аудирования ориентированного на коммуникацию и вопрос о текстах, используемых для аудирования. Речевой акт является минимальной единицей, объединяющей соответствующие лингвистические элементы для процесса общения, в котором происходит не просто передача информации, а именно общение. Следовательно, аудиотекст, как единица общения, обязательно имеет конкретную коммуникативную цель и выражает определенное коммуникативное намерение, помимо всех характеристик, свойственных любому тексту. Рассмотрены три взаимосвязанных этапа - начальный, продвинутой и заключительный, при обучении пониманию аудиотекстов на иностранном языке, что предполагает овладение аудированием как составляющей устного речевого общения. И, так как коммуникативная направленность присуща всему учебному процессу иноязычного образования, обучение коммуникации в целом и аудированию в частности следует проводить на всех этапах.

Ключевые слова: аудирование, аудиотекст, коммуникативная компетенция, коммуникативно-ориентированное аудирование, единица коммуникации, аутентичный текст

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