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# LINGUA- DIDACTIC BASICS OF TEACHING LSP FOR ART STUDENTS

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### Abstract

In the article the author based on her own experience considers the problems of forming foreign professional competence as the most important way to overcome the communicative barrier and develop art students professional creative thinking ability. As one of the fundamental methodological approaches, the principle of professional communicative orientation on the basis of the integration foreign language discipline into the general course of art students professional training is highlighted. Based on the analysis of scientific and methodological sources, the author studies the content and correlation of linguistic and methodological components in the process of teaching foreign languages for special aims.

**Key words:** professional communication in a foreign language, foreign language for special purposes, linguistic component, methodological component, art majors, contextual education, the dominance of professional component.

### Introduction

Learning English language for special purposes enables future specialists in the field of art to acquire skills and abilities ensuring personal competitiveness and the chances of success in professional activities. It should be noted that competitiveness can be achieved only

after overcoming communicative barriers, which, in particular, are foreign languages, therefore foreign-language professional competence is considered as the most important quality of a specialist. In this regard, professionally-orientated approach to teaching foreign languages for art students, which provides forming

students' ability to communicate using foreign languages in specific professional fields and situations, taking into account the peculiarities of professional creative thinking, plays a huge role. A distinctive feature of professionally oriented teaching English language is the maximum consideration the professional sphere specifics: its concepts and terminology, lexical-syntactic and grammatical features, the format of oral and written texts, situational features.

### **Methods**

The goals and content of teaching a foreign language in non-linguistic universities are focused on the students major. The program of teaching foreign languages to students engaged in art formulates these goals as mastering by students the necessary and sufficient level of communicative competence to solve social and communicative problems in the fields of general cultural and professional activity, as well as mastering business communication skills, [1] which implies special approach to the learning foreign language process as a part of the specialization in art. In the process of mastering foreign language, students form and demonstrate the following both general and professional competencies: to be able to logically correctly, reasonably and clearly build oral and written speech; to master one of the foreign languages for international communication at a level that provides oral and written interpersonal and professional communications; to be able to generalize, analyze and critically evaluate works of art from their area of specialization.

The essence of professionally-orientated teaching foreign language lies in its integration with special majors. One of the fundamental methodological

principles in teaching a foreign language in a non-linguistic university is the principle of professional communicative orientation, which implementing ensures the integration of the "Foreign Language" discipline into the general professional training of art students, using the experience gained in the course of studying special disciplines. Foreign languages teachers face the task to teach students, on the basis of interdisciplinary connections, to use foreign language as a means of systematically replenishing his professional knowledge.

### **Results**

Bachelor students of T. K. Zhurgenov Kazakh National Academy of Arts (cinema and TV, choreography, fine arts and DAA, theater and musical art departments, etc.) should participate in research work: make reports in English at different intra-university and out-university conferences about current trends in world art developing. Currently, within the framework of the trilingual education project at many major courses of the Academy, special disciplines in English language are introduced into the curriculum, for example, Film Criticism Skills, History of Art, History of European Theater, History of Kazakh literature etc. Thus, the functions of English language are expanding significantly, it not only helps to understand the content of foreign language texts, serves as an additional source of knowledge, but also helps to optimize oral intercultural communication in the professional sphere. The Bologna agreement opened the way for Kazakh graduates to the Western educational market and gave a real opportunity to continue their education abroad. In order to bring foreign language into line with the European recommendations on the

levels of English proficiency, adjustments were made to the system of continuous training of university students. The strategic direction for the development of education in modern society provides that graduates of higher schools in the field of art will: provides that graduates of higher education in the field of art will know one of the foreign languages of international communication at a level that provides oral and written interpersonal and professional communication, terminological vocabulary in the relevant direction, they will be able to conduct a discussion, to present their work outcomes in public, conduct professional correspondence in foreign language, will own general ideas about communication styles, basic methods of annotating, abstracting and translating literature on professional topics. Professionally-orientated teaching foreign language is now recognized as a priority in updating education. Foreign language communication becomes an essential component of the professional activities of specialists. The analysis of scientific and methodological sources showed that the term “professionally-orientated education” is used to refer to the process of teaching a foreign language in a non-linguistic university, focused on reading literature on the majors, studying professional vocabulary and terminology, and more recently, on communication in the field of professional activities. [2, p. 306] As a rule, the term “professional communication” means teaching a foreign language, focused on the developing communicative competence in situations of professional communication. Of course, communicative competence is understood as a set of competencies (linguistic, discursive, sociocultural, etc.) based on certain knowledge, skills and abilities. P. I. Obraztsov proposed the

following definition of this training type: “Professionally-orientated instructing is understood as education based on taking into account the needs of students in learning a foreign language dictated by the characteristics of a future profession or major, which, in turn, require its study.” [3] Professionally-orientated training is inextricably linked with a kind of language that caters to a specific area of human activity. It can be special language, language for special purposes, language for professional purposes or language for academic purposes. The content of professionally-orientated training consists of linguistic and methodological components. In relation to the specialties of art, the linguistic component of teaching English is represented by a text library reflecting the classification of texts of this specialty; lexical material in the form of a terminological system for art and corresponding grammatical constructions. The methodological component provides for the ability to work independently with authentic texts and the formation of linguistic and contextual guesses. The texts are selected in accordance with the students' training majors: for example, for students of music majors “Note Values”, “Song Structure”, “Origin of Music”, “Major Scales”, “Minor Scales”, “Language of Music”, for students of theater specialties - “The Origin of Theater”, “Classical Theater”, “Drama Theater”, etc. In addition to the content, teachers should also pay attention to using forms and teaching methods that can ensure formation of students necessary professional skills. Thus, when teaching English at a non-linguistic university, achieving a level sufficient for its practical use in future professional activities is possible only with professionally orientated approach to its study. The

principles, components, methods and content of professionally-orientated training are aimed at developing students' ability to communicate in a foreign language in the professional, business and scientific fields.

### **Discussion**

At present, the idea that, while developing programs for foreign languages, teachers should start from determining what students of a definite major will specifically need in their professional activity in the field of foreign languages, has become universally recognized among Kazakhstan teachers. It became clear that the logic of the subject "foreign language" should to some degree go by the wayside. The logic of professional activity comes to the fore. In foreign studies, the development of theoretical issues of English for special purposes (ESP) is presented today in studies within the framework of Content-Based Language Learning, Context-Based Language Learning, CLIL (Content Language Integrated Learning). The meaning of this approach is to teach foreign languages in the context of professional activities. But here it is important not to rush to the other extreme - completely push back English language and teach a special discipline, only in English. Due to the spread to the field of foreign languages of Russian scientist A.Verbitsky ideas of contextual education, especially in the last decade, defining the goals and content of teaching foreign languages, research methodologists, say that, "The essence of profile-oriented teaching of foreign languages is its integration with special disciplines in order to obtain additional professional knowledge and forming professionally significant personality traits." [4, p.11] Despite the external

attractiveness of such interpretations, it is difficult to completely agree with them. Without denying T. Hutchinson idea of taking into account students professional needs, and, moreover, without questioning the value of the contextual approach, one should beware of excessive exaggeration of the professional component while teaching foreign language communication in the professional sphere.[5] All in all foreign language classes should not replace the content of vocational training. In our opinion, avoiding the excessive dominance of the professional component in teaching foreign languages, it is very important to remember that in 1-2 years at the university, solving the general problems of humanitarian training at the first stage of higher education, it is possible to provide students with "entry into future professional activities" using materials in classes broadening their horizons, general cultural knowledge, orientation in various fields of employment related to their chosen field of training. Moreover, while developing programs for teaching foreign languages, it is necessary to take into account the specifics of certain professional context and mainly, today's, educational and cognitive activity of students, only going to professional in a certain field.

Thus, professionally-orientated English, the discipline so relevant at present, has given rise to many problems and questions regarding both the content and the technology of its training. For most educators, who felt like they were quite competent in General English teaching, being familiar with most of the topics covered by GE textbooks, this was a serious challenge to their authority and level of professionalism. However, the sphere of art, cinema, theater, pop vocal, choreography was little familiar to the

author and it was extremely difficult to get ready for classes. Of course, it is clear that while preparing English teaching class it is supposed to follow the generally accepted recommendations of all researchers in the field of teaching language for special purposes and it is very important to rely on students' knowledge in a specific discipline as in a way experts in particular field of art. Nevertheless, not all the teachers are resolved to follow this recommendation, since this can cause students to doubt the teacher's knowledge and even demotivate them. Not everyone, even an experienced teacher, can maintain a reasonable balance in such a situation. It should be noted that to master the content side of the subject, in definite field of art, is very important for teachers, since this allows them to establish contact with students and feel more confident while discussing professional topics in cinema, theater, etc., which students know much better than teachers do. But it is equally important to rely on students' professional knowledge, openly declaring to them that teachers need their help. This will allow

them to be involved as an equal participant along with a teacher in the educational process, the process of co-creation. Of course, this approach does not always work efficiently.

### **Conclusion**

The author's personal experience in teaching LSP allowed to form her own approach to this problem, which can be summarized as follows:

- An English teacher needs some substantial knowledge of the students' major special content, meaning a teacher needs to be prepared that the workload will double.
- Close contact with students during the training process and appeal to their special knowledge are the key points to effectively organize teaching and learning.
- Students can definitely become equal participants in the training process and their special knowledge can greatly facilitate the solution of mastering LSP problems, but it is the teacher who is responsible for developing learning activities in the class and for their outcomes.

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### **ӨНЕР САЛАСЫНДАҒЫ КӘСІБИ БАҒЫТТАЛҒАН ШЕТ ТІЛІН ОҚЫТУДЫҢ ЛИНГВИСТИКАЛЫҚ ЖӘНЕ ДИДАКТИКАЛЫҚ ЕРЕКШЕЛІКТЕРІ**

#### **Андатпа**

Мақалада өз тәжірибесі негізінде автор өнер саласындағы мамандардың кәсіби шығармашылық ойлауын дамыту мен коммуникативтік кедергіні еңсерудің маңызды тәсілі ретінде шет тілді кәсіби құзыреттілікті қалыптастыру мәселелерін қарастырады. Негізгі әдістемелік тәсілдердің бірі ретінде «Шет тілі» пәнін өнер саласындағы маманды кәсіби даярлаудың жалпы курсына біріктіру негізінде кәсіби коммуникативтік бағыттылық принципі айтылады. Автор ғылыми-әдістемелік дәйексөздерді талдау негізінде шет тілдерін оқыту барысындағы лингвистикалық және әдіснамалық компоненттердің мазмұны мен арақатынасын қарастырады.

**Трек сөздер:** шетелдік кәсіби қарым-қатынас, кәсіби мақсаттағы шет тілі, тілдік компонент, әдістемелік компонент, өнер мамандықтары, контекстік білім, кәсіби компоненттің басым болуы.

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### **ЛИНГВО-ДИДАКТИЧЕСКАЯ СПЕЦИФИКА ОБУЧЕНИЯ ПРОФЕССИОНАЛЬНО- ОРИЕНТИРОВАННОМУ ИНОСТРАННОМУ ЯЗЫКУ НА СПЕЦИАЛЬНОСТЯХ ИСКУССТВА**

#### **Аннотация**

В статье на основе собственного опыта автор рассматривает проблемы формирования иноязычной профессиональной компетентности как важнейшего способа преодоления коммуникативного барьера и развития профессионального творческого мышления специалистов в области искусства. В качестве одного из основополагающих методических подходов выделяется принцип профессиональной

коммуникативной направленности на основе интеграции дисциплины «Иностранный язык» в общий курс профессиональной подготовки специалиста в сфере искусства. Автор на основе анализа научно-методических источников рассматривает содержание и соотношение лингвистического и методологического компонентов в процессе обучения иностранным языкам.

**Ключевые слова:** иноязычная профессиональная коммуникация, иностранный язык для профессиональных целей, лингвистический компонент, методологический компонент, специальности искусства, контекстное обучение, доминирование профессионального компонента.

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