

Developing Linguistic Abilities of Learners with “Cartoon Dubbing” Technique

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Abstract--- *Academic-information skills of modern schoolchildren imply: ability to work with written texts; ability to work with oral texts; ability to work with real objects as sources of information; ability to identify and understand information transferred in explicit/implicit form; ability to transfer the information essential for solving an academic task, to an interlocutor/partner; ability to participate in a dialogue when discussing what had been read or listened to. Thus, the main objective of the paper is to describe the content of methodological work when using cartoon dubbing and to substantiate its efficiency. The technique creates conditions for developing all the above-mentioned skills in learners; it facilitates perception of information, develops creativity, and activates thinking and speech. The schoolchildren perceive the verbal and non-verbal information transmitted spontaneously. The technique enables the teacher to implement the activity- and personality-oriented approaches. We experimentally proved the technique efficiency as a means of developing linguistic abilities of the learners. As a result, we conclude that methodological work with the said technique is a part of media-education of schoolchildren, which is essential in the modern world.*

Keywords--- *Cartoon Dubbing, Speech Development, Grammar Competence, Sociolinguistic Competence, Discourse Competence, Sociocultural Competence.*

I. INTRODUCTION

The modern Federal state educational standard for primary comprehensive education stipulates the following subject results in the Russian Language: ability to orient in aims, tasks, means and conditions of communication; ability to select adequate language means for solving communicative tasks successfully; mastering of learning activities with language units and ability to use knowledge for solving cognitive, practical and communicative tasks [21].

These results are easier achieved by a child having linguistic abilities than the one lacking such abilities. Thus, a primary school teacher faces two tasks: 1) to develop linguistic abilities of pupils; 2) to effectively use these linguistic abilities.

Most of the specialists interpret linguistic abilities as a special inclination towards mastering a foreign, i.e. second, language. For example, I. L. Sholpo distinguishes certain parameters which help to judge about a child's talent to learning foreign languages:

- An ear for speech, implying keenness to the phonetic, rhythmic and intonation aspects of speech;

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- A linguistic memory, allowing to quickly enlarge vocabulary, master new forms and grammar structures, transfer words from the passive to active stock;
- Feeling for vocabulary, allowing to link a word's meaning and form, draw parallels with other languages, feel the meanings of particular word-forming suffixes and prefixes, detect shadows of meanings when selecting the appropriate word from a synonymic group, etc.;
- Feeling for grammar constructions, allowing to construct an integral unit from separate elements, feel the unity of grammar structures, distinguish the grammatical core of a structure, define the means of word formation and agreement in sentences;
- Emotive-artistic perception of a language, including subjective assessment of a word, the feeling for taste and peculiarity of the language, its beauty, providing a link between a word and its meaning, and filling a lexical abstraction with life;
- Functional-stylistic perception of a language, implying distinction between its stylistic layers and ability to assess the particular speech situation from this point of view [22].

Concerning the study of foreign languages, many researchers (N. S. Magin, A. T. Alybina, V. V. Andriyevskaya, T. N. Mazurik, P. Ya. Galperin and others) distinguish three components of linguistic abilities: ability for phonetic coding (ability to recognize and memorize the unknown sounds of a foreign language); feeling for grammar (ability to recognize the function of a word in a sentence); ability for linguistic induction (ability to draw rules based on linguistic material); short-term (operative) memory and/or associative memory (ability to form associations between words and elements to be memorized). All researchers agree that linguistic abilities are based on three components: memory, ear and logic.

However, we are focused on the linguistic abilities to mastering a native language. It should be noted that education today is aimed at creating conditions for forming linguistic abilities in primary school children and for practical mastering of the language: using grammatical means, forming a skill of producing texts orally and in writing. However, learners master linguistic units, rules of words combinations, sentence and text building etc. with different speed and ease.

Rules of a language are comprehended through speech exercises (retelling, storytelling, essays), i. e. one may speak of the connection between linguistic abilities and speech development.

In psychological and pedagogical works, the process of speech development was studied by R. S. Nemov, N. I. Zhinkin, L. S. Vygotskiy and others. Models of speech generation were studied by J. Miller, L. S. Vygotskiy, A. R. Luriya, A. A. Leontyev, I. A. Zimnyaya. Issues of connected speech development were comprehensively researched in the works by such outstanding linguists and methodologists as F. I. Buslaev, K. D. Ushinskiy, A. D. Alferov, V. P. Sheremetevskiy, L. I. Polivanov, V. I. Chernyshev, K. B. Barkhin, M. A. Rybnikova and others). Various aspects of connected speech development methodology are reflected in the works by L. P. Fedorenko, 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. Soloveychik. Researchers agree that, while studying the basis of a language, school children develop their potential for linguistic creativity. A comprehensive detailed picture of

creativity phenomenology was formed in research works (Z. Freud, K. Rodgers, J. Gilford, E. Torrens, R. Sternberg, Ya. A. Ponomarev, D. B. Bogoyavlenskaya, A. M. Matyushkin, S. L. Rubinshteyn, A. Maslow, B. M. Teplov, V. F. Vishnyakova, R. Mey, F. Barron, D. Harrington and others). The vocabulary mastered by a person has always been the focus of attention of the researchers of children's speech (J. Piaget, L. S. Vygotskiy, S. L. Rubinshteyn, N. I. Zhinkin, A. N. Gvozdev, T. G. Dyakonova, M. T. Baranov, M. R. Lvov, V. K. Yagodovskaya and others).

In connection with the above, the objective of the present work is to show the level of linguistic abilities' development in primary school children and the role of "carton dubbing" technique in increasing this level.

II. MATERIALS AND METHODS

2.1. Study area

Federal State Educational Standards of primary comprehensive education stipulates high requirements to learners concerning the results of mastering a language, which is aimed not only at forming initial conceptions of a language system, but also at developing the ability to use theoretical knowledge in practice.

In this work we consider the opportunities rendered by the "carton dubbing" technique in improving linguistic abilities of primary school children. The choice of the research topic is due to the fact that linguistic abilities are one of the key components of successful education in general.

2.2 Methodology

To solve the set tasks, we used the following methods: analysis of pedagogical and linguo-methodological sources, comparative analysis, summarization of pedagogical and linguo-methodological data obtained when studying the original sources.

The research sources comprised scientific and methodological literature, pedagogical and linguo-methodological periodicals, modern dissertation works on the topic.

The methodological basis of the research was linguo-didactic approach, conceptual provisions of the theory of linguistic personality, and methodology of pedagogical science. Within the carried out research, of utmost importance were the conception of universal learner's actions development; the conception of problem learning; the principles of contemporary linguistics.

The starting point of any speech action is a speech situation, i.e. such combination of events which induces a person to a speech action. Implementation of a speech action consists of the following stages:

1. *Preparing an utterance.* At this stage, a speaker realizes one's motive, objectives, needs, and predicts the speech results based on previous experience and the situation. Preliminary decision-making takes place very quickly at almost subconscious level, resulting in creation of an inner plan of an utterance.
2. *Structuring of an utterance.* Words and their grammatical patterns are selected. Assumedly, selection of words in the memory is carried out by trial and error technique. At that, a mechanism of "assessing" the selected words functions in the operative memory.
3. *Transition to external speech.* At this stage, the utterance acquires phonetic formulation.

Speech skills rely on the language system, on the knowledge of its phonetics, graphics, orthography, grammar, and vocabulary. The process of linguistic abilities developing consists of several parallel, but subordinate to each other, courses of work: working over words, over phrases and sentences, over connected speech. Vocabulary work yields material for working over a sentence; working over phrases and sentences prepares learners for working over a text. However, linguistic abilities development is impossible without developing the intonation of speech (feeling for tone height, sound volume, timbre and rhythm), as the logical stress, timbre and pauses bear meaning and emotional load.

Besides, there is a body language – eyes expression, mimics and gestures. To teach learners clearly express their thoughts, transfer and perceive information of various kinds, communicate with the account of the situation, etc., one should, first, give the learners the appropriate knowledge about the unit of communication (a text), and second, form special communicative abilities in them. Undoubtedly, speech skills (referring to pronunciation, grammar, vocabulary) are formed in the course of mastering a language. But communicative skills cannot be automated, because they are included into speech activity, which is characterized as, first of all, intellectual; cognitive activity, demanding creative approach to solving a communicative task in each particular case.

It stands to reason that the content of school education should correlate with the level of social development and culture. Screen arts take a significant position in the contemporary culture. Visual images from the screen enter a child's consciousness as an indispensable part of life, actively influencing personality formation, as screen characters become examples for imitation.

III. RESULTS

Linguistic abilities imply abilities to operate with sign systems and verbalize one's thoughts, some of the components providing successful development of linguistic abilities are: verbal intellect, language reflection, the level of language competence, flexibility, ability to interact, language intuition, logical thinking, and ability to imitate.

Given the above, we formulated the criteria of linguistic abilities of primary school children.

The learners were asked to watch without sound the cartoon "A magic wand" by Suteev and to dub it.

Creative Abilities

Criterion: Velocity of imagination processes

Criterion: Elaboration and depth of images

Criterion: Originality

Thinking

Criterion: Flexibility of thinking

Criterion: Fluency of thinking

These criteria reflect the ability of learners to analyze the visual aspects: situations, behavior and nonverbal reactions of the characters.

Connected Speech

Criterion: Integrity of meaning

Criterion: Lexical-grammatical formulation

These criteria reflect the levels of grammatical or linguistic competence development (knowledge of grammar rules); of sociolinguistic competence (ability to select and use adequate language forms and means depending on the goal and situation of communication and on the social roles of the communication participants, i.e. on who is one's communicative partner); discursive competence (ability to build integral, connective and logical utterances of various functional styles in oral and written form based on comprehension of various types of texts while reading and listening to them); and of sociocultural competence (knowledge of the cultural features of a language bearer, their adequate use in communication process).

Criterion: Independence of Performance

The diagnostic research was carried out in Gymnasium No. 14 of Krasnoyarsk (schoolchildren of forms 3A and 3B, 25 children from each). The research was aimed at testing the efficiency of cartoon dubbing technique, using various approaches (one-voice, multi-voice dubbing; lip-synching), using familiar/unfamiliar cartoons, while developing linguistic abilities in primary school children. The results are shown in Table 1.

Table 1: Number of School Children of Forms 3A and 3B with Various Levels of the Measured Criteria (Before the Experiment)

Criteria of linguistic abilities		Level					
		3 A	3 B	3 A	3 B	3 A	3 B
		low, %		intermediate, %		high, %	
Creative abilities	Velocity 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%)
Connected speech	Integrity of meaning	7 (28%)	2 (8%)	11 (44%)	16 (64%)	7 (28%)	7 (28%)
	Lexical-grammatical formulation	7 (28%)	2 (8%)	11 (44%)	16 (64%)	7 (28%)	7 (28%)
	Independence of performance	7 (28%)	2 (8%)	11 (44%)	16 (64%)	7 (28%)	7 (28%)

Comparative analysis of the results by the research criteria showed that learners of both forms have an approximately the same level of criteria. Form 3A was chosen as an experimental group, in which special lessons were given.

In the first lesson, the learners were acquainted with the technique of cartoon dubbing.

In the course of discussion, children come to a conclusion that not all people can do the dubbing, but only those who have well placed voices and a pleasant timbre. A person dubbing a cartoon must have impeccable diction without any speech defects. Also, it is important to pay attention to intonation.

The children learned about types of dubbing:

1. One-voice dubbing, made by one person. (A teacher shows an example of one-voice dubbing);
2. Multi-voice off-screen dubbing, when silent original voices can be heard. (A teacher shows an example of multi-voice dubbing);
3. Lip-synching: multi-voice dubbing when the original voices cannot be heard, while dubbing corresponds with the actor's lips moving, i.e. a spectator has an impression that the actor speaks the spectator's native language. (A teacher shows an example of lip-synching).

We developed a technique of cartoon dubbing:

1. The work begins with a teacher's foreword, in which the important aspects are briefly explained: "When you start watching the film, do not be surprised: you will not hear all the text from the screen. The words which you will hear are an off-screen commentary. It contains only the most important words and expressions, without which the fairy-tale cannot be understood. Now you will watch an extract from the cartoon; try to memorize the main expressions. Pay attention to the tempo and intonation".
2. An extract from the cartoon with the sound is played.
3. After watching the extract, the children underline the expressions which they heard in the off-screen commentary.
4. The children read aloud the sentences marked in the text. The teacher asks to reproduce the tempo and intonation of the film. The lines are read by roles.
5. The most important part is dubbing. The roles are distributed. A rehearsal has been made. The extract is played without sound. Now the children should pronounce their words exactly as the film goes. If there is time, dubbing can be repeated.

Taking into account the varied level of skills, children are given tasks corresponding to the level of their abilities; the tasks were made more and more complicated in time.

Extracts from lessons are given as examples below.

1. Topic: Fable "A Crow and a Fox" by I. A. Krylov

T.: Read the text to yourselves, underlining the words which are difficult to understand.

Vocabulary work.

T.: Read the words which are difficult to understand.

Try to explain these words; if you have difficulties, look up in a dictionary.

Flattery – hypocritical, abnormal praising

To flatter – to praise due to the mercenary desire to make someone like you

To thrive – to bring good

Fascinated – charmed, attracted.

Master – someone who can do something very well.

Soothsayer – a crow

Rogue – cheater, trickster

To lift – to ascend high with an effort

Craw – in birds: an enlarged part of gullet where food is collected and processed. In humans: an enlarged thyroid gland or thick part of neck under the chin

Abominable – disgusting, loathsome

To ponder over – to think

Close by – near

Provided – if

T.: Work in pairs. Explain the meanings of words to each other. Match a word to its definition, then vice versa.

T.: Are there related words among them? (*flattery, to flatter*)

T.: Find synonyms to these words.

T.: Substitute the following phrases from the fable for the ones similar in meaning:

Does not tear her eyes off – stares fixedly, intently;

Comes up on tiptoe – comes up quietly, cautiously;

Got a swelled head – could not think reasonably;

At the top of her voice – very loudly;

And off she went – disappeared;

It took her breath away – it became difficult to breathe;

God sent – found accidentally.

T.: Make up phrases with these words (orally).

T.: Find antonyms to these words.

Watching an extract from the cartoon which contains new words.

Distributing the roles.

Dubbing the cartoon from memory, using the new words (or substituting them with synonyms without major changes in the context).

T.: Do you know when someone tells a lie? Would you like to know?

Watching an extract from the cartoon which contains new words.

T.: What new words have you heard? (*polygraph, to lie, sensitive, device, unmask, a liar*)

T.: Try to explain these words; if you have difficulties, look up in a dictionary. Make up phrases or sentences with these words (orally).

Dubbing the cartoon from memory, using the new words (or substituting them with synonyms without major changes in the context).

2. Topic: Fable “Quartet” by I. A. Krylov

T.: In olden times, fables by I. A. Krylov used to be recorded on a gramophone record, which could be listened on a gramophone. Do you know what a gramophone is and what a gramophone record looks like? Would you like to know? (Watching an extract from “Fiksiki” cartoon, season 1, series 86).

T.: What new words have you heard? (*gramophone, gramophone record, vibrations, membrane, amplify, electric motor, electronics, reproduce, mechanical*)

T.: Try to explain these words; if you have difficulties, look up in a dictionary.

T.: Are there related words among them? (*electric motor, electronics*)

T.: Find synonyms to the words *amplify, reproduce*.

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

Dubbing the cartoon from memory, using the new words (or substituting them with synonyms without major changes in the context).

Working with the vocabulary

T.: What unknown words have you underlined in the text? (*quartet, bass, alto, fascinate, fiddlesticks, tear, first voice, second voice, tune, found, tune in, provided, in a row, more than before, draw, needed, fit*)

Try to explain the meaning of these words, using the context; if you have difficulties, look up in a dictionary.

Showing the cards with new words.

T.: Make up phrases with these words (orally).

T.: Find related words among them (*tune, tune in*).

T.: What part of speech is each word?

T.: Is the word "*tune well*" related to these words?

Explain its meaning. Make up sentences with these words.

T.: Name the words from the sphere of music (*quartet, bass, notes, alto, fiddlesticks, first voice, second voice*)

T.: Find antonyms to the words *fascinate, tune in, in a row, draw, needed, fit, found*

Watching an extract from the cartoon which contains new words.

Distributing the roles. Dubbing the extract.

3. Topic: M. Twain "The Adventures of Tom Sawyer"

Reading of an extract from the book "The Adventures of Tom Sawyer" by M. Twain.

T.: Who is the main character of the book? (*Tom Sawyer*)

(The teacher writes the name of the main character into a structure scheme of the blackboard. The children had made the same scheme at home. The arrows have page numbers to quickly find quotations in the text about the characters and relations between them)

T.: What event does this chapter tell us about? (Painting the fence)

T.: On what day does it happen? (Saturday)

T.: What does the author begin the chapter with? (Describing a landscape)

T.: Why, do you think? Find the description and read it.

T.: What epithets does the author use? Tom Sawyer went outdoors in excellent mood, but it changed sharply.

Read how the author describes it.

T.: In our structure scheme, a new character appears. Who is he? (Jim). Describe him.

T.: What relations are there between Tom and Jim? What does Tom propose to Jim?

T.: How do we react to the proposal? (Laughing)

T.: Why was the deal not completed?

T.: What new idea did Tom have? (An idea of bribery)

T.: Why does he reject this idea?

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

T.: Our structural scheme is supplemented with a new character (Ben Rogers)

Role-playing.

T.: Find the description of meeting with Ben. Role-play the extract.

T.: What is the writer's sense of humor revealed in?

T.: How did Tom manage to turn a hard job (painting the fence) into an interesting game?

Working with a picture.

T.: Study the picture attentively.

T.: Does it correspond to how Mark Twain described the characters and the situation?

T.: Is the episode important for the narration? Find the extract corresponding to the picture and read it.

Characteristics of the main character.

T.: Who is Tom? What is he like, to your mind? (Tom is a dreamer, he is throb-hearted and has a wild imagination; he cannot live without playing)

T.: Watch (without sound) a film extract, attentively follow the characters, their gestures and facial expression.

The children dub the extract, then compare their dubbing with the original.

4. Topic: V. Bianki "Adventures of a little ant"

T.: Name the characters of the story. How was the journey finished? What difficulties had the main character faced before he got home?

Watching the cartoon (without sound).

T.: Try to imagine what the insects told the ant. Look at them. What do they look like? Analyze their movements and try to express the intonation with which they would talk.

Dubbing the cartoon.

Watching the cartoon with the sound.

T.: What was done well and what was not? Were your expectations fulfilled? Did you manage to correctly render the characters' features when dubbing?

In the work we used the following dubbing techniques: a) immediate dubbing – recording the off-screen commentary from the mice with simultaneous musical accompaniment; b) dubbing by parts; c) synchronous recording of sound.

When dubbing cartoons, we applied various approaches: one-voice off-screen dubbing, multi-voice dubbing off-screen dubbing (silent original sound is heard); multi-voice lip-synching (no original sound is heard).

To estimate the efficiency of the carried out experiment, we performed a diagnostic, the results of which are shown in Table 2.

Table 2: Dynamics of Research Criteria in the Experimental Class

Criteria	predominant level		low level		intermediate level		high level	
	before the experiment	after the experiment	before the experiment	after the experiment	before the experiment	after the experiment	before the experiment	after the experiment
Velocity of imagination	intermediate	intermediate	36%	16%	52%	48%	12%	36%
Elaboration and depth of images	low	intermediate	52%	28%	32%	48%	16%	24%
Originality	low	intermediate	44%	24%	28%	40%	28%	36%
Flexibility of thinking	intermediate	intermediate	12%	8%	64%	52%	24%	40%
Fluency of thinking	intermediate	intermediate	20%	8%	40%	52%	40%	40%
Integrity of meaning	intermediate	intermediate	28%	20%	44%	44%	28%	36%
Lexical-grammatical formulation	intermediate	intermediate	28%	20%	44%	44%	28%	36%
Independence of performance	intermediate	intermediate	28%	20%	44%	44%	28%	36%

The results of experimental work confirm the hypothesis and prove that using dubbing of videos facilitates a more efficient development of linguistic abilities in primary school children.

Adequate understanding of a cartoon as an author's message does not appear all by itself, but through special training of a spectator, which is based on developing the skills of film perception, acquaintance with the specific features of the language and means of artistic expressiveness of cinema art. It helps to develop in a spectator the ability to interpret an artistic audio-visual text of a cartoon. It is this approach that underlies education in the sphere of screen arts. Elements of education in the sphere of screen arts can be considered a part of media-education of schoolchildren, which is necessary for preparing the younger generation to life in the modern information environment. It is also an indispensable part of aesthetic up-bringing.

IV. DISCUSSION

Taking into account the features of children's perception (many primary school children do not pay attention to the actions of secondary personages, do not comprehend the motives of behavior of the characters), we used the following technique when dubbing: the roles of primary and secondary personages were distributed among the children, then the children role-played the situation, taking into account the position of their characters. The difficulty was in the ability to see, understand and render the feelings and emotions of the characters. Undoubtedly, this work helped to comprehend the cartoon content deeper, as a child's retelling includes their own comprehension and interpretation of the whole film. Thus, conditions for developing linguistic abilities were created, as, while dubbing a cartoon, primary school children have to constantly match in their mind all its components: scenario, visual and coloristic features, movements, rhythm, sound, etc.

In our opinion, such kind of creative work as dubbing makes teachers to purposefully combine various types of activity in a lesson, reconstructing pedagogical approaches accordingly: compose flexible lesson plans, rapidly and imperceptibly pass from theory to practice, perform creative improvisations. Working with cartoon should be organized in such way that a student may get acquainted with works of art in a comfortable psychological setting,

analyze them and share their feeling and thoughts. While working with pieces of screen art, a teacher does not occupy the dominating position; they are a spectator too, who may actively participate in discussing a cartoon; they are a coauthor in creative work and an assistant, if needed, in solving technical and creative tasks, actively using heuristic methods and game situations.

Undoubtedly, special lessons using the means of screen/audiovisual culture may prepare the learners for communication with screen arts, teach them to intelligently perceive the works of art and analyze them. In our opinion, cartoon dubbing may develop linguistic abilities, as animation as one of the screen arts is a synthetic kind, combining painting, graphics, music, literature, elements of theatrical art and dancing. The expressive means of each of these kinds of art influence (in its own diverse way) the perception, imagination, visual memory, cognitive activity, and creative potential. Cartoon dubbing is a kind of learners' activity which stimulates their speech activity, desire to fulfill the speech task correctly, develops their skills of speech self-control, and makes it possible to succeed in mastering speech, which, in turn, influences the level of linguistic abilities.

We found that working with cartoons implies not only mastering the skills of perception and analysis. Another important aspect of the process is involving primary school children into creative activity. Within this process, the learners implement their ideas and fantasies through the obtained knowledge about the language and the expressive possibilities of the screen art. A set of factors – the plot, the visual images, the accompanying sound – make a spectator experience the events together with the characters and cause a powerful emotional-sensual reaction in a child, which is manifested in various forms, including in the form of a speech utterance.

V. CONCLUSION

Thus, under the pedagogical environment organized in a modern way in the integrity of classroom and extracurricular activities, animation art is a powerful means for developing speech and linguistic abilities in primary school children. The key principle for successful implementation of this idea is creating a positive emotional and psychological atmosphere, which facilitates self-disclosure of children through communicative interaction. When conducting lessons with cartoons, a teacher must combine their professional skills with general pedagogical principles: skillfully “immerse” children into the atmosphere of the work of art; maximally “remove” the teacher's own speech; exclude negative assessments of children's activity.

We see the prospects of further work in studying the personality factors optimizing the process of linguistic abilities development in primary school children.

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