

МИНИСТЕРСТВО НАУКИ И ВЫСШЕГО ОБРАЗОВАНИЯ  
РОССИЙСКОЙ ФЕДЕРАЦИИ  
НАЦИОНАЛЬНЫЙ ИССЛЕДОВАТЕЛЬСКИЙ  
ТОМСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ

# **ЯЗЫК И КУЛЬТУРА**

**Сборник статей**  
**XXX Международной научной конференции**  
**(16–19 сентября 2019 г.)**

Ответственный редактор  
доктор педагогических наук, профессор *С.К. Гураль*

Томск  
Издательский Дом Томского государственного университета  
2020

3. Приемы графической переработки учебного материала.

При работе с несплошными текстами учащиеся прежде всего учатся понимать разные типы текстов, особенно специальные, сопоставлять визуальный знак с информацией текста, выражать эту информацию в виде записей. Эти умения являются основополагающими для развития коммуникативной и языковых компетенций.

### Литература

1. Богданова Е.С. Свойства художественного текста как основа методики обучения старших школьников текстовой деятельности. Рязань, 2016.
2. Блинов Г.И., Панов Б.Т. Практические и лабораторные занятия по методике русского языка. М. : Просвещение, 1986. 224 с.
3. Основные результаты международного исследования образовательных достижений учащихся PISA-2003 / Центр оценки качества образования ИСМО РАО; Национальный фонд подготовки кадров. М., 2004. 82 с.
4. Болотнова Н.С. Текстовая деятельность на уроках русской словесности: методики лингвистического анализа художественного текста : методическое пособие. Томск: UFO-PRESS, 2002.
5. Ковалева Г., Красновский Э. Новый взгляд на грамотность // Русский язык. 2005. № 14.
6. Овсянникова Т.Г., Мовнар И.В., Шишигина Т.Л. Формирование читательской компетенции обучающихся на уроках русского языка и литературы. Вологда : ВИРО, 2016. 78 с.

**Y.G. Yechina**

*Tomsk State University of Control Systems and Radio Electronics,  
National Research Tomsk State University*

### **Visual Aids in Teaching Storytelling Использование наглядных пособий при обучении методу сторителлинга**

**Abstract.** The article considers the use of Visual Aids' opportunities to form necessary competences in teaching storytelling. It reviews creative tasks to teach students narrative skills, problem solving, critical thinking, the use of classified vocabulary and narrative schematic structure, elements of textual analysis. Based on practical experience it may be useful to the teachers wishing to increase students' motivation in a foreign language learning, develop their students' speaking and writing skills.

**Аннотация.** В статье рассмотрены возможности использования наглядных пособий с целью формирования необходимых компетенций при обучении методу сторителлинга. Представлен обзор творческих заданий, нацеленных на проблемное обучение, развитие навыков повествования и критического мышления, использование тематического словаря, схематической структуры повествования, элементов анализа текста. Основанная на опыте практического использования, статья может быть интересна преподавателям, желающим повысить мотивацию студентов в процессе изучения иностранного языка, сформировать у студентов навыки говорения и письма.

Storytelling is a creative process and teaching it is usually a combination of various methodological approaches including descriptive, comparative, qualitative assessment methods of data analysis which develop problem solving, narrative skills with classified vocabulary and narrative schematic structure.

“Due to the modern survey a person gets from 80% to more than 90% of information of the world analyzing visual images.

Visual aids influence greatly the way students understand and memorize the information presented at the lesson. Pictures as well as other types of images let us communicate efficiently though sometimes from a different cultural perspective or from a different personal point of view. To stimulate the English language learning process a teacher is to choose among the existing activities based on the use of pictures or create their own, making them more appropriate to study special lexical or grammatical concepts” [1. P. 134].

In most cases the methodological books on the topic usually present types of activities, images, including signs, symbols as Ben Goldstein’s resource book for the language classroom “Working with images”, or describe games, give photocopyable cards and classified vocabulary lists as the handbook for language teachers “Stories. Narrative activities in the language classroom” by Ruth Wajnryb. It also describes the modern approach to the narrative schematic structure of a story consideration which makes it possible to use in teaching English and American literature, stylistics, textual analysis. So the role of a teacher in the English classroom increases as he/she is to choose the most appropriate way of teaching his/her students, apply the tasks and create some new ones.

Teaching storytelling is based on preliminary knowledge of the structure of a story. A teacher is to explain it to make the process more understandable. According to Ruth Wajnryb, the narrative schematic structure

elements represent “beginning”, “middle” and “end” groups. The beginning contains abstract and orientation. The first – abstract – is an optional part of the story, usually only a sentence, summarizing the story that the listener is going to hear/read. The second orients the listener to where/when the story is, who is in it, etc. Complication and evaluation make up the middle of a story. A crisis or problem in the story that creates the drama is called a complication and a personal comment on the events in the story is evaluation. Resolution and coda finish a story and are usually the most complicated in the process of its creation. Resolution tells how the complication is solved and coda is an optional ending which rounds off the story, explaining why the story was worth telling [2]. One can teach the structure through the use of a story map with some additional items such as setting, characters, etc. as long as original stories contain them.

“To start teaching the process of creating a story in its any form is better with sorting and logical sequencing of the the ready-made stories parts. It’s very important as well as in other tasks preparation to choose a short story basing on the level and interests of the class. Having cut the story into strips ask your students to tell it in the right order to the rest of the class” [3. P. 112].

“The next step in teaching storytelling is to provide your students with a guided writing based on the classified vocabulary use. Each group creates one story on a sheet of paper with the approximately 50% of the narrative given on it. The task is to insert the necessary words throughout the text choosing between the characters, places of setting, types of activities, etc. Optional classified vocabulary lists are better to be provided to the group members to speed up their work” [3. P. 113].

The narrative schematic structure elements can be omitted in a story and students are given the task to write their own resolution/coda to the given story (in groups) and discuss the possible variations. Problem solving situations are the best to demonstrate the way the narrative schematic structure elements interrelate in the text. For instance, the intermediate level students were offered to write their own resolution to the story about a small town that had nearly disappeared forever. The town’s main industry, coal mining, was no longer profitable and the industry was shut down. Many of the townspeople lost their jobs and were unable to find new work. A wood-chipping company’s coming divided the town in its discussion as to save or destroy the forest [2]. As a result of considering of this case the students understand that life is not always black and white as there is the

third possibility – tourism, which saves the forest and provides unemployed people with jobs.

Another task, “a story of the family relations”, with 2 portraits of the people having lived in different centuries includes students’ ability to analyze critically and use imagination. It is to create a story of the family relations with the use of an additional vocabulary list (e.g. *ancestor, predecessor, descendant, elegant, refined, enchantress, to teach smb manners, to make (little, great) impression on smb, to live up to smb’s expectation, what sort of figure smb cut in front of smb, to look at smb with the careful patient attention/with wide innocent eyes, happy home backgrounds, attempts at informality, a peaceful and relaxed manner, to develop more quickly than the previous generations, to encourage inner development, to gain independence from parents, to feel part of the family*), and chronological order of events (such “signal” words can be recommended to use as *before, 19th century, decade, in the early (late) 1800s/1900s, by the 1990s, first, afterwards, then, finally, one day*) to make students start talking/writing. In my classroom the students were given the portraits of two young ladies: queen Victoria’s picture in her teens and queen Elizabeth II photo in her childhood. Unexpected relationships and wonder supported with beautiful images motivate students to learn more about culture and history of the country of the studied language and increase speaking and writing skills formation.

Telling “the life story of a thing” also involves the use of the narrative schematic structure elements to create the story. A capotain, capatain or copotain, a flat topped hat and a Pilgrim hat associated with Puritan costume in England, the ladies’ bag Speedy Mini HL, Audrey Hepburn’s favourite one, and Sherlock Holmes’ Calabash pipe were chosen for this task at the lesson. The things tell a story themselves and are not familiar to contemporary students. So first one can try to make up a story only basing on the images and later introduce the role of personalities in the life of the things. The students can be divided into groups and expected to present a life story of a hat/bag/pipe/etc. ranging from several years/months to centuries (e.g. antique things have a long story to tell). The stories are later discussed and evaluated.

Creating “a short story based on the photos of shadows” is another task making students use their imagination. Shadows are not complete pictures and require interpretation, so the stories are different and even unusual. Eight pictures of a person holding some things/objects and moving around

represented as the shadows on the wall were interpreted by the students in groups and transformed into the stories about people's behaviour in different situations. The objects were either of everyday use or strange and occasional, but they all played an important role in the narration. In some stories resolution and coda were rather tragic but most groups created the happy end stories with the character's rescue.

One more activity is to "tell a story to a worry doll". Worry dolls or trouble dolls (from Spanish "Muneca quitapena") are small dolls originating from Guatemala and Mexico hand-made from wire, wool and colourful textile leftovers. The Guatemalan legend tells about a Mayan princess Ixmucane who received a special gift from the sun god to solve any problem a human could worry about. So a worry doll symbolizes the princess and her wisdom. Traditionally the dolls are given to sorrowful children, who can tell them about their worries and put under the pillow during the night. In the morning the sorrows have been taken away by the worry doll. In modern psychology, child psychiatry and pediatrics worry dolls are used as "listeners" and "troubleshooters" between children and adults. They have become very popular nowadays as tourists buy them as souvenirs in Guatemala and Mexico. You can carry them around as they are usually palm-sized or even smaller.

"The story reconstruction based on dramatic pictures (historical paintings or the real life photos showing some dramatic events or very intense moments such as someone coming face to face with a wild animal can be taken as an example) makes everyone create a story keeping to the story structure, the use of additional vocabulary and connecting words given on handouts or a blackboard" [1. P. 135]. The following art reproductions of famous oil paintings worked well in my classroom as "The Last Day of Pompeii" by K. Briullov (The State Russian Museum, St. Petersburg, Russia), "French Retreat in 1812" by I.M. Pryanishnikov (The State Tretyakov Gallery), "The Wreck of a Transport Ship" (c. 1810), oil on canvas of J. M. W. Turner (The Calouste Gulbenkian Museum of Modern Art Centre in Lisbon), "Before the Wedding" by F. S. Zhuravlev (The State Russian Museum – Saint Petersburg) and others.

"The Last Day of Pompeii" by K. Briullov can be first considered in the classroom as an example to show the reflection of symbolism – the collapse of the "old" world, the emotional charge coming from the painting, tell about famous people depicted on it and introduce vocabulary which may be of some help in narration. One can describe a day spent by differ-

ent people portrayed in the painting: the Countess Samoilova, a long-term muse of the artist represented as a mother with two daughters on the left (side) of the picture, two sons who are carrying their sick old father in the center of the painting, and next to them a deceased mother and an infant, reaching for her, Pliny the Younger who survived after the eruption of the volcano Vesuvius, the pillar of lava, and an earthquake, with his mother on the right (side) of the picture, a young man, newlywed, looking into the face of the girl in a wedding crown lying in his hands, and the figure of Karl Briullov himself in the crowd on the left of the painting depicted as a fleeing artist. Telling a story the students are to use the following connecting words as *assuming that, as soon as, by the time, even if, only if, both ...and, not only ...but also, neither ... nor, no sooner ... than, so that, generally speaking, in addition, together with, as can be seen, for the most part, in the light of, as a matter of fact, identically, moreover, on the whole, after all, in conclusion, etc.*

To conclude, teaching storytelling promotes your students' speaking and writing skills gradual improvement, makes them be more attentive, organized and motivated in learning English, develops critical thinking and introduces the elements of textual analysis, helps them understand the contents, problems of any belles-lettres text better. A teacher is to help students generate, collect and record ideas, involve them in free writing, keeping journals, support their speaking and writing skills formation, vocabulary, grammar use, structural, stylistic and literary approaches to the text organization.

### References

1. Yechina Y.G. Using pictures for story-telling// XIV<sup>th</sup> International Conference KazTEA 2017 Proceedings "Recognizing Learning Abilities and Teaching Possibilities in the Era of Trilingual Education", Shymkent, 29-30.03. 2017. P. 134–136.
2. Wajnryb, R. Stories. Narrative activities in the language classroom, UK, Cambridge University Press, 2009, 248 p.
3. Yechina Y.G. Creating a story in the English classroom // International Conference "Modern Trends in Training Technology Experts and English Language Teaching in the Context of Industrial-Innovative Development of the Republic of Kazakhstan" and the XIII International KazTEA Conference "Creating the Future with EFL: Celebrating 25 Years of Kazakhstan's Independence by Looking Forward", Ust-Kamenogorsk, 17-18. 06. 2016. Part 3. P. 112-114.
4. Goldstein, B. Working with images, A resource book for the language classroom, UK, Cambridge University Press, 2009, 242 p.