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SEÇÃO: ARTIGOS

The technique of “voicing cartoons” as a means of developing the linguistic abilities of schoolchildren

O método de “dublar desenhos animados” como meio de desenvolver as habilidades linguísticas de escolares

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Abstract: The article discusses one of the most important problems of modern primary school – the development of linguistic abilities of students. The choice of the research topic is due to the fact that linguistic abilities are one of the key components of successful language education and instruction in general. The purpose of this paper is to reflect upon the level of development of linguistic abilities of primary school children and to present the method of using the technique “scoring (voicing) of cartoons” (dubbing is the process of video sound accompaniment, carried out separately from image shooting), contributing to the development of these abilities. To solve this problem, the following methods were used: an analysis of pedagogical and linguistic-methodical sources, a comparative analysis, generalization of pedagogical and linguistic-methodical data obtained in the study of primary sources. In this paper, we will consider the possibilities of using the technique of “scoring of a cartoon”, aimed at improving the linguistic abilities of younger students (age of children - 9 years, students 3 grade; study English for the second year). The results of the experimental work confirm the hypothesis and indicate that the use of scoring of videos will contribute to a more effective development of linguistic abilities of younger students.

Keywords: language skills, cartoon voice acting, student

Resumo: O artigo discute um dos problemas mais importantes da escola primária moderna – o desenvolvimento das habilidades linguísticas dos alunos. A escolha do tema de pesquisa deve-se ao fato de que as habilidades linguísticas são um dos componentes-chave para o sucesso do ensino e do ensino de línguas em geral. O objetivo deste artigo é refletir sobre o nível de desenvolvimento das habilidades linguísticas das crianças do ensino fundamental e apresentar o método de utilização da técnica de “pontuação (voz) de desenhos animados” na captação de imagens aprimoradas para o desenvolvimento dessas imagens. Para resolver este problema, foram utilizados os seguintes métodos: análise de fontes pedagógicas e linguístico-metodológicas, análise comparativa, generalização de dados pedagógicos e linguístico-metodológicos e o estudo de fontes primárias. Neste, consideramos como possibilidades de uso da técnica de “pontuação de um desenho animado” segundo artigo, desenvolver a habilidade linguística dos alunos mais jovens (crianças de 9 anos e alunos do 3º ano). Os resultados do trabalho experimental confirmam a hipótese e indicam que o uso de jovens em vídeos contribuirá para um desenvolvimento mais efetivo das habilidades linguísticas dos alunos.

Palavras-chave: habilidades linguísticas, dublagem de desenho animado, estudante



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Introduction

In the modern Federal State Educational Standard of primary general education, among the subject results in the Russian language are: the ability to navigate in the goals, objectives, means and conditions of communication, the ability to choose adequate language tools for successful communication tasks; mastering learning activities with language units and the ability to use knowledge to solve cognitive, practical and communicative tasks Ministry of (Education and Science of the Russian Federation, 2019).

It is easier for a child with linguistic abilities to achieve these results than for a child without such abilities. Consequently, the primary school teacher faces two tasks: 1) the development of the linguistic abilities of students; 2) the effective use of these abilities.

Most experts understand linguistic abilities as a special tendency to learn a foreign language, that is, a second language. Thus, I. L. Sholpo identifies (1999) some parameters by which one can judge the child's giftedness to the study foreign languages:

- speech hearing, suggesting sensitivity to the phonetic, rhythmic and intonational sides of speech;
- language memory that allows to replenish quickly the vocabulary, learn new forms and grammatical structures, translate words from passive to active vocabulary;
- lexical flair that allows to associate the meaning of a word and its form, to draw parallels with other languages, to feel the meaning of separate word-forming suffixes and prefixes, to determine the shades of meanings when choosing the necessary word from a synonymous series, etc.;
- grammatical (constructive) flair, which makes it possible to create a harmonious whole from disparate elements, to feel the commonality of grammatical constructions, to isolate the grammatical core, to determine the ways of forming and matching words in a sentence;
- emotional-figurative perception of the language, which includes a subjective assessment

of the word, a sense of taste, the originality of the language, its beauty, providing a connection between the word and the concept that sustains verbal abstraction;

- functional-stylistic perception of the language, involving the distinction of its style layers and the ability to evaluate a specific speech situation from this point of view (Sholpo, I.L., 1999).

Regarding the study of foreign languages, researchers (N.S. Magin (1962), A.T. Alybina (1976), V.V. Andrievskaya (1967), T.N. Mazurik (1984), P.Ya. Halperin (1965) distinguish three components of linguistic abilities: the ability to phonetic coding (the ability to recognize and remember unfamiliar sounds of a foreign language); grammatical sensitivity (i.e. the ability to determine the function of a word in a sentence); the ability to linguistic induction (that is, the ability to derive rules based on language material); short-term (operational) memory and / or associative memory (that is, the ability to form associative connections between words and elements that need to be remembered). All scientists agree that linguistic abilities are based on three components: memory, hearing and logic.

We are interested in linguistic abilities to learn a native language. It should be noted that modern education is aimed at creating the conditions for the formation of linguistic abilities in younger students, the practical acquisition of language: the use of grammatical means, the formation of the ability to produce text (orally / in writing). However, pupils with different speed and different degree of ease comprehend linguistic units, the rules of combinability of words, the laws of construction of sentences and texts, etc.

The understanding of the laws of the language is facilitated by speech exercises (stories, retellings, essays), i.e. here we can talk about the relationship of linguistic abilities and the process of speech development.

In the psychological and pedagogical sciences, the process of speech development has been considered by R.S. Nемов, N.I. Zhinkin, L.S. Vygotsky etc. Speech generation models have been studied by J. Miller, L. S.

Vygotsky, A.R. Luria, A.A. Leontiev, I.A. Zimnaya. The issues of the development of coherent speech have been comprehensively covered in the works of such prominent linguists and methodologists as F.I. Buslaev, K.D. Ushinsky, A.D. Alferov, V.P. Sheremetevsky, L.I. Polivanov, V.I. Chernyshev, K.B. Barkhin, M.A. Rybnikova and others. Various aspects of methods of teaching coherent speech are reflected in the writings of L.P. Fedorenko (1984), T.G. Ramzaeva, N.A. Ippolitova, T.A. Ladyzhenskaya, O.V. Sosnovskaya, V.I. Kapinos, M.R. Lvov, E.I. Nikitina, E.V. Arkhipova, M. A. Rybnikova, M. T. Baranov, L. F. Klimanova, M.S. Soloveichik. Scientists agree that learning the basics of the language, students develop their linguistic and creative potential as well. Researchers have created an extensive detailed picture of the phenomenology of creativity (Z. Freud, K. Rogers, J. Guilford, E. Torrens, R. Sternberg, Ya. A. Ponomarev (1967), D. B. Bogoyavlenskaya, A.M. Matyushkin, S.L. Rubinstein (2008), A. Maslow, B.M. Teplov, V.F. Vishnyakov, R. May, F. Barron, D. Harrington).

In connection with the foregoing, the purpose of this study is to reflect the level of development of linguistic abilities of primary school students (age of children - 9 years, study English for the second year) and to determine the role of using the technique of "scoring of cartoons", which helps to increase the level of formation of these data.

Materials and methods

Since language abilities are one of the key components of successful language education and learning in general, their development is the most important task of a modern elementary school. At the moment, the potential possibilities of using the "voicing" technique for the theoretical and practical preparation of younger students for various communicative situations are far from being fully disclosed. Since language abilities are one of the key components of successful language education and learning in general, their development is the most important task of a modern elementary school. At the moment, the potential possibilities of using the "voicing"

technique for the theoretical and practical preparation of younger students for various communicative situations are far from being fully disclosed. To solve this problem, the following methods were used: an analysis of pedagogical and linguistic-methodical sources, a comparative analysis, generalization of pedagogical and linguistic-methodical data obtained in the study of primary sources.

The source base of the study is represented by scientific and methodological literature, pedagogical and linguistic methodological periodicals, and modern dissertation research on the problem under study.

The methodological basis of the research is the methodology of the linguodidactic (Linguodidactics explores the general patterns of language teaching, develops methods and means of teaching a particular language, depending on didactic goals.) approach, the conceptual statements of the theory of linguistic personality, the methodology of pedagogical science. In the framework of the study the concept of the development of universal educational activities; the concept of problem-based learning; the principles of modern linguistics are of particular importance.

In the psychological and pedagogical sciences, the process of speech development was considered by scientists: R. S. Nemov (1998), N. I. Zhinkin (1959), L. S. Vygotsky (1934). Models of speech production studied L. S. Vygotsky (1934), A. R. Luria (1956), A. A. Leontiev (1969), I. A. Zimnaya (1985; 1997). The issues of development of coherent speech have been comprehensively covered in the works of prominent linguists and methodologists (F. I. Buslaev (1844), K. D. Ushinsky (1988), A. D. Alferov (1909), L. I. Polivanov (1868), V. I. Chernyshev (1995), K. B. Barkhin (1929;1930), M. A. Rybnikova (1958). Various aspects of methods of teaching coherent speech is reflected in the writings of L. P. Fedorenko (1984), T. G. Ramzaeva (1979), N. A. Ippolitova (2001), T. A. Ladyzhenskaya (1986), O. V. Sosnovskaya (2013), V. I. Kapinos (1978), M. R. Lvov (1975), E. I. Nikitina (2013), M. A. Rybnikova (1958), M. T. Baranov (1985), L. F.

Klimanova (2014), M. S. Soloveichik (1999).

The vocabulary possessed by the speaker has always been the subject of attention of researchers of children's speech (J. Piaget (1994), L. S. Vygotsky (1983), S. L. Rubinstein (1989; 2008), N. I. Zhinkin (1998), A. N. Gvozdev (1961), T. G. Dyakonova (1962), M. T. Baranov (1985), M. R. Lviv (1975), V. K. Yagodovskaya (1953).

The starting point of any speech action is a speech situation, that is, a set of circumstances that encourages a person to speech action. The following stages are distinguished in the implementation of speech action:

1. Preparation of the statement, on which there is awareness of the motive of the statement, goals, needs, probable forecasting of speech results is carried out based on past experience and taking into account the situation. Preparatory decisions proceed with great speed almost at a subconscious level, all these decisions end with the creation of an internal plan of speech.

2. Structuring the utterance, on which the choice of words is carried out, their grammar. It is assumed that the selection of words in memory is carried out by trial and error. At the same time, the mechanism of "evaluation" of the selected words acts in the short term memory.

3. The transition to external speech. At this stage, the sound design of the statement is carried out.

Speech skills are based on the language system, on the knowledge of its phonetics, graphics, spelling, grammar, vocabulary.

In the process of developing linguistic abilities, we can distinguish parallel lines of work that are developing, but are in subordinate relations: on a word, on a phrase and a sentence, on a coherent speech. Vocabulary work offers material for working with a sentence; working on a phrase and sentence prepares students to work on the text.

However, the development of linguistic abilities is impossible without the development of intonational aspects of speech (sense of pitch, the power of sound, timbre and rhythm), because logical accents, timbre, pauses carry a meaning

and emotional stress.

In addition, there is a language of "appearance" – a look, facial expressions and gestures. To teach students to express their thoughts competently, to transmit and perceive information of various nature, to address taking into account the situation of communication, etc., it is necessary, first, to give students the appropriate knowledge about the unit of communication (text), and secondly, to form their special communicative skills. There is no doubt that speech skills (pronunciation, grammar, lexical) are formed in the course of mastering the language. However, communicative skills are not amenable to automation, as they are included in speech activity, which is characterized primarily as an intellectual, cognitive activity that requires a person in each case to take a creative approach to solving a communicative problem.

Of course, the content of education in the school should correspond to the level of development of society and its culture. A significant place in modern culture is occupied by screen arts. Visual images of the screen enter the child's mind as an integral part of life, actively affect the formation of personality, because it is the characters of the screen that become role models. It is by no means certain that special classes using the means of screen / audiovisual culture will be able to prepare students to communicate with the screen arts, teach them to correctly perceive the works of the screen, analyze them. "Scoring of cartoons," in our opinion, can contribute to the development of linguistic abilities, since animation as a form of screen art is a synthetic form that combines painting, graphics, music, literature, elements of theater and dance. The expressive and graphic means of each of these types of art in their own way (very diverse and rich) affect the conception, imagination, visual memory, mental activity, the disclosure of creative potential. The cartoon dubbing – this kind of activity of students that stimulates their speech activity and the desire to perform the speech task properly develops skills of self-control over speech, allows to make the process of speech learning by students successful, and this in turn affects the level of

improvement of linguistic abilities.

Working with cartoons involves not only learning the skills of perception and analysis. Another significant aspect of this process is the involvement of younger students in creative activity. In the process of which students realize their ideas and fantasies with the help of their knowledge of the language and the expressive capabilities of screen art. A set of factors: plot, visibility of images, sound accompaniment – make the viewer live events with the heroes, and cause a strong emotional and sensory reaction in the child, manifested in a variety of forms, including the form of speech.

Since linguistic abilities imply the ability to operate with system of signs and the verbalization of thought, verbal intelligence, linguistic reflection, the level of linguistic competence, flexibility, the ability to interact, linguistic intuition, logical thinking, and the ability to imitate are the components that ensure the successful development of linguistic abilities.

Taking the above mentioned into consideration, we have identified the criteria for linguistic abilities of primary school students.

The students were offered to watch the animated film "Magic wand" (by Suteev) without sound and to voice it.

Creative skills:

Criterion: The speed of the processes of imagination.

Criterion: Development (depth and elaboration of images).

Criterion: Originality.

Thinking:

Criterion: Flexibility of thinking.

Criterion: Fluency of thinking.

These criteria reflect the ability of students to analyze the video sequence: situations, behavior

and non-verbal reactions of the characters.

Coherent Speech:

Criterion: Sense integrity.

Criterion: The lexical and grammatical design of the statement.

These criteria reflect the levels of development of grammatical or linguistic competence (knowledge of grammatical rules); sociolinguistic competence (the ability to choose and use appropriate language forms and means depending on the purpose and situation of communication, on the social roles of the participants in communication, that is, on who is a partner in communication); discursive competence (the ability to build holistic, coherent and logical statements of different functional styles in oral and written speech based on the understanding of different types of texts when reading and listening); sociocultural competence (knowledge of the cultural characteristics of a native speaker, their adequate use in the process of communication).

Criterion: Independence of the task performance

The diagnostic study was carried out on the basis of MBEI "Gymnasium No. 14" in Krasnoyarsk (schoolchildren of 3 grade "A" class (25 people) and 3 grade "B" class (25 people) took part in it, and it was aimed at identifying the effectiveness of using the technique of scoring cartoons, with using various approaches (single-voice, multi-voice dubbing; lipsing) and using familiar / unfamiliar cartoons in the process of developing linguistic abilities of younger students. The results are presented in table 1.

TABLE 1 – The frequency of occurrence of students 3 grade "A" and 3 grade "B" classes with different levels of measured criteria (before the experiment)

| Criteria of linguistic abilities | | Level | | | | | |
|----------------------------------|---|-------------|-------------|-------------|-------------|-------------|------------|
| | | 3 «A» | 3 «B» | 3 «A» | 3 «B» | 3 «A» | 3 «B» |
| | | Low % | | Average % | | High % | |
| Creative skills: | The speed of the processes of imagination | 9 (36%) | 9 (36%) | 13 (52%) | 12 (48%) | 3 (12%) | 4 (16%) |
| | Elaboration and depth of images | 13 (52%) | 14 (56%) | 8 (32%) | 7 (28%) | 4 (16%) | 4 (16%) |
| | Originality | 11 (44%) | 8 (32%) | 7 (28%) | 9 (36%) | 7 (28%) | 8 (32%) |
| Thinking | Flexibility of thinking | 3 (12%) | 2 (8%) | 16 (64%) | 18 (72%) | 6 (24%) | 5 (20%) |
| | Fluency of thinking | 5 (20%) | 5 (20%) | 10 (40%) | 12 (48%) | 10 (40%) | 8 (32%) |
| Coherent Speech | Sense integrity | 7 (28%) | 2 (8%) | 11 (44%) | 16 (64%) | 7 (28%) | 7 (28%) |
| | The lexical and grammatical design of the statement | 7 (28%) | 2 (8%) | 11 (44%) | 16 (64%) | 7 (28%) | 7 (28%) |
| | Independence of the task performance | 7 (28%) | 2 (8%) | 11 (44%) | 16 (64%) | 7 (28%) | 7 (28%) |

SOURCE: COMPILED BY THE AUTHORS.

A comparative description of the results according to the research criteria showed that the students of both classes have approximately the same level of manifestation of the criteria. As an experimental group, we chose a group of students of grade 3 "A", with whom special classes were held.

At the first lesson we assume familiarity with the technique of scoring cartoons.

During the conversation, students come to the conclusion that not all people can engage in voice acting, but only those who have trained voices and a pleasant timbre. The person voicing the cartoon should have perfect diction and the absence of any speech defects. In addition, it is necessary to pay attention to the intonational side of speech.

Students also received information on the types of scoring:

1. One-voice performed by one person. (The teacher shows an example of one-voice voicing).

2. Polyphonic voiceover in which dim original voices can be heard. (The teacher shows an example of multi-haired voicing).

3. Duplicated scoring. Polyphonic sounding when the original language is absolutely inaudible, while all other sounds should be preserved and lipsing (from the word lips) should remain, i.e. the viewer gets the impression that the actor speaks the native language of the viewer. (The teacher shows an example of duplicated scoring).

We have developed the technique for voicing of cartoons:

1. The beginning of work with the cartoon is related to the opening speech of the teacher, in which he gives short but much needed explanations for successful scoring: "When you watch a movie, don't be surprised that not all the text of the fairy tale will be heard from the screen. Words spoken from the screen are called narration. In the narration text, only the most important words and sentences are used, without which it is impossible to understand the meaning of a fairy tale. Now look at the fragment of the cartoon and try to remember the main expressions. Pay attention to the pace, intonation".

2. Then in class a part of the cartoon in the voiced version is shown.

3. After viewing, the children marked with a pencil in the text of the tale the expressions that they heard in the narration.

4. Later in class, students read aloud the sentences noted in the text. The teacher asks at the same time to try to maintain the pace and intonation of the film. Reading is carried out by roles.

5. The most crucial moment is scoring of a fragment. The sound is off. A fragment is "mute". Roles are distributed. "Rehearsal" was held at the previous stage. Recording is switched on. Now children should have time to pronounce their roles exactly in accordance with the demonstration of the film. If there is an opportunity and time, you can try to "voice" the film again and again.

Taking into account different degrees of training, children are given tasks corresponding to the level of their capabilities, and the tasks gradually become more complicated.

As an example, we give fragments of lessons.

Topic: I. A. Krylov's Fable "the Crow and the Fox"

T: Read the text yourself, using a pencil to mark the words, the meaning of which has caused difficulties.

Vocabulary work.

T: Read the words, the meaning of which has puzzled you.

Try to explain their meaning. Use the explanatory dictionary if necessary.

Flattery is hypocritical, obsequious praise.

Flatter – to praise out of a selfish desire to win over.

Not for the future – not for the good.

Glamored – fascinated, charmed.

A handy woman – is one who knows how to do something well and deftly.

A soothsayer – predicts misfortune.

Cheat – deceitful, cunning.

Having perched – to climb with an effort for something high.

Craw – in birds: the extended part of the esophagus where food is accumulated and pre-processed. In humans: enlarged thyroid gland,

and obesity of the neck under the chin.

Vile – disgusting, ghoulish.

Became thoughtful – to think.

Near – close.

In case – if.

The task. Pair work.

Explain the meaning of words to each other.

Match a word to a definition

and definition to the word.

T: Are there any root words among these words? (flattery, flatter)

T: Find synonyms for these words.

T: Replace the following phrases from the fable with ones with the appropriate meaning:

he doesn't take his eyes off – stares;

to tiptoe – to approach quietly, carefully;

to have one's head turned – to lose the ability to reason sensibly;

at the top of one's lungs – croaked very loudly;

to bolt – disappear, vanish;

it took his breath away – it became difficult to breathe;

God sent – found by chance, without much difficulty.

T: Make phrases with these words (orally).

T: Find synonyms for these words.

View a fragment of a cartoon containing new words.

Casting.

Scoring of the cartoon from memory, using new words in speech (or replacing them with synonyms that do not significantly change the context).

T: Guys, is it possible to find out that a person is telling a lie? Do you want to know?

View a fragment of a cartoon containing new vocabulary.

T: What new words did you hear? (a lie detector, lying, sensitive, a device, exposes, a liar).

T: Try to explain the meaning of these words if you have difficulties, refer to the explanatory dictionary. Make phrases or sentences with these words (orally).

Scoring of the cartoon from memory, using new words in speech (or replacing them with synonyms that do not significantly change the

context).

Topic: I. A. Krylov's Fable "Quartette"

T: Previously, I.A. Krylov's fables were recorded on a record that could be heard on a gramophone. Do you know what a gramophone and record are and what they look like? Do you want to know? (View fragment of "Fixics", season 1, episode 86).

T: What new words did you hear? (gramophone, record, vibrations, membrane, amplifies, electric motor, electronics, play, mechanical).

T: Try to explain the meaning of these words, if there are difficulties, refer to the explanatory dictionary.

T: Are there any root words among these words? (electronics, electric motor)

T: Find synonyms for words enhances, play.

T: Make phrases or sentences with these words (orally).

Scoring of the cartoon from memory, using new words in speech (or replacing them with synonyms that do not significantly change the context).

Vocabulary work.

T: What unfamiliar words have you underlined in the text? (Quartette, bass, viola, fascinate, bow, tear, prima, second violin, tune (harmony), find, get on (live in harmony (with)), as, decorously in a row, more than ever, put in order, necessary, good.

Try to explain the lexical meaning of words based on context. If you have any difficulties, refer to the explanatory dictionary.

Demonstration of pictures with the image of new words.

T: Make phrases with these words (orally).

T: Find the root words among these ones (harmony, live in harmony (with)).

T: Determine which part of speech each word is.

T: Will the word "to tune up" be a root word to these words?

Explain the meaning. Make sentences with these words.

T: Name the words that relate to the musical field (Quartette, bass, notes, viola, bows, prima, second violin).

T: Find the antonyms to the words fascinate,

get on (live in harmony (with)), decorously, put in order, necessary, good, find.

View a fragment of a cartoon containing new vocabulary.

Casting.

Scoring of the cartoon.

Topic: M. Twain "The Adventure of Tom Sawyer"

https://pimg.mycdn.me/getImage?disableStub=true&type=VIDEO_S_720&url=https%3A%2F%2Fvdp.mycdn.me%2FgetImage%3Fid%3D229781211894%26idx%3D3%26thumbType%3D32%26f%3D1&signature-Token=n1vtLSW1hvRGL_jG1fTPHg

Reading an excerpt from M. Twain's "The Adventure of Tom Sawyer".

T: Who is the literary hero in our text – the main character of the work? (Tom Sawyer.)

(On the blackboard, the teacher enters the first character in the structural diagram. The same scheme is drawn up by the children at home, on the arrows there are numbers of the page, so that you can quickly find quotes in the text to describe the characters and the relationship between them).

T: What event are we talking about in this chapter? (Painting the fence).

T: What day of the week is the event taking place? (Saturday).

T: How does the author begin the story in this chapter? (From the description of the landscape).

T: Why? Find the description in the text and read.

T: What epithets does the author use? Tom Sawyer went outside in a great mood. And suddenly it changes dramatically. Read how the author talks about this.

T: A new hero appears in our block diagram. (Jim). Describe him.

T: what is the relationship between Tom and Jim? What does Tom offer Jim?

T: What do you feel about this proposal? (Laughter.)

T: Why didn't the deal take place?

T: What kind of new idea does Tom have?

(Thought of bribery).

T: Why does he give it up?

T: What tactics did Tom choose to achieve his goal? How does the author describe it? (Inspiration, genius thought).

T: Our block diagram is replenished with a new hero. (Ben Rogers).

Role-based reading.

T: Find a description of the meeting with Ben. Read the roles.

T: What is the writer's humor?

T: How did Tom manage to turn the difficult work (painting the fence) into an interesting game?

Work with illustration.

T: Look carefully at the illustration in the textbook.

T: Does it match the way Twain draws heroes, the setting?

T: How important was the episode for the artist to illustrate?

Find the passage to the illustration in the text and read.

Characteristics of the main character.

T: Who is Tom? How do you imagine him? (Tom is a dreamer and a castle-builder, he has a warm heart, but an even more vivid imagination, he can not do without a game).

T: Watch (without sound) a fragment of the film on the work of the same name, carefully monitor the heroes of the work, their gestures, facial expressions.

Pupils score a fragment, then this option is compared with the original.

Topic: V. Bianchi "The Adventure of the Ant"

T: What are the heroes of the story. How did the journey end? What difficulties did our hero experience when he got home?

Watching a cartoon (without sound).

T: Try to guess what the insects said to our hero? Look at them. What do they look like? Analyze their movements and try to convey the intonation of the characters with which they will speak.

Scoring a cartoon.

Watching a cartoon with sound.

U: What was done successfully /failed? Have

your assumptions been justified? Were you able to convey the character of the heroes correctly in the process of scoring?

In the process, we used such techniques of scoring as: a) direct scoring-recording a phonogram from a microphone when reading the narrator's text and simultaneous playback of music; b) scoring in parts; C) synchronous sound recording.

In the process of scoring the cartoons we used different approaches: one-voiceover; polyphonic voice-over (dubbing in which you can hear muffled original voices; dubbing (lipsing) – polyphonic dubbing (the language of the original is absolutely inaudible).

Given the peculiarity of children's perception (many younger students do not attach importance to the actions of some minor characters, do not realize the motives of behavior/actions of heroes/characters), in the process of voicing we used the following technique: the roles of the main characters and "minor" characters of the film were distributed among the students, then the children imagined the situation, taking into account the position of their hero/character. The complexity of the narrative was the ability to see, understand and convey the feelings, emotions that are characteristic of the hero/character. Of course, this work contributed to a deeper awareness of the content of the cartoon, since the child puts in his retelling on behalf of the hero both his understanding of the entire cartoon and his interpretation of what he saw. Thus, students were created conditions for the development of their linguistic ability, as by scoring the cartoon, younger schoolchildren should constantly combine all its components in their self-awareness: script, graphic and color score, plastic, rhythm, sound support, etc.

Results

In order to determine the effectiveness of the experiment, we conducted a diagnosis, the results of which are presented in table 2.

TABLE 2 – Results of experiment efficiency assessment

| Criteria | Prevailing level | | Low level | | Intermediate level | | High level | |
|---|-----------------------|----------------------|-----------------|----------------|--------------------|----------------|-----------------|----------------|
| | before the experiment | after the experiment | before the exp. | after the exp. | before the exp. | after the exp. | before the exp. | after the exp. |
| The speed of the processes of imagination | Average | Average | 36% | 16% | 52% | 48% | 12% | 36% |
| Elaboration and depth of images | Low | Average | 52% | 28% | 32% | 48% | 16% | 24% |
| Originality | Low | Average | 44% | 24% | 28% | 40% | 28% | 36% |
| Flexibility of thinking | Average | Average | 12% | 8% | 64% | 52% | 24% | 40% |
| Fluency of thinking | Average | Average | 20% | 8% | 40% | 52% | 40% | 40% |
| Sense integrity | Average | Average | 28% | 20% | 44% | 44% | 28% | 36% |
| The lexical and grammatical design of the statement | Average | Average | 28% | 20% | 44% | 44% | 28% | 36% |
| Independence of the task performance | Average | Average | 28% | 20% | 44% | 44% | 28% | 36% |

SOURCE: COMPILED BY THE AUTHORS.

The results of the experimental work confirm the hypothesis and indicate that the use of scoring of videos will contribute to a more effective development of linguistic abilities of younger students.

Adequate understanding of the cartoon as the author's message arises not by itself, but by special training of the viewer, which is based on the development of skills of perception of the film, familiarity with the peculiarities of language and means of artistic expression of the art of cinema. This helps to form the viewer's ability to interpret the artistic audiovisual text of the cartoon. It is this approach that underlies film education in the field of screen arts. Work on education in the field of screen arts can be considered as an integral part of the media education of schoolchildren, which is necessary in preparing the younger generation for life in the modern information space. Moreover, it is an integral part of artistic and aesthetic education.

Discussion

This kind of creativity as the scoring forces teachers to deliberately combine in one lesson various activities, exploring new pedagogical

approaches: draw up flexible and moving training schemes, move quickly and discreetly from theoretical studies to practice, and carry out creative improvisations. The methodology of working with cartoons should be structured in such a way that the student can get acquainted with the works of screen art in a comfortable psychological environment, analyze them, share his point of view, his feelings. In the process of mastering the screen arts, the teacher does not occupy a dominant position, he is the same spectator who can actively participate in the discussion of the cartoon, he is a co-author in creative work and will, if necessary, help in solving technical and creative problems, actively using heuristic methods and game situations.

Conclusion

From the outcome of our investigation, it is possible to conclude that animation in a modern organized pedagogical process in the unity of educational and extracurricular activities is a powerful means of speech development and development of linguistic abilities of younger students. The main principle of the success of this idea is the creation of a positive emotional

and psychological atmosphere that promotes the self-discovery of children through communicative interaction. When conducting classes with cartoons, the teacher must combine his professional knowledge with the principles of pedagogy: skillfully "immerse" children in the atmosphere of the work; "clean up" own speech as much as possible; exclude a negative assessment of children's activities.

We see the prospect of further work in the study of personality factors that optimize the process of developing the linguistic abilities of elementary school students.

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