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Criteria for choosing authentic song material for the mastering listening skills in senior classes

В статье рассматриваются основные критерии отбора аутентичного песенного материала для отработки и совершенствования навыков аудирования у обучающихся старших классов. В статье рассматриваются нюансы отбора песенного материала, важность позитивного настроения обучающихся и необходимость создания положительной мотивации.

Ключевые слова: критерии отбора, аутентичность, аудитивные навыки

This article discusses the main criteria for selecting authentic song material for practicing and improving listening skills for students of senior classes. The article discusses the peculiarities of the selection of song material, the importance of a positive attitude of students and the necessity to create positive motivation.

Keywords: choosing criteria, authenticity, listening skills

Many scientists are engaged in the development and improvement of listening skills, as well as the mastering these skills. In our previous article we discussed the main characteristics of English authentic songs used to improve listening skills in senior classes. We also studied various techniques for effective teaching a foreign language that make it possible to diversify the learning process in high school and make it interesting and understandable [3, p. 215]. Having studied the goals and objectives of teaching listening comprehension, highlighting the characteristic features of song material for senior students, and having analyzed the teaching materials, we noted that, undoubtedly, listening, as a receptive type of speech activity, requires the special attention. In order to understand how to organize the process of development and improvement of listening skills in senior classes successfully when using authentic song works, we find it necessary to study the issue of determining the criteria for selecting authentic song material.

In our opinion, the use of song material in the process of teaching listening for senior students is possible only with a stable positive effect. In order to achieve such an effect and keep positive motivation, one should carefully choose the song material.

Following the authors' ideas expressed in the methodological reference "Traditions and Innovations in the Methods of Teaching Foreign Languages", we highlight the following criteria for selecting song material [6].

1) Authenticity criterion.

This criterion implies the use of genuine song material created by native speakers. Many national and foreign methodologists believe that it is preferable to use au-

thentic song materials to develop skills and improve listening skills in senior classes. E. N. Solovova emphasized that the materials should be taken from original sources, which may not be intended for educational purposes. According to methodologists, the original song work is an authentic discourse, a distinctive feature of which can be considered the presence of natural lexical content and grammatical forms illustrating cases of authentic word usage [5]. However, despite the fact that many linguists agree on the appropriateness of using non-educational authentic materials, it is important to remember the aesthetic point of a piece of music.

2) The criterion for the positive emotional impact of music on students.

G. G. Khantseva believes that an emotional attitude to the subject is a sign of interest in it [2]. Interest is a key component of positive students' motivation. It follows from the fact that if students do not have a strong motivation to study the subject of a foreign language by the senior school age, then it is extremely difficult to correct such an attitude, even with the help of music and its positive impact. However, if you try to choose a piece of music that matches the age interests of schoolchildren, you can use a part of a song not only as a powerful motivational tool in teaching a foreign language in general, but also in working on the development of listening skills in particular. In this regard, the following criterion is obvious.

3) The criterion of compliance with the interests and age of students.

Let us note that this criterion refers to the general methodological criteria. Regardless of what subject or aspect is being studied, what type of speech activity is being developed, taking into account this criterion makes it possible to ensure the acceptance of the material by students. The material should be accessible and interesting. In our case, despite the authenticity of the song, it must be either familiar to the students or understandable from the context of the sound. Only then, can one count on the effective use of the selected song content to develop the listening skills of senior students.

4) The criterion of the methodological value of musical material.

This criterion implies taking into account the lexical and grammatical content, namely the importance of the content. It should be noted that if our work could be devoted to the formation of lexical and grammatical skills and the improvement of these skills, then lexical and grammatical content would be a determining factor for us in the selection of song material. Moreover, in this case, we would consider the song work, first, on the subject of lexical and grammatical value. According to this factor, we consider the fact that the work should be well audible, the vocabulary should be accessible; the curriculum requirements should be taken into consideration. If the curriculum requirements are higher and do not correspond to the true students' knowledge, they are possible to be simplified in some sense, since our goal is to teach to hear and recognize lexical units, to understand the content, and not to teach new vocabulary with the help of a song. It would be fair to say that we do not deny the possibility of working with song compositions rich in various lexical units. Further,

in our works we will develop this topic and illustrate the complex of exercises and examples of such a work on specific issues.

It should be noted that work with contextually complex song works is possible, largely, with the improvement of listening skills in high school and the development of relevant skills. Since in our study we are searching the issue of developing skills, we consider it possible to work on the issues of accessible vocabulary and vocabulary of an increased level of complexity. The same can be done with grammar. Grammar material should be accessible and adequate.

5) The group of general musical criteria is the final one.

General musical criteria are the rhythmic pattern, the nature of the accompaniment, the tempo, the timbre of the voice, and even gender [4, p. 98].

Sometimes songs sung by a male voice are perceived better than songs sung by a high female voice. It happens because of the following. The women's timbre are sometimes difficult to perceive. While these criteria are not methodologically valuable, since they do not directly relate to the audition of the material, however, recalling the general course of foreign language teaching methodology, it should be noted that it is this last group or unity of criteria that is important. Since it reflects the essence of the methodologists' thoughts that the objective difficulties associated with the perception of authentic speech can be associated precisely with the above characteristics of the song work, namely, rhythm, rhyme, melody, good diction and pleasant timbre.

Considering the criteria we have studied for selecting an authentic song work for the development of listening skills in foreign language lessons in high school, we can conclude that the main thing when choosing song material is its accessibility, understandability, simplicity, and compliance with the interests of students.

So, for example, the song *Together forever*, offered as a vivid illustration of the *Strong ties* theme of the module 1 of the *UMK Spotlight – 10* [1], certainly corresponds to the theme of the module, however, in our opinion, it is completely inappropriate for the students of 10th grade, not corresponding to modern realities and interests of teenagers. It would be more appropriate to choose a different piece of music and compose listening exercises based on it. This will be the subject of the next issue of our research.

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УДК 373

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Обучение просодии английского языка на основе материалов из «Стихов матушки Гусыни»

Развитие коммуникативной компетенции учащихся – многоплановый и длительный процесс, включающий и развитие фонетического навыка. При обучении фонетике традиционно внимание уделяется развитию произношения. В статье показаны приемы обучения второй важной составляющей фонетики – просодии английского языка, которая значительно отличается от просодии русского языка, на материале стихов для детей с использованием различных движений и игровых моментов.

Ключевые слова: коммуникативная компетенция; просодия; низкий нисходящий тон; низкий восходящий тон

Развитие коммуникативной компетенции учащихся подчиняет себе формирование слухопроизносительных и ритмико-интонационных навыков [3, с. 44]. Исследователи отмечают, что отсутствие способности сконструировать и передать то, что говорящий имеет в виду, может привести к коммуникативной неудаче [1, с. 32]. Среди таких способностей подразумевается и просодический контур [1, с. 22]. Приступая к изучению иностранного языка, ученик получает в первую очередь информацию об особенностях произношения английских звуков, об их отличии от звуков родного языка. К сожалению, просодии уделяется в процессе обучения значительно меньше времени. Методисты отмечают, что «фонетический минимум должен обеспечить правильное произношение всех звуков, звукосочетаний, интонирование наиболее употребительных типов предложений (структур), которые являются коммуникативно важными для средней школы» [3, с. 44]. К таковым мы относим интонационный рисунок повествова-