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XI Халықаралық ғылыми конференциясының
БАЯНДАМАЛАР ЖИНАҒЫ

СБОРНИК МАТЕРИАЛОВ
XI Международной научной конференции
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«НАУКА И ОБРАЗОВАНИЕ - 2016»

PROCEEDINGS
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2016 жыл 14 сәуір
Астана

ҚАЗАҚСТАН РЕСПУБЛИКАСЫ БІЛІМ ЖӘНЕ ҒЫЛЫМ МИНИСТРЛІГІ
Л.Н. ГУМИЛЕВ АТЫНДАҒЫ ЕУРАЗИЯ ҰЛТТЫҚ УНИВЕРСИТЕТІ

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Жинаққа студенттердің, магистранттардың, докторанттардың және жас ғалымдардың жаратылыстану-техникалық және гуманитарлық ғылымдардың өзекті мәселелері бойынша баяндамалары енгізілген.

The proceedings are the papers of students, undergraduates, doctoral students and young researchers on topical issues of natural and technical sciences and humanities.

В сборник вошли доклады студентов, магистрантов, докторантов и молодых ученых по актуальным вопросам естественно-технических и гуманитарных наук.

DIGITAL STORYTELLING AS A STUDENT-ORIENTED PEDAGOGICAL TOOL

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The concept of storytelling is older than human history itself. Before the invention of written language, wisdom, knowledge, and information were passed down orally, and often through what would today be considered stories. In one sense, storytelling has always utilized the latest available technology.

The rapid technological advances of the early 21st century have opened up new doors for the age-old practice of storytelling. While traditional storytelling is still alive and well, the practice of digital storytelling, a broad concept that encompasses the idea of using digital technology and multimedia interaction to share stories, is emerging as a useful tool for librarians and educators.

Paul and Fiebich [6] argue that digital stories can be presented in a variety of formats such as text web pages, a nonlinear interactive website, a digital song, a digital video, an online game, or a virtual reality world by Shin & Park [7,417]. In particular, virtual reality learning environments have the potential to provide rich and engaging learning experiences for students that include investigation, discovery, and creation, Dickey; Park & Baek; Robin [8,9,10].

Storytelling is the original form of teaching, Pedersen [24,33]. It is a simple but powerful method to help students to make sense of the complex and unordered world of experience by crafting story lines, Bruner [25].

Within the last 10 years, digital cameras, editing software, authoring tools and electronic media outlets have encouraged teachers to utilize many more approaches and tools than ever before to help students to construct their own knowledge and ideas to present and share them more effectively, Standley [26]. One of these powerful approaches to multimedia production is digital storytelling.

Meadows [27,189] believes that digital storytelling is the social practice of telling stories that makes use of low-cost digital cameras, non-linear authoring tools and computers to create short multimedia stories. The Digital Storytelling Association (2002) describes Digital storytelling as a modern expression of the ancient art of storytelling. Throughout history, storytelling has been used to share knowledge, wisdom, and values. Stories have taken many different forms. Stories have been adapted to each successive medium that has emerged, from the circle of the campfire to the silver screen, and now the computer screen.

Gils [33,17] suggested many advantages of using digital storytelling in education:
1.   to provide more variation than traditional methods in current practice;
2.   to personalize learning experience;
3.   to make explanation or the practicing of certain topics more compelling;
4.   to create real life situations in an easy and cheaper way;
5.   to improve the involvement of students in the process of learning.

Digital storytelling owes its structure and elements to traditional storytelling; although it has considerably enriched its format, presentation and distribution modes with the inclusion of the newest multimedia technology, which obviously has enlarged its pragmatic dimension. Can we talk about a new genre? As Duffy [22] explains, there are many genres embedded in digital storytelling: the video game, interactive cinema, virtual reality, web-based narratives, interactive TV, and a number of totally new genres of writing. On the one hand, they all share characteristics that are unique to the genre itself such as the medium of publication as well as the multimedia elements used in building the stories. On the other, however, digital storytelling can also be considered as

fitting the profile of a subgenre that lies somewhere between a TV documentary, a report or personal videos and the more traditional modes of oral and written narratives.

The Center for Digital Storytelling has identified 7 elements that should be present in all digital stories, the three first for oral narratives of personal experience: *point of view, a dramatic question, emotional content, the gist of your voice, the power of soundtrack, economy, and pacing*. Apart form those elements, that are shared by all digital stories: a) The combination of different media used to create them, b) the type of action (content and user), c) the open or closed relationship between the user and the digital story, d) the limitless context through linking to related, relevant information and, e) the presence of multimodal communication.

Types of digital narratives

The term digital narrative/storytelling can itself be applied to a wide range of genres (interactive vs. non interactive narrative) and can be of many different types as illustrated by table 1 below.

Table 1.

Narrative	*Information/Expository*	*Persuasive*	*Environment(s)*
Personal Expression Myths/folk talkes Short story	Summary Reports Book reports How-to directions Biographies	Advertisements Describe/conclude Analyze/conclude Analyze/persuade Compare/contrast Cause/effect	Participatory Environment

It differentiates between three main groups of narrative: a) Personal Narratives which are one of the most popular genres ii) Digital Stories that Examine Historical Events; b) Stories that inform or instruct In what follows we will refer to these categories in order to propose digital storytelling as an effective tool for EFL instruction.

If Digital Storytelling is to become accepted in today's Kazakh schools, it will be important to collect data to be able to draw conclusions about the impact that the process has on student learning, motivation and engagement and how teaching practices and strategies change with technology integration through digital storytelling.

The general feeling that one gets, however, is that digital storytelling is being welcomed by many educators, overall in the United States, United Kingdom and Australia, but in Kazakhstan it's not well spread. Conferences entirely dedicated to the subject are taking place, lots of different associations, groups, workshops all over the world are being proposed worldwide, all of them easily accessible through the WWW. So, all in all, they coincide in that digital storytelling is a satisfactory activity that succeeds in motivating students and promoting learning through self-reflection.

Its uses and applications are many, as can be guessed from the many different types mentioned above. We will mention only some of the possible applications and uses of digital storytelling and provide a brief illustration of why digital stories are a good asset that should become part of the curriculum. Where possible I will indicate a type of activity related with skill development for EFL.

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Change increasingly defines the nature of storytelling in an information age. Storytelling is rapidly and continuously changing as new technologies for information and communication emerge and users craft new methods for employing these technologies. Moreover, these new technologies for information and communication permit the exchange of even newer technologies and visions for their use. We are teachers of 21st century and we have to know how to prepare students for their virtual reality environment.

Digital storytelling can be used in classroom settings as a means of teaching writing. In the virtual world, students can visit virtual places without any constraint of time and space. It can stimulate their imaginations and encourage more creative writing. Then they can visualize the stories they imagine, by creating objects and changing the forms of those objects, thereby realistically enacting their stories. Through the visualization, they can see the structure of the whole story clearly. It will help them to identify and correct mistakes they have made, to construct a solid logical structure, and to rearrange their thinking in a logical way.

Storybird is an extremely engaging collaborative storywriting website that embodies three ideas - creating, reading, and sharing. It is also a collaborative storytelling tool that allows students to focus more on the content of their writing rather than drawing pictures. Students are provided with the pictures - free collections of art. They just have to add the words to write stories. Once the art is chosen, students are able to build their story by dragging and dropping pictures and creating/writing a story to match the pictures chosen. Stories can enclose a variety of genders - poetry, mysteries, tales, among others.

For teachers it is very easy to use because Storybird requires minimal teacher preparation and allows them to easily create individual user accounts for students. With that, teachers can view all story books that students are making. Storybird also has online safety for young students built into it. Storybird can be used collaboratively with, either with another student in class or school, or with students from different schools in the region or even from another country.

Storybird can also be used as a way to collaborate between parent and child. For example, several experiments were made in the USA in order to bridge home and school by having a child and their parents writing pages in a book. Afterwards schools have a book share day where parents come to school and read the story with their children to the rest of the class.

Storybird is also excellent for many writing assignments (feature built in the platform) helping even the most hesitant writers to bring out of their shell as this can be considered an engaging activity.

Many function- similar collaborative storytelling platforms have emerged. In addition to, the common characteristics of collage, collaboration and sharing, they all have their unique features. For instance, in the SPORE creator (http://www.mashon.com/spore/creator/), one is able to create his own comic book. The storynory (http://storynory.com/) is mainly audio story creations which provides various languages and is also available in iTune, iPhone and podcast. Moreover, mixbook.com (http://www.mixbook.com/), although it is mainly about photo book creating, has similar form as collaborative storytelling platform for its combination of visual images, written text, and collaborative idea. Among all these choices, here we prefer the storybird (http://storybird.com/) as the major platform to demonstrate the idea of collaborative storytelling because the images in the website are neutral, which will delight both girls and boys, and with clear direction, it is very easy to use. Furthermore, the storybird has provided many artwork resources with several limited way to use them, instead of giving user total freedom. In this way, you will have to follow the specific procedures it provides to create a story. In other words, it will be much easy for teachers to control. Hence, we think using storybird.com can help demonstrate more clearly.

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КРЫЛАТЫЕ СЛОВА В АНГЛИЙСКОМ ЯЗЫКЕ: ПРОИСХОЖДЕНИЕ И ЗНАЧЕНИЕ

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Английский язык давно приобрел статус языка международного общения, поэтому хорошее владение им необходимо в современном мире. Однако умение изъясняться – это еще не умение говорить. Речь должна быть яркой и образной, а чтобы сделать ее такой, необходимо иметь в активном словарном запасе хотя бы небольшой объем своеобразных выразительных средств: фразеологизмов, крылатых выражений, пословиц и поговорок.

Словарный состав любого языка мира, помимо всего прочего, содержит множество таких устойчивых речевых конструкций.

Английский язык в этом плане не исключение: являясь одним из древнейших языковых образований с многолетней историей развития и богатым словарным запасом, он отличается необыкновенным многообразием грамматических и лексических единиц.

Крылатые слова - это «устойчивые, афористические, обычно образные выражения, вошедшие в речевое употребление из определенного фольклорного, литературного, публицистического или научного источника, а также изречения выдающихся исторических деятелей, получившие широкое распространение». [1]

Выражение «крылатые слова» восходит к Гомеру, в поэмах которого «Илиада» и «Одиссея» оно неоднократно повторяется: «Он крылатое слово промолвил»; «Между собой обменялись словами крылатыми тихо» и др. Гомер называл «крылатыми» слова потому, что из уст говорящего они как бы летят к уху слушающего. Гомеровское выражение стало термином языковедения и стилистики. В качестве языковедческого термина это выражение было использовано в названии книги немецкого ученого Георга Бюхмана (1822-1884) «Крылатые слова» («Geflugelte Worte»), опубликованной в 1864 г. Бюхман назвал этим термином все виды слов, словосочетаний и выражений, вошедших в речь из определенного