

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



ЖАС ҒАЛЫМДАР КЕҢЕСІ



Студенттер мен жас ғалымдардың  
**«ҒЫЛЫМ ЖӘНЕ БІЛІМ - 2016»** атты  
XI Халықаралық ғылыми конференциясының  
БАЯНДАМАЛАР ЖИНАҒЫ

СБОРНИК МАТЕРИАЛОВ  
XI Международной научной конференции  
студентов и молодых ученых  
**«НАУКА И ОБРАЗОВАНИЕ - 2016»**

PROCEEDINGS  
of the XI International Scientific Conference  
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**«SCIENCE AND EDUCATION - 2016»**

2016 жыл 14 сәуір  
Астана

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**ӘӨЖ 001:37(063)**

**КБЖ 72:74**

**Ғ 96**

**Ғ96** «Ғылым және білім – 2016» атты студенттер мен жас ғалымдардың XI Халық. ғыл. конф. = XI Межд. науч. конф. студентов и молодых ученых «Наука и образование - 2016» = The XI International Scientific Conference for students and young scholars «Science and education - 2016» . – Астана: [http://www.enu.kz/ru/nauka/ nauka-i-obrazovanie/](http://www.enu.kz/ru/nauka/nauka-i-obrazovanie/), 2016. – .... б. (қазақша, орысша, ағылшынша).

**ISBN 978-9965-31-764-4**

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.

**ӘӨЖ 001:37(063)**

**КБЖ 72:74**

**ISBN 978-9965-31-764-4**

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ұлттық университеті, 2016

b) Teachers can cut printed film summaries into “strips”, comprising one sentence or an entire paragraph. Students can practice organizing their speeches by assembling the strips into logical order, thereby reconstructing the summary which can be presented to the group or class.

c) Based on a close examination of an introductory paragraph of the speech, focusing on certain features of the film / video, students can identify ideas to be developed in subsequent paragraphs. Once the main ideas of subsequent paragraphs are identified, students can compose those paragraphs.

d) This activity can also be presented in the form of the game called “Snowball”, in which the students can present one by one sentences or even paragraphs if their level of English is high enough.

Speed Speaking. After introducing a topic related to the film, students are asked to speak about it for a short period of time. The emphasis here would be on speaking fluency rather than accuracy.

Using Notes for Speech Practice. If students have taken notes while watching the film / videotape, students can pool their notes to obtain a more complete set of notes. Then, using these notes, students can prepare a brief summary or examine a particular aspect of the film / video.

Role plays / Simulation Games. Students can role-play characters or a situation from the film / video.

Debates. Students can hold a formal debate concerning an issue raised in the film. Such formal activities take careful preparation.

The pre-viewing, viewing, and post-viewing activities listed above represent a sampling of the types of classroom activities that can be utilized with films and videos. Teachers who recognize the needs of their students and have clear instructional objectives should be able to make productive use of these and other activities.

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UDC 37.881.111:82-1

## **MOTIVATION TO THINK CRITICALLY THROUGH POETRY USING MULTIMEDIA TECHNOLOGIES**

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Poems and poetry based on activities seem to be effective in using in EFL classrooms [1, c11] for several reasons: (1) the use of poems is motivational raising certain dilemmas and, therefore, emotional responses [2, c 164]; (2) it expands learners' language awareness [3, c 37]; (3) it develops learners' interpretive abilities; (4) its brevity and comprehensiveness provide learners enriched data for discussion in classrooms [4, c 2].

Actually, poems can be studied in several ways: from linguistic features (when phonological, lexical, and syntactic features of the poems are discussed), semantic features (when different metaphors are discussed), stylistic features (whether the poetic expressions are colloquial or archaic), and thematic features [5]. This flexibility of poetic genres provides EFL teachers with

opportunity to involve learners recalling and recounting personal experiences, to develop mental images while processing or producing language, to help learners develop an L2 inner voice while producing and comprehending language, to engage learners in Kinesthetic activities, and to help learners expound an idiosyncratic version of a discourse.

In general, literature reading is eminently congenial to the essential traits of critical thinking for the following reasons. Firstly, the mental process of literature reading requires critical thinking skills. Literature reading is a complex process that requires readers to recall, retrieve and reflect on their prior experiences or memories to construct meanings of the text. Secondly, implementing it, they need to demonstrate the following capacities: to differentiate facts from opinions; to understand the literal or implied meanings and the narrator's tone; to locate details related to the issues discussed; to find out the causal relationship or the connections between the events or actions; to detect an inferential relationship from the details observed; to be perceptive of multiple points of views; to make moral reasoning and fair-grounded judgments; and most of all, to apply what they have learned from this process to other domains or the real world. In a sense, readers are exercising what the Critical Thinking experts termed "explanation," "analysis," "synthesis," "argumentation," "interpretation," "evaluation," "problem-solving," "inference" "logical reasoning," and "application" [6]. All these abilities are critical thinking skills. Therefore, Lazere argued that "literature...is the single academic discipline that can come closest to encompassing the full range of mental traits currently considered to comprise critical thinking" [7].

But if we focus particularly on poetry, teachers may be intuitively aware that poetry has much more to offer, but, perhaps because of negative experiences in their own school life, they have difficulty and they show reluctance to use poetry in classes, due to the anxiety. If "a teacher is the key to the delivery of the curriculum and the teacher's own experiences, actions and attitudes will exert their own influence", then it would seem that any frame[8, c 75], activities to teach poetry must acknowledge teachers' feelings, attitude to poetry, and encourage them to be engaged in poetry in a positive and nonthreatening way. This study is aimed to encourage teachers to develop their understanding of poetry and to enhance creative thinking skills in the classroom.

Poems pose a challenging cognitive task. Readers must first have a basic understanding of a concept or emotion and then transform it into meaningful creative expression by exploring and distilling complex ideas. Understanding a poem involves the construction of meaning, enabling its writer to perceive new possibilities. The rhythm and structure of poetry are intermingled far more than simply presenting information; the construction of imagery and choice of specific words is as meaningful as the content [9].

Poetry can fulfill the primary objectives identified by McGovern and Hogshead [10, c 5] as reasons for assigning writing: enhancing writing skills, promoting learning, and fostering analytic and creative thinking and problem solving. Discussing a poem is the objective in revealing problem, a skill essential to creative work in both the arts and the sciences[11, c 392]. Elaborating on an idea forming connections and relationships enhances learning and critical thinking (Halpern, 1998). Postman and Weingartner (1969) suggest that traditional education is too often a process of "Guess what I'm thinking" in which students try to supply "The Right Answer" (p. 20), whatever they think the teacher wants to face. In contrast, there is no single correct way to discuss a poem. In the process of encoding, the writer discovers and analyzes a form, content, and expression. Creative thinking involves breaking typical patterns of thinking to perceive in a fresh way [12], to try something different, and to take an intellectual risk [13, c 430]. Not only does a poem present a cognitive challenge for its writer, it also stimulates critical thinking in its audience. Understanding and appreciating a creative work is itself a creative act. Poetry often contains unconventional language or unusual treatment of a topic. Surprise becomes a catalyst for critical thinking as the audience works to resolve subsequent feelings of disequilibrium [14, 75].

In case when students are motivated, it's perfectly clear they will be "on the top of the world". What is vitally important in motivation to captivate students' interest in reading and analyzing poetry. From our empirical work we would like to suggest further several multimedia technologies: Glogster , Youtube, Storybird and Edublogs

To begin with, Glogster is a Web 2.0 tool that allows users to create virtual posters combining linked or embedded text, video, images, and music. Glogster can be used in educational settings as an alternative to traditional poster presentations (see [Glogs: Virtual Online Posters](#)). Users may find Glogster difficult to navigate. It is necessary to familiarize yourself with Glogster before introducing it to students. The short video [Glogster Tutorial](#) provides a detailed, step-by-step introduction to [Glogster EDU](#).

By creating a step-by-step tutorial for students or using such a technology as [Glog On!](#) teach your students how to create a glog. A teacher should provide students with ample opportunities to practice using Glogster. Glogster provides with opportunity to visualize student's own interpretation of poems in the image of poster [15].

Another way of visualization of poems that provides students comprehension is Storybird. Storybirds are short, art-inspired stories you make to share, read, and print. It is a fun, collaborative, storytelling website.

Storybird was designed to allow children to work with parents and friends in creating art-inspired stories to share and save. It is also now a very popular tool being used by teachers with their students around the globe. Users choose from art hosted on the site and build a story around those images that can then be shared with family and friends [16]. Storybird encourages creativity and it is a web tool that supports working collaboratively. The final product can be printed, watched on screen, or shared with the world in an online library. You also have the option to keep it private on the network.

Undoubtedly, every teacher is aware that poems must be listened to, as it discovers other interpretations and comprehension. In this approach perceiving poems visually is prolific. There are a lot of poems in Youtube and by means of Youtube students can depict the meaning of a poem and clarify a poem.

Edu blogs are beneficial in giving feedbacks and in analyzing students' reflections, where learners provide them after lessons.

Overall, students are expected to have a discussion on the purpose, on something surprising/unexpected insights into the subject matter, to depict zest, confidence, thinking "outside the box". In addition, to avoid giving a superficial thought, to understand a language or devices in order to convey an image or meaning. As well as, to have playfulness with language, captivating, fresh and precise vocabulary; humor, cleverness, irony, ambiguity, tension, paradox, sense of structure or coherence, sense of structure or rhythm, narrative and action and to show sympathy for the characters in the poem [17, c 32].

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ӨОЖ 371.3:811.111.

## CAMBRIDGE TEACHING TECHNOLOGY FRAMEWORK COMPONENTS

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**Abstract:** Cambridge English Teaching Qualifications have achieved wide recognition and acceptance by constantly evolving to reflect and encourage good practice in language teaching and teacher training. As part of that evolution, this framework has been developed to help explain clearly to teachers and their employers how our teaching qualifications map onto a core syllabus of competencies and how teachers are supported by our increased range of professional development opportunities. The Cambridge English Teaching Framework has been designed to encapsulate the key knowledge and skills needed for effective teaching at a variety of levels and in different contexts.

It aims to:

- help teachers to identify where they are in their professional career „
- help teachers and their employers to think about where to go next and identify development activities to get there.

**Keywords:** education, cultivation, learning, educational framework, an individual educational plan, teaching assistant, teacher, a pupil with special educational needs.

Each category and sub-category of the framework is made up of components. The explanations below set out what is meant by these components in the framework. They are intended to be indicative of the key principles and concepts relevant to each component and are not meant to be comprehensive.

### 1. Learning and the Learner

The following areas of knowledge and competence are grouped under the heading ‘Learning and the Learner’, and are important in that they provide a conceptual and theoretical basis on which teachers consciously or unconsciously develop their personal understandings of teaching and learning.

*Learning theories*; this refers to:

- general learning theories (i.e., constructivism, humanism, behaviourism, social-constructivism)
- concepts (such as multiple intelligences, motivation, scaffolding, experiential learning, higher order

*FLA and SLA*; this refers to:

- theories of first (FLA) and second language learning (SLA)
- concepts (such as critical period, immersion, information processing, implicit/explicit learning, comprehensible input, etc.)
- demonstration of practical application for language learning and teaching.
- Teaching, Learning and Assessment