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ABSTRACT

The article deals with one of the modern approaches in teaching film specialists in a film institution of higher education: personalized method of creating film dictionary. The hypothesis put forward in the process of the creation of dictionary entries presupposes that every student of every ability is able to take part in the educational dictionary compilation, whether it be the search of possible definitions of the word or its examples or transcription. Students who participate in the definition activity for the purpose of personalized educational approach may be divided into nine categories according to their language ability: the lower level comprises three beginner sub-types (shirk, kidult and amateur), the intermediate level includes three sub-types (performer, overachiever and genius) and the advanced level includes three sub-types (highbrow, realist and expert). The main difficulties in defining words are outlined, the method of creating a definition is described concerning the lexicographical work on the initial letter of the English alphabet. Film terminology vividly illustrates the interaction between two cultures, the Eastern and the Western, both of which carry signs of specific ideas, views and messages represented in specific terminological units. The theoretical foundations of the film terminology are based on the terminological studies, film text semiotics, discourse theory and the study of cultural interaction. The object of study is the terminological group of the English letter A, about 30 terminological units, taken as a free exemplary cluster for surveying basic lexicographical laws and specific tendencies.

Key words: Film dictionary, lexicography, personalized approach, word entry, definition, teaching effect

INTRODUCTION

As a matter of fact, nowadays everyone is conversant with the importance and respective problems of the modern mass media, among which filmmaking occupies an important role as a means of visual persuasive power. The art of filmmaking as a disciplinary unit and a curriculum subject in any film institution, without doubt, requires adequate study and evaluation. In its turn, the adequate application of direct, clear-cut film terms might elevate cinematic tastes of film students as well as the general English-learning public. The problem of film terminology is especially important in the age of globalization, when international competition is on the rise and the language norm is often violated to suit the economic needs of the box-office. Film terminology vividly illustrates the interaction between two cultures, the Eastern and the Western, both of which carry signs of specific ideas, views and messages represented in specific terminological units.

METHODS

The method of definitive analysis is being used in the process of word-defining search. It allows us to compare similarities, differences and peculiarities of film terms within the sphere of cinematic vocabulary, initially restricted by the English letter A for the purpose of brevity. The method of functional analysis takes into account the degree of suitability of the definition for the home culture. The definition should be understandable, non-contradictory and brief (approximately 10 words or so) and the distancing from the exact defining formulae should be minimal. Traditional lexicographical approach postulates that definition of a word unit should preserve the wholesome nature of the initial term with its basic defining features so that after the reading of the definition without the term itself the reader should be able to present, guess or discover what the initial term implied is.

Personalized approach to education

As it is obvious in the pedagogical domain, personalized approach is defined as respectful, aim-determined and individualized application of pedagogical impact towards individual peculiarities of the student. Personalized approach supports the desire of a student for self-identification, self-expression and self-respect and is directed in the first place at the formation and modelling of a positive self-esteem. In this connection, the personalized

approach is based on the creation of conditions, which are favorable and potentially conducive of the intellectual, moral, emotional and physical development of the student involved in the educational process. A number of methodological works are devoted to the burning question of personalized approach, these include monographs and articles of such methodologists, as I.E. Unt, A.A. Kirsanova, G.F. Suvorova, S.D. Shevchenko.

A significant contribution to the elaboration of personalized educational methods was offered by works of A.N. Konev, V.P. Bepalko, E.A. Klimova and M.N. Skatkina. Those educationalists had defined the essence and the structure of problems concerning personalized approach, they also had found ways and means of solving of problems, facing teachers and tutors in the process of personalized teaching [Babansky 1979]. Personalized approach is based on the premise that the learning ability differs and is subsequently originates in various mental abilities of students, including "the ability to reach the higher level of assimilation of knowledge in a short-term period" [Osmolovskaya 1998] There are several prerequisites for the learning ability including the speed of knowledge acquisition, learning flexibility and the connection of abstract and concrete elements of cognition. A. Richards, the procreator of the interactionist theory of cognition postulates that the cognitive effort of a student is directly proportional to the pragmatic and emotional effect created by the act of cognition. «Besides the general perturbation and emotional tension we come to the most important – the cognitive effort necessary for the correlation of objects. The function of the conscience is to connect, it operates only connecting two random entities in the innumerable number of ways» [Richards 1990: 49-50]. The study of learning abilities presupposes that any ways of data acquisition may be included in the cognitive process, not only experimental, but linguistic as well. There are several approaches and means to assess the knowledge received including «self-observation, self-reports, linguistic descriptions of human conditions in unusual environment, aesthetic impressions of creative people» [Schulz and Schulz 2002]. This means that the cognitive process can be studied through the "creations" of the mind and the hands of human beings: inventions, art, literature, religious beliefs, aesthetic systems etc. There is a very valuable observation concerning learning process which presupposes that a student as a learning person must strive to hold his models of reality in coherence with the reality per se. The constant correlation between the reality and the conceptual world opens up possibilities of heuristic discoveries and aha-revelations. In the beginning of the acquisition of knowledge every student must be able to find "the general framework from which his or her cognitive process originates" and follow the requirement of objectivity [Indurkha 1992: 133-235]. Another important feature of learning process is the speed of acquisition as a complex phenomenon, which is the crucial feature of the personalized impact. There are special methods of the evaluation of the ability of student to learn. Under the term "learning ability" we understand the scope of those intellectual peculiarities of a human being (or of the cognitive abilities) from which when other traits (such as the basic minimum of knowledge, positive learning approach) are in balance, the learning productivity depends. The productivity presupposes the side of cognitive development, which allows to discover new elements of knowledge by oneself, without leading assistance of tutors. The diagnostic strategy should be aimed in that educational direction [Podlasyj 2008].

Personalized author's 9 points system of student assessment

The application of the personalized approach in practice of English teaching has demonstrated that an experienced and observant tutor is able to distinguish among typological peculiarities of students, to estimate their attitude and self-motivation in a number of crucial entries, although this is usually done by chute, intuitively and is not in accordance with the didactic requirement of objectivity. According to the author's method created by S.A. Pankratova, there is a 9-point scale of the personalized evaluation of the student learning ability. There are three levels of students (beginner, intermediate and upper) and three sub-levels (weak, medium and strong) [Pankratova 2021: 432–442].

Grade Poor and worse «3 –» is given to a shirker, who is also named truant, mentally lazy, artful dodger, phantom, lay-about misfit, bad apple, whose qualities are: monosyllabic, tongue-tied, zero interest in subject. Tutor's recommendation might be as follows: You don't know where you stand. Change your mindset. Why waste powder on dead ducks.

Grade Poor «3» is given to a kidult, also known as a fun-loving sociable airhead, micro celebrity, nuisance, scatterbrain, people person, whose qualities are: learns by fits and starts, priorities contradict, bugs out when it gets tough. Tutor's recommendation might be as follows: Think twice before you speak up. You are a good icebreaker. Don't indulge in networking.

Grade Poor for the better «3 +» is given to an amateur also known as ambitious, fault-finding smart Alec, spoiled brat, late adopter, bimbo/himbo, whose qualities include: inflated self-opinion, no faith in gradual learning, speed over correctness. Tutor's recommendation might be as follows: Don't try to run before you walk. Don't bite off more than you can chew. There's a long way to go.

Grade Good and worse «4 –» is given to a performer also named adequate crammed grassroots mediocrity, tenderfoot, square John, passenger, his or her qualities are: neither fish nor fowl, words squeezed out, pronunciation anxiety. Tutor's possible recommendation might be as follows: You are not the sharpest knife in the drawer. You don't cut the mustard. Something clips your wings.

Grade Good «4» is given to an overachiever, also named disciplined obedient young hope, striver, eager beaver, workaholic, swot, his or her qualities are: receptive to the new, goes slowly but surely, strong-minded. Tutor's recommendation might be as follows: You've made a breakthrough. Don't give up before you win. Don't cut corners, you'll get there.

Grade Good and better «4 +» is given to a genius also named creative unconventional bright spark, sooner, maverick, free spirit, free lancer, his or her qualities are: off-the-cuff speech, muddle-headed, convulsive fidgeter. Teacher's recommendation might be as follows: Come down to earth. Can you get more left-brained? Make long stories short.

Grade Excellent or worse «5 -» is given to a highbrow, also named capable thorough know-all, egghead, stickler, nudnik, perfectionist whose qualities include: abstract knowledge brainbox, complication-loving freak, truth-loving pain-in-the neck. Tutor's recommendation might be as follows: Don't get lost in exceptions. Don't lose your sleep over it. There's no book of magic answers.

Grade Excellent «5» is given to a realist, also named hardcore sensible weekend warrior, bird of passage, fellow-traveller, cheat. Tutor's recommendation might be as follows: You never lose touch with reality. Let sleeping dogs lie. You can draw a line where needed.

Grade Excellent and better «5 +» is given to an expert, also named mature responsible real pistol, top dog, gray eminence, security blanket, troubleshooter, whose qualities include: elegant, polished, faultless performance, streets ahead of the rest. Tutor's recommendations might be as follows: We can sweep it under the carpet. Have the last word on the subject. You're always there when needed.

Let us direct our attention to the experience of personalized work with the compilation of dictionary entries as a valuable teaching device. First and foremost, there should be mentioned a significant fact of the existence of different types of terminological dictionaries defined by the lexicography: monolingual, multilingual, book appendices, in one volume, in a number of volumes, etymological, translator's and many more other types. Semantically dictionaries can be quite different as well, including architectural, art, historical, construction or political dictionaries. Without any doubt, that powerful technological and scientific progress introduces multiple neologisms into the lexical wealth of a language, moreover, more than a half of these words are terms of different domains. More and more terms come to stay in the colloquial speech while the study of terms takes more prominent position among modern linguistic problems [Grinev 1993: 8].

As for the Eastern tradition of terminological studies, we can speak about a number of traditionally opposite branches in defining the essence of the term. There are rigorists who stand for the strict discrimination between a term and a non-term (A.A. Reformatskij, L.A. Kapanadze et al.). These linguists strictly delineate the position of the term outside the boundaries of a general lexis. The essence of the restrictive approach is in the belief that terms are isolated lexical units which have nothing to do with the general strata of the vocabulary. The strict definitive approach to terminology offers number of prerequisite requirements for terms: presence of a clear definition, monosemantic nature of the term, ability to be consciously regulated, stylistic neutrality, lack of emotive coloring, absence of synonyms etc. [Snetova 1984].

On the contrary, representatives of a different branch of term studies named functional approach (G.O. Vinokur) do not agree to strictly distinguish between terms and general lexis, viewing terminology in its connection with commonly used words of a language. The term according to the terminological approach, is a word in its specific function in its specific use of a community of people involved in the similar type of activity, science or technology. "Term is a word or a word-combination, restricted in its use by a group of people engaged in one sphere of industry" [Prokhorova 1970: 153-154]. Functionality of the term makes us speak about a number of significant features of it: semantic definitiveness, context-dependent nature of the term, evolution of the concept behind the term accompanied by the stability of the linguistic sign, systemic nature of the term [Snetova 1984]. On the whole we can come to a reasonable conclusion that the borderline between the term and the unit of the general vocabulary is not constant or non-variable, while the appearance of the term by way of its borrowing from the general strata of the language is accompanied by the opposite tendency of term generalization. As a result of these processes we can pinpoint a constantly ongoing meltdown of strict boundaries between terms and non-terms [Moiseev 1970: 127-128]. The term exists since it is a part of the linguistic system and its membership in the terminology can be regarded as a secondary, non-specific feature.

Thus, we should study terminology in its connection with general lexis and the background the latter provides for the study. It is no wonder that the connecting nature can be attributed to the film terminology, which combines features of the general and the specific. In the year 2022 the work on a new terminological dictionary was started in the Saint-Petersburg State Institute of Film and television. Author's group of tutors of the Chi of Foreign Languages have decided to name the dictionary «A New English-Russian Learners Dictionary of Film Terminology». In the course of work we set the aim of creating an explanatory resource for a vast number of borrowed terms which have been arriving to the Russian language for the last decade. Let us illustrate these terms by such as 'showrunner' (is it the person in front of the camera or a manager behind scenes?), 'pitching' (is it the act of application of a film for the festival or the presentation of the film before the producer and casting director?), 'footage' (is it the scope of shots filmed or the material ready for editing?). These and many other film terms pose

a significant difficulty for the creators of the dictionary who strive to give pertinent, useful and thought-provoking definitions in line with the filmmaking process. We must say that abovementioned problems are being solved collectively, in close collaboration between tutors and students of the institute. The process is guided and supervised by the leading specialists of other Chairs of the Institute of Film and Television, such as directors, producers, filmmakers and scriptwriters.

As a source material of the dictionary we have chosen 14 words beginning with the initial letter of the English language: audience award, audio, audio bridge, audition, aural part, auteur, authentic milieu, author of the script, author's rights, automated dialogue replacement, available light, avant-garde, award-worthy, axis of action. The method of the creation of the dictionary included a number of logical steps, allowing students participating in the process to make an input into the great common case of dictionary building.

First, the scope of necessary activities is defined for each group of students of different learning abilities. Second, beginner students who are only trying to get their feet in the door of the English language, are given the task to find and put down terms' transcriptions and to define to which part of speech the term in question belongs. Third, advanced students are offered to find the definition of each term in 10 or more words. Fourth, advanced students can also be offered the task of finding examples from English or American corpus. Fifth, average students may be offered the task of finding collocations with terms they study, as well as their synonyms, antonyms or word-combinations. Sixth, average students may round up the definition process by pinpointing the sphere of the term in question, be it film production, acting, directing, animation, scriptwriting or any other filmmaking sphere. As an example we would like to offer a dictionary entry of the word "audience award". Transcription of the term is: [ˈɔːdɪəns əˈwɔːd], part of speech is noun, form: singular. Audience award is a prize given to an actor, director or a film by the viewers. It is subjective and is finalized by the voting of the Internet users all around the world. Example: In 2004, at the 9th theater festival Moscow Debuts the young actress was awarded the audience award for this role. Source of the example: Reverso Context. Film sphere: production, directing.

There are several peculiarities of the work with dictionary definitions as was disclosed by the community of tutors and students involved. In a number of cases it was necessary to give two parts of speech, as in the definition for the term "avant-garde" which can be a noun (a trend of French movies in the 1920s) or an adjective (new and experimental in its nature method of art). On the other hand, English corpus does not always contain contextual examples for certain terms, as it happened with the term "audio bridge" (retranslating device used in audio support of television shows). The term turned out to be very peculiar, thus, no examples were found to illustrate its usage. Next, it was discovered that not all film terms have synonyms. Only a number of them, beginning with the English letter A can be supplemented by analogues: "aural part" can be supplemented by the synonym "acoustic". The film term "available light" can be supplemented by the term "ambient light", "practical light", "omni light". But the former examples are few and far between.

Outcome

As a conclusion we might state that personalized approach is viewed as one of the most important principles of educational process in the institution of higher education. This approach is active, it forms, develops and supports interest of students throughout the course of study. An experienced tutor must acknowledge and take into account the requirements, interests, learning level and learning abilities of his or her students thanks to which we can achieve a possibility to use all educational approaches in full, without fear of losing interested young students. Students, in their turn, receive the chance to flaunt their knowledge, abilities and erudition at the same time choosing their own pace of study, applying their learning powers and intellect to the full. New personalized approach opens wide prospects of action both for tutors and students: collective work, the search and definition of film terms open ways of creative, purposeful self-actualization for students who conscientiously choose their path in a film institution. The motivation is improved, the challenge is met, the new progressive way of thinking is formed while a tutor is freed from stereotypes of student assessment, which hamper the evaluation of personal abilities of young people.

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