USE OF FILM FOOTAGE IN CHINESE LANGUAGE TEACHING

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Abstract

The article is devoted to the problem of linguistic specific features of Chinese language and methodological development of curriculum for Chinese language learning through the use of film material in educational process, with a particular emphasis on the students studying Chinese outside China. This paper systematically focuses on those aspects of contemporary Chinese language which are the most difficult to assimilate, critically revises different approaches to the organisation of the educational process for students with different levels of knowledge. The paper shows the author's methodic use of film footage as a way to create in class the conditions, presenting Chinese language environment that is intended to help students to master their listening skills. The article presents the detailed linguistic and methodological explanations of the developed teaching system. Special attention is paid to the attempt to reveal the universal principles of the programme implementation, using film materials at different stages of learning. The authors give practical recommendations aimed at formation among the students, as soon as possible, general and specialized knowledge of spoken Chinese language and ability to use it, as well as development of the ability of listening to spoken speech at a natural pace. This work is based on the analysis of a number of Russian and Chinese researchers and practical experiments by the authors.

Keywords: Chinese language, organizational and linguistic and methodological guidance papers, educational methodology, film footage, practical materials.

1 INTRODUCTION

Teaching practice shows that the greatest difficulties in mastering audio and lexical and semantic structure of the Chinese language appears because of its structure as a structure of an isolating language. [1] Representative of an inflectional language, which is a typical representative of Russian language, mastering the Chinese language has difficulties in overcoming logical-linguistic constants of his linguistic consciousness, his vision of the world and even more difficulties to overcome acoustic constants of its "hearing" of the world. [2]

In our perspective, the most important are two aspects - phonological and lexical-semantic. In the Russian language basic sense-dividing element is a phoneme, for example, "dom-tom", as a segmental language tool and only sometimes a stress as a supra-segmental. In the Chinese language sense-dividing function lies not so much on the segmental tools (phoneme), but on the supra-segmental - tones as some musical characteristics of a syllable. Perceiving oral speech Russian "ear" orients on different sound groups randomly organized into syllables as signs of word meanings, whereas in the Chinese language the "ear" firstly must be oriented on catching a musical picture of the various combinations of rather monotonous of phonemic expression of syllables (their number slightly more than four hundred). All the diversity in semantic terms of Chinese vocabulary phonetically is very monotonous and is recognized in speech backing on tone. Experience of teaching the Chinese language shows that the formation of the sound-pronunciation skills based on existing training materials in the form of traditional textbooks and study-guides is quite successful and foreign to Russian music toning syllables are acquired quite quickly, whereas the skills of correct identification syllable-toned "live" speech are acquired with difficulties. Special Chinese textbooks Tinley (for training listening abilities) are devoted to the formation of these skills and usage of them, to some extent, helps to solve problems of listening, but not to the extent that would give fluent comprehension listening. The roots of these problems lie not so much in the linguistic sphere, but to a greater extent in the areas of psycholinguistic, cognitive and pragmatic and may, in particular, and can be considered in the frames of the famous theory of semantic triangle of Ogden-Richards as the correlation of the mark (the sound of the word shell), significatum (as to the meaning of the word) and denotation (as a subject, which assigned the mark).

Formation of links between the three sides of this triangle in the consciousness of the learner of a language and is the formation of the corresponding skill, more often lexical-phonetic. The less the
languages differ from each other on these three aspects, the more reasons to learn a new language based on the denotation-significatum system of the mother tongue, because the unfamiliar of the “Triangle” is only one angle - a new sound image, the sign itself. Cases of such matches are rare even in close related languages, comparing Russian and Chinese in this respect gives even more contrasting picture. This means, while studying the lexical-phonetic system of the Chinese language, we must incorporate in a system of concepts and forms of attribution, which is relevant to the Chinese language picture of the world. Cognition of the last most easily occurs in natural language environment. Many Russian-speaking people, coming to China without knowledge of the language, on the need quickly enough learn some conversational minimum and, not knowing about the existence of tones, articulating Chinese words in Russian style, can nevertheless understand aurally Chinese speech (typically within the limited topics). It says that listening as the most difficult skill to master in conditions in Higher School, becomes available in natural language environment. Thus, the methodological problem of formation of this skill within University programs should be settled by creating some surrogate linguistic situations. We suppose that the most effective is the usage of feature films at Chinese language classes.

The semantic triangle theory can be interpreted expansively, not only to the Word, but also to the higher levels of the language organization – word combination, phrase, syntagma or even sentence and text, as every of these means of expression referent to some denotation, part of reality or situation. On the other hand to a meaning, significatum or notion, concept, idea. In language everything is interconnected. In relation to our theme, the most important are those facts in language that impede listening skills. As we mentioned before the Chinese language is represented by a limited number of syllables with a strictly fixed number of phonemes and clear structure. There is 1324 of them in the official Chinese language i.e. a completed list a finite number. On the basis of this finite number of syllables in the Chinese language is built entire vocabulary, which cannot be the finite by its nature, and is an open set. The consequence of such qualitative-quantitative asymmetry is the huge variety in vocabulary of Chinese homonyms. 

To distinct homonyms we should not use only phonetic skills but also knowledge based on lexical-semantic and grammatical realities. Our textbooks are hard to be blamed in missing of this part of language, but use of film footage along with traditional learning tools also helps to activate the skill and reinforce it. Using film footage, the relationship between some extra-linguistic situation and its verbal phrase or expression is fixed in head of the student leaning on the artistic image which illustrates the need to use one or the other linguistic sign. An emotional component, stirring up interest in content of the film serves as an additional incitement to reinforce this connection.

2 METHODOLOGY

In the course of the study, the authors used the following scientific methods and approaches: deductive-inductive, system and method of "participant observation".

Deductive-inductive method was used to comply with the general conceptual and terminological logic of the research. System approach enabled the authors to submit a methodology by the use of film footage in the Chinese language as an integral component at all levels of educational process of Chinese language course. During the practical Chinese classes the authors applied methods of "participant observation and interviewing which allowed to determine students’ relations to the use of film footage in mastering and improving their skills of understanding of Chinese speech, communication skills in modern Chinese language as well as simultaneous interpreting of everyday situations, acted in the offered films.

3 RESULTS

Films in comparison with fiction literature are an act of artistic creator will differ significantly from the last source of information. In fiction literature it is the actual text as a collection of sign units, combined semantically and lined up in a certain sequence. In art, fiction films it is the consistent association of the sign (sound) units and images, actions, deeds of heroes and the surrounding circumstances. Perceiving of the actual text the subject uses only the optic canal, in the direction of written sign to its meaning, and it can be painted with some personal connotations of the reader. This allows to "see" imagine denotatum, i.e. some extra-textual reality based not only on language consciousness as the collective consciousness of ethnicity, but also on the individual language consciousness coloured by personal experience and psychological factors. While watching the film, we use two canals of
perception - visual and auditory. The optical on aims at behavior, perception of action of heroes and their environment, the auditory is aimed primarily at voice representation of heroes.

The actual linguistic, language information or textual information is represented by speech of characters. Perceiving the scripts we are limited in the ability to interpret those or other words, because the extra-linguistic context determines an unambiguous interpretation of an expression or words. Thus, when learning a language with the help of film footage we do not fall into a trap of our own linguistic consciousness and find ourselves trapped in language consciousness of a native speaker, where shown unequivocal references between the verbal sign and denotatom. And this is actually the ideal atmosphere for acquiring any speech skills, not encumbered with linguistic experiences of the mother tongue. It seems for this last reason, we should prefer scripts to any artistic texts. The only downside of a film is the low concentration of a verbal submission within a sufficiently long (usually about an hour and a half) of the film. This shortcoming can be compensated rationally organized delivery of the material and its methodological devising.

Many studies are devoted to the issue how to use films and video in teaching foreign languages. Basically they reflect specific techniques of using film at practical lessons of English, German and other Western European languages. Many of these offered recommendations and activities we can borrow for Chinese language classes, but, because of the nature and characteristics of the Chinese language such borrowing involves substantial modification, detail the organizational aspects of the teaching program. Not less important place should be given to consideration the specifics of implementing those methodological techniques that contribute to the mastering of the most difficult features of Chinese speech. As we mentioned above in connection with the typological specific features of this language - listening comprehension and production of it. Problems of formation of these linguistic competencies primarily relate to the lower levels of the language syllable phonemes see [5] and syllable morphemes as part of compound words. The methods which describe the study of Western languages, may not touch these issues due to minimal presence of such categories in those languages. Let's take a look at two main sets of problems: organizational and methodical.

3.1 Organizational features of Chinese cinema in the context of the development and functioning of common system of Chinese language teaching

Chinese researchers, authors of “international Chinese language training programme” from head-office of Confucius Institute in relation to the modern practice of teaching Chinese language outside China note: “The main object of teaching of the Chinese language abroad is in the studying of knowledge and skills of Chinese language thus the students can simultaneously strengthen the purpose of studying, instilled the ability to learn it independently and jointly, form effective tactics to study and, eventually, gained the ability to use the language fluently”. Ability to use languages “synthetically” includes language knowledge, language skills, tactics and cultural consciousness. Language knowledge and language skills form the basis for the formation of a “synthetic” ability of language, tactics is an important condition for improving efficiency, stimulate learning and development of students’ abilities, and cultural consciousness - essential elements required by students for their international horizons and pluralistic cultural awareness, appropriate and tactful use of it”. [6] Use of film footage in the process of studying the Chinese language as a vehicle for deeper penetration in linguistic realities of conversational Chinese language allows us, already in the early and middle stages of study, to form among the students begin to build understanding of the use of Chinese language by its native speakers in everyday life, from a special position to implement these aims, most efficiently compensate for the absence of language environment.

Leading Russian linguists, employees of the Department of Foreign Languages of FHSS in RUDN Basmanova A. and Galaeva A. note: “The use of various kinds of films at foreign language lessons not only brings variety into the educational process, but also gives it maximum communicative orientation, since movies associate us to the language environment and reproduce voice situation sound and visual means. Work with film footage develops many skills and abilities as well as provides efficient and fast uptake of material due to the fact that the student receives a large amount of information at once through two channels: visual and aural” [7]. All these statements can be applied to the Chinese language, but since the Chinese language is complex and includes a number of characteristics, of which we wrote above, it becomes very important to correctly embed system teaching with the use of films in the overall educational process at different stages of learning.
This work cannot be fulfilled voluntarily, but rising of its effectiveness requires the development of a complex system of teaching and establishing appropriate methodical material. For training of specialists with knowledge of language, universal translators, capable easily not only to cope with the complexities of business and official Chinese language, but also be familiar with its household specificities, to be able to understand the different dialects and navigate in the multidimensional structure of Chinese speech we should do a wide range of work aimed at developing the students' vision of conversational Chinese language and knowledge of its practical nature.

An important feature of the teaching is its step-by-step character, this load distribution that matches the characteristics of learning the Chinese language by every student according to the program with a maximum students' involvement in out-of-class work with the Chinese language. Students since their first course become familiar with the Chinese language not just as with language that they learn on their text-books, but as with the language of its speakers. For these purposes at Chinese language section of FHSS RUDN established Chinese Cinema Club. The Club is a platform for communication in the Chinese language, communication on China on various topics of life in the Chinese society, communication not only with their fellow students and students of senior courses, but also with numerous students from CPR studying in RUDN-University. This training format has several advantages: first, at very early stages of their study the students have no barriers in applying their knowledge in communication with native Chinese language speakers, communication skills and interpersonal skills are produced in Chinese language environment. At the same time students acquire theoretical knowledge about China during Cultural and language studies courses. Moreover, the work is organized in such a way that along with general knowledge about China and Chinese culture, instruction is carried out in close connection with the range of scientific interests of students, harmonisation of the individual program of education with the scientific advisor of main profession, their scientific and artistic achievements.

At the next stage, when the student formed certain knowledge and skills using the Chinese language in communication, have done some research within their scientific works, students are sent to the annual language internships designed to back acquired knowledge in Chinese language environment and even more to enlarge them. Important fact here is that for students familiarity with Chinese society and its features comes not only in China itself, but also within the RUDN, such familiarity allow to “take the plunge” in learning Chinese language and realities of Chinese culture of communication.

Educational internships, which involves full immersion of students in authentic language environment with teaching of some subjects in Chinese and focusing attention on live communication with native speakers in particular, especially in psychological terms, proved its efficiency. However, the drawback of this system is its weak structural elaboration, leading to many so-called "white spots" in knowledge of students and their poor orientation in the studied material. In many ways, this system comes from the realities of the great complexity of studying of the Chinese language and has rather such pedagogical purposes, such as removing psychological barriers during communication and facilitating thus further learning. But such practices can and should be systematized and improved.

For these purposes the great importance has developed technique of use film footage in the teaching of Chinese language practical courses focused on the teaching of the Chinese language at the FHSS of RUDN-University. Due to the fact that curricula of teaching of Chinese language at Russian High-Schools are often very different, it will inevitably be necessary to rebuild and modify under a specific program in a particular University, but it rather demonstrates its versatility. Let us consider this program methodology step-by-step.

Time of teaching the Chinese language in all courses and in all specialties at our Department, especially after the introduction of the 4-level system (practical course, socio-political translation, stylistics and lexicology) clearly distributed to relevant programs of courses, so this curriculum does not seem possible harmoniously fit into the educational process. Studying European languages students generally do not face the problem of time shortage, since European languages more easy digestibility, in studying Chinese in time for successful development program in two or three times more, so any additional educational programs in the basic curriculum are very difficult to insert, students simply cannot cope with such a large amount of information that will inevitably lead to disruption of learning basic material and process control.

The ideal settlement of this problematic situation is the division of supplied information on various educational channels in accordance with account of peculiarities of perception, with a gradual increase of load. In the first stage of this involves engaging students in work system, hereinafter referred to as the creation of conditions for the fullest possible immersion studying in Chinese speaking environment.
But it takes time and this format of training would not only assume the ability to selectively participation of the teacher in the learning process, but also the collective learning of the language. Teaching experience shows that sometimes students, for the most rapid and effective assimilation of large amount of material, work together in groups and perform tasks together. To a limited extent this is good practice, but it has flaws in many respects: firstly, when inevitably some diversion of attention to objects that are not relevant to the educational process that is aggravated by the lack of foreign language environment. Secondly, as a rule, such practice is local in nature, that is, the absence of permanent forms of collective communication in Chinese and around topics related to China environment, contributing to its study. Thirdly, the absence of a common objective of constant communication with native speakers.

To address the complexities of this kind the program was developed, and to perform a broad cultural tasks simultaneously the Chinese Cinema Clu b was created. The advantage of such collective and comprehensive form of teaching of the Chinese language is in multiple learning formats:

1. Students participate in activities of the Club in their spare time and can devote time to participate in it as much as possible for them, but not less than the training and control time minimum.

2. The Club is structured thematically.

3. The Club is a place of communication in Chinese language environment with native language speakers, the place for discussion of the topics which are most diverse from historical subjects to contemporary problems of Chinese society.

4. The educational process exists both as a direct communication and imposed for limits of direct communication.

5. The educational process is conducted both by a teacher, working simultaneously on Russian and Chinese speaking audience, and directly between the participants.

6. The learning process is accompanied by additional study-guide materials, oriented both at work in a group and individually, including personal work at home.

It should be noted that at every level, there are some specifics related to methods of teaching programs for students with different knowledge of the Chinese language. In the first level, students, are usually, these are the students of first and second years do not have sufficient linguistic database yet (if they have not studied in Chinese language school) for direct viewing and understanding of Chinese films, whether they have subtitles in Chinese, English or Russian or not. They also will difficulties if they are given the printouts of the subtitles of the film, and we cannot speak about the free discussion of issues from a film in Chinese equally with native speakers. Primarily all these elements are present in the beginning, but a big load is imposed on the teacher as the main communicator between the students (Russian and Chinese speaking students), between students and educational material, including a brief summary of the film, exercises, clippings from the subtitle, audio and video (fragments of the film), and so on. Preliminary watching the film involves familiarization with brief content of the film, previously prepared lexical vocabulary, film plot analysis. The important point is to provide students with the record (the practice shows that the fastest way to provide the material is through electronic media flash-card, so the students do not have to worry about where to find discs with a film, in Moscow and other Russian cities Chinese films are seldom sold) so they can review the film at home.

After it for a deeper dive into the content and film twists the students are offered the most interesting and informative in lexical and phraseological plan excerpts from the film (excerpts from the subtitles), their analysis. Volume of the brief plot of the film footage and subtitle snippets of scenes varies according to the level of knowledge of students from two or three small paragraphs to full and detailed story about the film, which includes a detailed plot, a story about the course of the film-making process, interviews with the authors and creators of the film, excerpts from critical reviews, all sorts of information and analytical articles about the film and the audience reaction to it and many others.

In the following, the most interesting for students, level the films are discussed in Chinese. Discussion of the film is held in different formats, depends on its participants (only in Russian or in a mixed group), the level of students’ knowledge and communication format given by the teacher (for example, only in Chinese language with translation in both languages, alternately using Chinese and Russian language). When the lesson is held in Russian speaking group, as a rule, the discussion of the film alternates with doing of certain tasks and exercises. When the lesson is held in the format of a mixed
group (a group consisting of Russian and Chinese students), teacher acts more as a moderator of the discussion. In the case when students belong to the first or second years, teacher also often acts as a translator, assistant and even helps to express to Russian-speaking students their thoughts in the Chinese language and vice versa. In the senior courses, this function of the teacher is reduced into the role of a full-fledged participant to the discussion.

In advance teacher or the coordinator of the Club, who can be the master course and postgraduate students, devise the concept of the discussion: selected topics for it, prepare hand-outs material to perform (if the concept of lesson it provides), teacher also prepares of his own thoughts and expressions as a teaching material, this is done in order to go into the canvas of the educational process and maximally enter students in learning context.

It is necessary to focus on the educational process of watching the film. At this stage training should be divided into three large sections: educational, training and acting. It is important that the student took an integral impression from watching a film, so learning the material within the film should take place gradually: first it comes the acquaintance with the brief content of the film, the next stage of it’s watching by the student, further work with semantic fragments of the film and finally, watching and discussing the film within the Cinema Club. Only when this methodical order is kept of learning effect will be the highest.

Training watching of a film implies active students’ work with footage and the subtitles to it. Depending on the course we focus on different kinds of work. To the first and second course students, we strongly recommend that while watching the entire film and its logical fragments use printed subtitles, even when the subtitles are present in the film. To facilitate the students’ work the teacher hand out printed subtitles with attached English or even Russian subtitles. All the occurred inaccuracies are noticed and corrected by the teacher during the lesson or when the workload is not so great, for example, in analyzed film fragments and subtitle respectively, in prepared teacher’s hand-outs. Students must not only understand the Chinese speech “from the screen”, but also pick up and “absorb” forms of colloquial speech, the most commonly used expressions and ways of thought.

At senior courses, at postgraduate level, we try to diversify the educational process by watching films in major Chinese dialects. First of all, Cantonese, the most common among the Chinese (more than 70 million people) living in the south-east of mainland China, Hong Kong, Macau and Chinese diasporas in south-east Asia. Despite, ongoing in China for many years, state proliferation policy of Putonghua (Mandarin) dialect, there still remain large dialectical differences within the different regions of CPR. For the specialists with knowledge of language, the task of mastering the different dialects of the Chinese language is not so relevant, but for translators and linguists, it becomes necessary. This direction within the framework of the program also has the corresponding part. The Students who repeatedly visited China and had internship in Chinese Universities and already have learnt Putonghua well, in the framework of the program can proceed to learn the different dialects and specific dialectical features of Chinese language. Here in the teaching process great attention is paid to sound tracks of the same films in Mandarin and dialects, the bulk of the work is focused exactly on listening. Meanwhile if there is such possibility we also involved Chinese speaking students who know relevant dialects. In the RUDN-University there are students from all parts of China, therefore, there is no problems with it.

Let us go back to the methodology of holding lessons with use of film footage. For the teacher, it is extremely important to monitor the process of watching the film, watching closely how the students understand the material. If it is necessary, during or at the end of semantic fragment teacher stops the film and asks the students to describe it in their own words briefly, what was discussed and how the actions developed in the film fragment. Depending on the course this can occur both in Russian and Chinese languages.

Teacher tries so direct students’ speech that way to maximize learnt lexical and phraseological material. As a rule, students completed a series of tasks and worked on watching the film, already have a sufficient level of mastering the material, so its use comes with ease. This type of work promotes the memorization and better mastering of the material so we can be sure that now the vocabulary and the colloquial expression will be well remembered by the students. At senior courses, we will proceed such works as simultaneous translation and dubbing of the watched parts of the film footage.

Post-graduate and PhD students carry out this kind of work, almost like professional dubbing actors. Practice shows that sometimes they made translations much far better than Russian original dubbing. We should clarify this point. When Chinese films are translated into Russian it is often used material of
the English translation. That means that the film is initially translated into English, and only then into Russian, there is no wonder that such approach has many important semantic losses, without mentioning the “feeling for language”. There is not a rare thing as “throwing away” the entire semantic pieces of speech of the characters in the film to make it more artistic. This is done for spectators and, in general, is justified, though not always.

For Chinese language learners to familiarize with the translation into Russian language such subtitles is dealt with great danger, so when students watching Chinese films at home, teacher insists on compulsory use of subtitles in Chinese when they watch both Chinese and Russian versions of the film. It is worth noting that for students the most favorite type of work is the translation and dubbing of the film by roles. Although it is very difficult type work but students do not spare forces to perform it.

Organisationally different aspects may differ depending on the context of use of the program and the level of its implementation in educational process, though they can hardly make great changes in the overall conceptual approach to its organization because it directly derives from the common language and common principles on the use of film footage in learning the Chinese language.

3.2 Linguistic-methodological peculiarities of use of Chinese films in educational process

The use of film footage in learning Chinese language in light of the above mentioned objectives refers to the film as an active and a full member of the educational process, hence, this determines the importance of its choice, the elaboration of common criteria (system of criteria) of use of a film as an integral object that requires us to search optimal source material and the corresponding creation of methods of its practical use. We offer to follow these principles in the selection of films. The main attention we should focus on so-called language component of a film. It is desirable that the film was not dubbed, but actually was of Chinese or Taiwanese production. Heroes must use modern literary language based on Mandarin Chinese (dialects or ancient language Deng - for special occasions). In the film expanded dialogs should prevail, accompanied with relevant to its content video. Topical content is also important. A selection of films in accordance with the topics of basic course language, e.g. family, education, travel or topics related to social-political or cultural and historical events.

When selecting a film its artistic merits should not be neglected. In recent years in China, a huge number of films is produced, to navigate through it sometimes is very difficult, but there are a lot of films winners or nominees of international awards and this fact can be taken into account in the selection of the material. Besides, we should not forget about the storyline component - a fascinating story enhances motivation of students and helps to master the linguistic facts.

At the early stages the use the entire film without the appropriate "processing" does not seem productive, at least within the targets referred to in this article. On the basis of several it is possible films to create a kind of a film anthology which material must be selected in accordance with the stages of the formation of primary speech skills. In particular, these are sound-pronunciation skills at the stage of introductory-phonetic course. In any film, you can find plenty of verbal material containing short phrases that consist of one of the two syllables - various interjections, greetings etc. Already at this stage, articulatory-pronunciation skills should be formed simultaneously with the skills of listening, even within the framework of the minimum vocabulary. Moreover, as it has already been said, the Chinese language as the tone-musical language, in this aspect, can be studied as a certain piece of music without relying on the informative side. It should be learnt how to sing and listen to it, developing imitation-pronunciation vocal abilities. Let us not exaggerate the significance of film footage usage at this stage of training, because its advantage in comparison with other audio means lies mainly in the psycho-pedagogical aspect - improving the students' motivation, developing interest in language.

One should more actively use film footage as a holistic art and text work in the later stages of education after completing the basic language course (in RUDN-University it is laid during the first year of training). Taking to consideration the limited time given to the language training programs, it is the most rational to use film footage as a part of planned educational process turns at the first and second courses. The teacher needs to attend only to the content of the film as much as possible it should be relevant to the subjects studied at this stage of the language material.

In accordance with the requirements to optimize these two above-mentioned skills -listening and speaking we may use two vectors of working with film footage. The first and most important for learners of the Chinese language vector - direction from audio-video series to its text representation. If we come back to our semantic triangle as an image of formation of linguistic knowledge, simplifying
the situation, we can say, that will be the equation with two unknowns - significatum peak and sign peak - clearly seen will be only the denotation peak, a fragment of the reality embodied in the shot. Actually the sign part is revealed only in sounding, recognition of which is often difficult even when are familiar with the lexical unit. The challenge will be solved when you will pick up the corresponding hieroglyphic sign in the heard syllabus-phoneme. Studying the material in this direction, it is possible to efficiently optimize the receptive skills, listening skills.

Another direction - from text in its writing-sign representation to the audio-visual series, or in terms of "the triangle"- from the sign through the denotatum to significatum. Having chosen this direction, we get the opportunity to activate all kinds of speech from phonetic ones to creation of coherent statements, dialogues, monologues, etc. For example, when a task is to expand the vocabulary, mastering grammar and primarily syntactic constructions, i.e. those tasks that are not directly related to issues of listening and that we solve, usually using all other teaching and literary texts. Mainly, this is a wide field for the training of productive skills of speaking. These mutually-directed approaches can be combined depending on the objectives and phases vary them on the basis of one and the same film.

Further types of work on the film can be in the following tasks. Let's say we choose the first direction. After the first viewing of the film it is required working out its contents by fragments. Those phrases, which failed to “decipher” during the independent work must be the subject of special analysis at subsequent lessons in the classroom. The phrase in the appropriate speech context is given to the audience repeatedly (technically it can be solved easily), accompanied by a teacher's comments about possible variants of both phonological (with difficulty with recognition of facial syllable-tone), and lexical, where you need to connect the logical and grammatical analysis of several homonyms to choose the appropriate language and the extra-linguistical situation. Typically, the film is divided into five or six pieces lasting not more than twenty minutes, understanding of each is checked in the classroom. As the result by the learners should be entirely restored the text of the film, which implies intensifying skills of hieroglyphic writing. The following steps of work on film footage should be aimed at the improvement of conversational skills with role performances of individual episodes, with the dubbing of the film (film sound is off and students must speak for the heroes of their phrases in accordance with the actual pace of heroes’ speech, which is determined by their lips and gestures), with imagination of various options for possible actions. It is very interesting and important from the perspective of lexical-semantic features of the language, and especially its verbs, such kind of work as shot-by-shot heroes’ actions description - not what I hear but what I see. About the possibilities of using film to practice consistent and simultaneous translations we will not speak much - it is a well-recognized fact, which is well practiced on materials of Western languages and perfectly fit for the Chinese language.

The work on film can be finished by writing a review on the film or a test translation into the Russian different parts of the film. We think that in the framework of the curriculum we can afford to work at least on one film during the term, and on several films at the film-club (usually, up to 6 per term). If we are able to motivate students, and they will be able independently to start rendering new movies on their own taste and choice, in this case the teacher’ work will have consultative and controlling character.

4 CONCLUSIONS

With the help of film footage we may optimize listening as listening correctly uttered speech in natural language environment. Above we pointed out that this skill is most difficult to percept by Russian language speaker and identified the linguistic reasons for it. In short we were talking about the formation of receptive skills. The difficulties in learning the Chinese language are not limited to this direction of speech from the speaker to the listener. Our task is not only in teaching passive, receptive function, but also active productive function, namely the skills of speaking, "speech-making". Actually, speaking as a creative act is very difficult to teach and cause of this difficulty lies in the incompatibility of the Russian and Chinese languages on the lexical-semantic axes. In the Chinese language we can not allocate the smallest unit of language that would have on its lexical-grammatical characteristics coincide with what is usually implied by “word” in the Indo-European languages. The smallest is semantically meaningful unit of the Chinese language is mono syllable – root morpheme, see [4], which is attached to hieroglyph. The two-syllable words are made in speech on its basis. The laws of such a process are not revealed to us explicitly. These words of speech are not fixed in dictionaries because their values are obvious for native speakers and by their form they rather resemble the word combinations (syllable combinations). Assimilation of laws on which these spoken words are built at
this stage of development of Chinese linguistics and the corresponding application in practical the textbooks, is not possible. That is why you should be content with the possibility of conceiving them on a subconscious level, that is feasible only when the development of the vast number of different language combinations in unique contexts. Practicing this maximum is physically impossible, as it requires the severe strain of mental abilities and abilities to memorize. Illustration of the same word in film footage helps to acquire them in the comfort psychological and emotional conditions. Besides film footage is the perfect cause to turn conversation in connection with the storyline or to act her in role-play games.

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