

## Precedent cultural texts in the world picture of a foreign student

Effulgence

Vol. 22, No. 1

January - June 2024

Rukmini Devi Institute of Advanced Studies

E-mail : [effulgence@rdias.ac.in](mailto:effulgence@rdias.ac.in), Website : [www.rdias.ac.in](http://www.rdias.ac.in)<http://effulgence.rdias.ac.in/user/default.aspx><https://dx.doi.org/10.33601/effulgence.rdias/v22/i1/2024/44-47>Andrey A. Selyutin<sup>1</sup> ✉Elena A. Selyutina<sup>2</sup>

### Abstract

*In the practice of teaching Russian as a foreign language, it is necessary to use the opportunity to form not only the linguistic, speech and communicative competencies of the RFL, but also to update the socio-linguistic and cultural information received in the classroom. The creation of the "Music" module (modern popular music) for foreign students studying at the preparatory department of the university of culture (level A 2) allows you to make the transition to undergraduate course more smooth, and make it possible to demonstrate your vocal talents, which seriously affects the motivational environment classes. In the study of various styles of modern music, auditory pronunciation skills are formed, the vocabulary is expanded, which is correlated with the chosen specialization, grammar rules are worked out.*

**Keywords:** *Precedent text, picture of the world, foreign language, Russian as a foreign language, motivation, university of culture.*

## INTRODUCTION

Teachers of the discipline "Russian as a foreign language" are at the crossroads of many problems related not only to the improvement of methods of grammar practice and bringing students into real communication. Controlled language acquisition, control by means of tests, consideration

of subjective factors connected with the personalities of the persons directly involved in this process create a special environment for the predictable mastery of a new language by students. In recent years, the very approach to the selection of productive methods of teaching RCT has taken shape in the context of the choice of communication strategies, when the language appears not only and not so much as a system of rules, but as a means for successful

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1. Head of the Department of Theoretical and Applied Linguistics, Candidate of Philological Sciences, Associate Professor. Chelyabinsk State University, Chelyabinsk, Russia. [blind11@yandex.ru](mailto:blind11@yandex.ru)
  2. Chelyabinsk State Institute of Culture and Arts, Chelyabinsk, Russia, [L22502@yandex.ru](mailto:L22502@yandex.ru)

communication. It is this approach that distinguishes non-native language teaching from mother tongue teaching: "In mother tongue teaching the emphasis is placed on teaching language, linguistic phenomena (grammatical rules), while speech teaching consists of familiarization with some written genres and mastering certain types of texts (essay, exposition), which, as a rule, are demanded by the immediate needs of the next stage of educational activity. We mean the specific practice that has developed in connection with entering a higher or secondary institution of vocational education" [3. P. 7]. [3. C. 7]. At any level of language proficiency the student should have an idea of the language system and the ability to use the acquired knowledge in speech.

According to E. G. Borisova, "if theoretical, descriptive grammars, designed to study the language system for cognitive purposes naturally present all aspects of language in their relatively dissected form, then for practical teaching purposes it is necessary for a different distribution of aspects, a special presentation of the material, in which the main attention is paid to revealing the links between the different sides of the language system, revealing the mutual influence of lexis, morphology, syntax, the functioning of the language system as a whole" [1 P. 5]. [1. C. 5]. For this purpose, a special organization of teaching material is undertaken in RCT, when both lexis and grammar are in the teacher's field of view at the same time. The communicative approach does not describe the language system, does not tell about the language, but teaches how to use it practically. Since practical grammar should provide students with the ability to speak and read in Russian, to understand Russian speech, the study of language phenomena comes closer to the needs and specific needs of the students themselves. For the practice of teaching Russian to foreigners, the issues of material selection, its organization and forms of work are important.

The authors of linguodidactic works note that the sociocultural situation itself makes teachers respond to the "challenges" of the time (I. B. Vorozhtsova), because the dynamically developing mobility of

different population groups leads to the fact that the native and the studied languages begin to change places, acquire different axiological status in the linguistic personality. I. B. Vorozhtsova sees such processes not only in Russia, but also in Europe, when the language of instruction, for example, in France, becomes one, conditionally universal language - French, which can be used by Arabs, Portuguese, Italians, Turks, Palestinians, Africans and " ... the French are in the minority" [3. P. 5]. [3. C. 5].

It is precisely the need to build an individual development trajectory for foreign students that is the reason for the development of the module "Music" for students of the preparatory department of the Chelyabinsk State Institute of Culture. The specifics of the university are the creative specialties that students enter after studying at the preparatory department: pop music, computer music and arranging, music and instrumental art. Therefore, the issue of forming sociocultural competence of foreign students cannot be solved without involving authentic material of musical character.

Practicing teachers have already made a number of interesting discoveries on this path, working in mono- and multi-ethnic classrooms. They say that musical and song material solves several pedagogical problems at once, connected with updating the material for lessons, opportunities for practicing various skills in trainings of all types of speech activity, selection of non-adapted texts. Therefore, a number of tasks for training all types of speech activity can be considered approved. Thus, it is suggested to use song material to form auditory pronunciation skills (phonetic training), expand the vocabulary (work on vocabulary), practice grammatical rules (e.g., repeated prepositional-pad constructions). There are manuals showing ways of working with Russian songs, folk and pop songs [see, for example, 5, 8].

But in our case, work with students should include a certain amount of specific musical vocabulary -

terms that students will need in further training, as well as rely on the material of a diverse (specifically in musical terms) character. On this path, as a basic textbook we can mention the textbook written for students of the Gnessin Russian Academy of Music by L.V. Vereshchagina [2], as well as trainings on professional communication of musicians by T.V. Glazkova and E.N. Brisova [4]. In our opinion, many realities of contemporary music can become a source of teaching material and supplement the existing manuals.

The developed module "Music" for students studying level A 2 (and above) includes lessons "Russian jazz", "Author's song", "Soviet song", "Urban romance", "Russian rock", "Russian rap" [see also 6]. These lessons are included in the thematic block "Free time, recreation, interests". The number of academic hours is determined based on the needs of the audience (at least two academic hours for each topic). In addition, taking into account the specifics of students - musicians, vocalists, these lessons can be included in the thematic block "Study, work". The course of the lesson involves working with texts, performing tasks aimed at checking the adequacy of text perception, repeating grammar, listening to musical compositions and performing them independently. For example, when studying Russian rap, students have the opportunity to familiarize themselves with the work of the rap group "Kasta". At the beginning of the lesson, students learn basic information about the members of the group, what instruments they play. Emphasis is placed on the fact that this is a rap group. In the pre-text block, the main question is "why is rap popular not only in Russia, but all over the world?". In the second stage of the lesson, students listen to the song "Compose Dreams" and then, together with the teacher, deal with grammatical and lexical difficulties. Here students are introduced to the concept of rhyme and free verse, and consolidate their knowledge of the structure of a musical composition (verse, refrain, refrain). After working with the text of the song, students are asked a question that implies a detailed judgment in the answer: "What concerns you

personally?". This question is the basis for a creative homework assignment: "Describe your dreams". The third stage of the lesson is collective singing of the composition. Thus, musical material becomes a productive opportunity to form competences of learning RCT, increases students' motivation. In addition, students have the opportunity to go beyond the classroom with the performance of a musical text.

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