

**K. Abildaeva<sup>1\*</sup>**, **G. Ogut Eker<sup>2</sup>**<sup>1</sup>Kazakh National Women's Teacher Training University, Almaty, Kazakhstan<sup>2</sup>Hacettepe University, Ankara, Turkey

\* e-mail: abildaeva.00@mail.ru

## TEACHING ENGLISH PROSE USING MULTIMEDIA AT UNIVERSITIES

The article presents methodological recommendations on the use of feature films in world literature classes. The lack of motivation among students to read fiction worries teachers, and therefore we are talking about the need to make the learning process more effective and interesting. To achieve the learning objective in the lesson, the necessity of using films is proposed, and the experience of using video films in literature lessons is described. Film versions of prose written in English are specially considered at the lessons of foreign literature of the university. When watching a movie in English or Russian, students are offered tasks and elements of the methodology of work. A systematic list of feature films based on works in English that can be used in the educational process of higher education is proposed. The article discusses ways for the university to use effectively the possibilities of film versions in foreign literature lessons. It describes the experience of using films based on the work in teaching English prose. It also shows aspects that require special attention when working with a video. The study examines ways to effectively use the possibilities of film versions based on works of fiction. Using the example of a comparative analysis of an episode of a work of art and a fragment from a movie created based on this work; the system of working with students is shown. The juxtaposition of literary text and cinema gives students scope for independent creative work, for research. In the process of this comparison, aesthetic taste develops; "one's own point of view" is formed. The circle of literary interests deepens and expands; great opportunities for the development of speech open up. In the empirical part of the study, 42 students of the Kazakh National Women's Pedagogical University took part. The authors of the article concluded that the screening of works of world literature, in addition to deep immersion in the literary text, contributes to the formation of aesthetic feeling and aesthetic evaluation, develops analytical skills and creative thinking.

**Keywords:** higher education, teaching methodology, electronic teaching aids, video film, foreign literature.

**К.Н. Абилдаева<sup>1\*</sup>, Г.Огут Екер<sup>2</sup>**<sup>1</sup>Қазақ ұлттық қыздар педагогикалық университеті, Алматы, Қазақстан<sup>2</sup>Хаджеттепе университеті, Анкара, Түркия

\* e-mail: abildaeva.00@mail.ru

### Жоғары оқу орындарында мультимедиялық құралдарды қолдану арқылы ағылшын прозасын оқыту

Мақалада жоғары оқу орындарында әлем әдебиеті сабақтарында ағылшын прозасын оқытуда көркем фильм нұсқаларының мүмкіндіктерін тиімді пайдалану жолдары қарастырылып, шығарма желісі бойынша түсірілген кинофильмдерді қолдану тәжірибесі көрсетіледі. Оқу мақсатына жету үшін сабақта кинофильмдерді пайдалану қажеттілігі ұсынылып, әдебиет сабақтарында ағылшын тілінде жазылған прозалардың фильм нұсқаларын бейнефильмдер арқылы оқыту әдістемесі талданады. Жоғары мектепте оқытылатын ағылшын тіліндегі шығармалар негізінде түсірілген көркем фильмдер бойынша орындалатын тапсырмалар ұсынылып, бейнефильммен жұмыс барысында ерекше назар аударуды қажет ететін аспектілер зерделенген. Сонымен қатар мақалада шығарма эпизоды мен кинофильмнің үзіндісін салыстырмалы талдау барысында студенттермен жүргізілген жұмыстардың нәтижесі талданған. Көркем мәтін мен киноны салыстыру студенттерге өз бетінше шығармашылық жұмыс жасауға, өз бетінше зерттеуге мүмкіндік беретіні сипатталған. Салыстыру барысында эстетикалық талғамның дамитыны, өзіндік көзқарастың қалыптасатыны ескерілді. Студенттердің әдеби қызығушылықтар шеңбері тереңдей түсетіні, сөйлеу дағдысын дамытуға үлкен мүмкіндіктер әкелетіні айқындалады. Зерттеудің эмпирикалық бөліміне Қазақ ұлттық қыздар педагогикалық университетінің 42 студенті қатысты. Зерттеу барысында алынған нәтижелер әлем әдебиетінің туындыларын экранизациялау арқылы

студенттердің аналитикалық дағдыларын және шығармашылық ойлауын дамытуға ықпал ететіндігін айқындайды.

**Түйін сөздер:** жоғары мектеп, әдебиетті оқыту әдістемесі, мультимедиялық оқыту құралдары, бейнефильмдер, шетел әдебиеті.

К.Н. Абилдаева<sup>1\*</sup>, Г. Огут Екер<sup>2</sup>

<sup>1</sup>Казахский национальный женский педагогический университет, Алматы, Казахстан

<sup>2</sup>Университет Хаджеттепе, Анкара, Турция

\*e-mail: abildaeva.00@mail.ru

### **Преподавание английской прозы с использованием мультимедийных средств в высших учебных заведениях**

Для достижения цели обучения на уроках предложено активное использования кинофильмов, описан опыт использования видеофильмов на уроках литературы. В статье представлены методические рекомендации по использованию художественных фильмов на уроках мировой литературы. Специально рассматриваются киноверсии прозы, написанной на английском языке, на уроках мировой литературы в вузе. При просмотре фильма на английском или русском языке обучающимся предлагаются задания и элементы методики работы. Предлагается систематизированный список художественных фильмов, снятых на основе произведений на английском языке, которые могут быть использованы в образовательном процессе высшей школы. В статье рассматриваются способы эффективного использования педагогом возможностей киноверсий на уроках зарубежной литературы. Также показаны аспекты, требующие особого внимания при работе с видеофильмом. На примере сопоставительного анализа эпизода художественного произведения и фрагмента из кинофильма, созданного по данному произведению, показана система работы с обучающимися. Сопоставление художественного текста и кино даёт студентам простор для самостоятельной творческой работы для исследования. В процессе этого сопоставления развивается эстетический вкус, формируется «своя точка зрения». Углубляется и расширяется круг литературных интересов, открываются большие возможности для развития речи. В эмпирической части исследования приняли участие 42 студента Казахского национального женского педагогического университета. Полученные результаты в ходе исследования показывают что экранизация произведений мировой литературы развивает аналитические навыки и творческое мышление.

**Ключевые слова:** высшая школа, методика преподавания литературы, мультимедийные средства обучения, видеофильмы, зарубежная литература.

### **Introduction**

The effectiveness of the organization of the educational process at universities depends on the correctness of the teacher's choice of innovative methods, techniques, means and forms of studying the discipline. The use of multimedia and technical means in teaching world literature in pedagogical specialties is provided for in the scientific concepts of researchers, which significantly affect the deepening of students' worldview, attitude to the artistic text and the features of its reading and perception. (Usov, 2000a). These multimedia and technical facilities include: network technologies; distance learning; video lectures; webinars; interactive programs; multimedia presentations; audio applications; electronic textbooks; various models combined with a computer; online testing; the use of motion pictures; notice the great methodological potential of electronic learning tools, applied learning programs, etc.

When teaching prose fiction by English authors at the university level, it is important to consider not only the characteristics of modern students' perception, but also university requirements and internal factors related to the organization of the educational process. At the same time, the teacher must know exactly what competencies students should form as future literary specialists when choosing approaches and methods. This applies not only to an independent increase in the percentage of work, but also to a revision of the ways of organizing traditional classroom work – lectures and seminars.

According to Lotman (1994:214), the influence of the majority may reduce students' critical thinking, increase emotional responses at the expense of logical information processing, and lower their individual engagement in classroom activities. Another problem that arises when conducting lectures in large audiences is the difficulty of constantly drawing students' attention to the educational material.

Currently, teachers are more concerned with how to teach students how to increase their interest in classes. Today, many types and technologies of multimedia learning are known. In particular, it is more efficient to use information and communication technologies in teaching the works of famous writers. In general, the use of films in literature lessons opens up great opportunities for improving the quality of students' education. Because in the following list of electronic learning tools, visual information lasts longer in a person's mind than information obtained through reading or hearing, which contributes to the deep assimilation of literature lessons by students. From this point of view, a film adaptation is possible, it is a film production based on a work of art. Teachers are also free to use it for educational purposes. Through cinema, students are taught to quickly understand the main idea of the work, comprehensively evaluate the heroes of the screen, and look for examples of their behavior.

### Literature review

When teaching and analyzing an artistic text, students formed several opinions of foreign scientists on the method of teaching using electronic means and films. According to Vartanova (2003) all hobbies of modern youth, including students of the philological specialty, are focused on digital technologies, and not on the search for a work of art in a book. There are reasons for this. So, Dorofeeva M.G. (2000) notes that the use of information and communication technologies in literature lessons, including film adaptation, allows you to influence three channels of human perception. Therefore, it contributes to the effective development of visual, audio, kinesthetic educational material.

For a teacher, film will help to solve the problem of attracting students to read a work of art. According to Bernstein (1967), one of the effective ways to solve the problem of full perception of a literary work was to turn to cinema in class. The psychologist Pressman (1986) also supports this opinion and explains the popularity of film versions of students by the advantage of quick video perception. The advantages of using multimedia and technical means and a full-length realistic feature film in the lesson are also revealed in the pedagogical research of Yu.N.Usov (2000b), A.V. Fedorov (2002a).

When students try to understand the content of a literary work, teachers must choose the most indicative option corresponding to the original from different adaptation options. A "close adaptation"

(Hawkes, 2006) or "verbatim" and "traditional" (Cahiro, 2006) adaptation of a film is a kind of characteristic of a cinematic adaptation.

Part of Jacques E. Champoux's (1999) study "Film as a teaching resource" is designed to evaluate learning outcomes derived from cinematic impact. This study emphasizes the need to use the film to systematically understand the topic and to increase their critical thinking and activity. It is also evaluated as a powerful tool for the development of students' intellectual development.

According to M.Z. Fleming (1990), the use of the film in the lesson will improve the critical thinking of students. These researchers present the use of film as a full-fledged educational medium, offering instructors practical strategies and best practices. And Thomas J. Garza (1990) says that the facts that students perceive through vision are much more important than oral interpretations, moreover, since the video film simplifies memorization and improves the accuracy of understanding, he believes that "visual perception often cannot be replaced by words".

Domestic researchers also share their experience on the effectiveness of using multimedia, including movies, in the classroom. For example, E. B. Asanbayeva (2022) in her article "Advantages of using film discourse in teaching language disciplines" draws attention to the possibility of film discourse in the development of language skills of students. In the lesson, the specifics of the use of film films as a didactic tool are somewhat emphasized. Thus, taking into account the experience of foreign and domestic researchers, we are convinced of the effectiveness of the use of film in the classroom in mastering a literary work for students.

### Materials and methods

The research is based on traditional theoretical scientific analysis, generalization, and systematization of pedagogical approaches to teaching translated foreign literature, combined with practical methods of observing and evaluating student activity during the experimental process. This study employed a mixed-methods approach, combining theoretical analysis with classroom-based experimentation. The theoretical framework was based on the analysis and synthesis of pedagogical literature on the methodology of teaching translated English fiction at universities.

To examine the effectiveness of using multimedia tools in teaching literary texts, a pedagogical experiment was conducted at the Kazakh National

Women's Teacher Training University. Two groups of students majoring in 6B01701 – Kazakh Language and Literature participated in the study. A total of 42 students took part, with 19 in the experimental group and 23 in the control group.

The experimental group was exposed to multimedia-enhanced instruction, including film excerpts, audiobooks, and interactive tasks (e.g., Wordwall quizzes), while the control group received traditional instruction. The materials included translated English novels such as *Robinson Crusoe* by D. Defoe and *Jane Eyre* by C. Bronte. Lesson procedures, specific film fragments, and student assignments are described in detail in the Results and Discussion section.

Student comprehension and engagement were assessed through classroom observation and specially designed tasks, and the comparative analysis of performance outcomes between the groups served as the primary analytical method.

### Results and discussion

It is well known that educational content is more effectively learned under conditions of active engagement and visualization. One of these factors was the introduction of multimedia into the educational process. The principle of its operation is to combine text, sound, image or image in one system. The use of multimedia presentations (demonstration of videos with comments on the audio recording) will undoubtedly improve the efficiency and quality of teaching the educational material.

They systematize the educational process due to the phased disclosure of the specified problems, form the information culture of students. By using multimedia tools, you can minimize some of the negative impact of students' learning aspirations. At the same time, we agree with the opinion of scientists that today the process of using computer technology in the process of studying world literature is spontaneous. We also welcome the need for effective use of multimedia presentations, videos, electronic tests, audio recordings, video messages, video conferencing and other tutorials. The teacher independently decides on the didactic feasibility of using information and communication technologies.

Students may be offered a virtual tour of similar topics during classes (its creation may be part of the student's independent work). The use of this contributes not only to the systematization of the topic covered, but also to the development of their creative imagination. For example, a teacher

may invite students to visit an online museum of English writers for example, the Charles Dickens Virtual Museum or direct them to an online presentation of the writer's work or a tour of his work. The introduction into the educational process of computer performances based on the works of S. Bronte (2021a) "*Jane Eyre*," D. Defoe (2011a) "*Robinson Crusoe*" and others will increase the interest of students in reading fiction translated from English.

In teaching fiction, audiobooks can become a tool of new technologies, which, firstly, consider it advisable to use the work of art as a reference reading, and secondly, a significant part of students will replace the traditional reading of a work of art by listening to audiobooks. True, the practice of teaching world literature shows students that when analyzing a work of art, a number of difficulties arise; in particular, the lack of skills of "direct communication" with the text of art (manifests itself when the necessary quote or episode is untimely detected). In addition, this leads to the disappearance of the traditional reading culture and a decrease in motivation to read.

Why is adaptation to learning through cinema so in demand in today's lessons in world literature? Teachers believe that comparing a literary image with a filmmaker's interpretation develops intellectual skills, speech and broadens the horizons of students. To date, another aspect of the film adaptation suggests that it will be difficult for a student to fully read a voluminous prose work without cutting. In addition, multi-volume works of literature "scare" today's teenager. Many children limit themselves to reading the brief content of the work (Starkov, 1988:159). Since modern students live in the era of the Internet, television, they need to be taught using these tools, and then they will easily perceive information.

It is generally accepted that cinema has a powerful impact on audiences, particularly on the younger generation. Cinema and fiction are inextricably linked. Cinema helps the teacher solve the problem of attracting students to study this work. Cinema will also become the only tool that contributes to the transformation and interesting conduct of classes, increasing the creative activity of students. Therefore, the teacher considers it advisable to use film options in literature lessons. But the teacher must understand that a completely different kind of cinema, that is, its methods of influencing the viewer, are completely different from how the word affects the reader's consciousness. Feature films not only allow you to teach students



modern requirements, but also help them develop in the imagination, quickly disassemble literary images from the text.

Every film, especially when used in an educational context, should be guided by a clearly defined purpose (Bernstein, 1971:52). The teacher must carefully think over and choose didactic material for the lesson, the range of problematic issues regarding the filmed episodes of the work of art. As practice shows, the use of films in foreign literature lessons qualitatively changes the attitude of students to classical literature. The spiritual significance of the works of English classics is revealed to students. They revise it and look for screen and stage productions of other works by the author. The writer poses to the viewer the moral questions posed in his book, and also, avoiding open didactics, leads the viewer to answers to them. The system of working with feature films has been practiced, tested and yielded good results. The only necessary condition is the knowledge and mastery of computer technology by the teacher. You need to be able to use such a powerful resource as cinema. In addition, an integrated educational program in literature involves comparing artistic text with other arts. In particular, the use of film versions of program works of literature.

Movies help students better understand the conflict of events in the work, various images of characters, the era of events (Fedorov, 2002b:26). But, of course, the main priority in literature lessons remains work on the artistic text. Here it is very important to teach students that the character of the book is a fictional person who cannot be perceived as a person in real life. With the help of certain literary means, the author created an artistic text, recreating the era, its spiritual values, heroes.

Important components of the study of each literary work are the identification of parts of the episode in the work, its analysis, the role of a certain episode for understanding the entire artistic text. Comparison of artistic means of depicting the psychological state of the hero and the movie hero in the main episode allows you to better understand the image and give a high-quality description. Depicting a psychological portrait of the hero, the author describes before his facial expressions and actions in order to know the soul and character of a person. As you know, the words of the characters are one of the most important means of their description, individualization. After carefully reading the art text, it is also useful to view the corresponding excerpt from the movie. The acting production helps

the student form a clear idea of the character, his character, life principles.

How to effectively use cinema in the lesson to not only attract students, but also push them to read, analyze and evaluate the entire artistic text? For example, you can ask the following questions: “Describe the plot structure of the episode in the novel? (its exposure, peak, etc.),” “Compare with the corresponding fragment in the movie?” “Does the style of the pen correspond to the interpretation of the filmmaker?” and so on.

To answer the question, the student must re-read the episode of the artistic text and try to analyze it. When such work is carried out on an episode of a fiction text, it is recommended to consider the corresponding fragment of the film (Marantsman, 1991:140). And how did the filmmaker organize the space? Where are the heroes? Did your idea of characters coincide with the interpretation of the director/actor?

Taking into account the psychological and pedagogical features of the perception of video information (Khilko, 2010:101), mainly a fragment of the lesson (10-15 minutes long) or several episodes of the movie (no more than 5 minutes each) are analyzed. When choosing fragments for work in the lesson, the focus should be on how the episode takes place in the development of the plot, how the character of the characters is revealed, how the writer's skill is manifested.

So, in a lecture on the novel by D. Defoe (2011b) “Robinson Crusoe”, we can arouse students' interest in learning the whole story of the work by showing a pre-prepared fragment of the film. The syllabus contains links to the audiobook, including a book in the Kazakh translation version of each work. And it is more correct to give a link to the full version of the movie in person at the end of the lesson.

Watching movies in English one side also reveals the desire to master the world language. In case of misunderstanding, there is a chance to fully understand the text translated from English by reading it in parallel. Even at the seminar session, direct work with the text forms students' reading abilities. At the lecture session, we present a pre-prepared fragment of the film in English with a version with a Kazakh translation.

“Robinson Crusoe” is a 1997 American adventure film directed by Rod Hardy and George T. Miller, based on the novel of the same name by Daniel Defoe. Starring: Pierce Brosnan as Robinson Crusoe, William Takaku as Friday, Polly Walker as Mary McGregor.

In order for a trip to literature to be interesting and attractive in teaching the famous novel by Daniel Defoe “Robinson Crusoe”, a short but touching excerpt from the film will be shown, which will immediately attract the attention of students. Before showing the film, students can be asked the following questions using the brainstorming method to make predictions:

1. Based on the title of the film (“Robinson Crusoe”), guess what the film might be about.
2. Discuss what you would do if you were left alone on a small island, considering the meaning of the words “alone on an island”, “survive”, “fight nature”.
3. Pay attention to what Robinson did after he got on the island (An excerpt from the film will be shown: <https://youtu.be/EYgVLz8s24Y?si=ZdUBvzLjh2XDmKBE>)

This movie clip was an episode depicting Robinson Crusoe being stranded on an island after a shipwreck. The movie is shown in English, but there are Kazakh subtitles at the bottom. This helps students understand the main content of the plot and learn English at the same time.

After the screening, students are asked to answer closed-ended questions in Wordwall to focus their attention and check their understanding. These questions can be about key details in the film excerpt, the emotions of the characters, and the development of the plot. The interactive features of Wordwall allow students to engage and immediately assess their responses. This approach has the following advantages:

**Arousing interest:** A fragment of the film attracts the attention of students and increases interest in reading the novel itself.

**Developing language skills:** Watching a movie in English and students’ language skills are improved by reading Kazakh subtitles.

**Interactive Learning:** Wordwall Student Education Program increases activity and allows you to test their knowledge.

**Critical Thinking:** Questions Asked to students, Critically motivates them to think and express themselves.

Thus, showing an excerpt from the film “Robinson Crusoe” and completing questions for the Wordwall program will be an effective way to increase student interest in reading fiction. This approach not only tests students’ knowledge, but also develops their language skills and critical thinking abilities.

Closed questions (<https://youtu.be/9zFnWJ9YKh4?si=qLTQylqsiM7QIm4U>) can be given as follows (There is only one correct answer here):

1. Whom does Robinson Crusoe in the movie introduce to Friday?
  - a) The Ancestor; B) The Creator; B) the owner of the island
2. What was the first perception of Friday when Robinson told Friday about the creator?
  - a) happy; B) worried; B) interested
3. What was so incomprehensible to Friday when Robinson spoke of God?
  - a) the absence of God; B) the unity of God; B) the intelligence of God
4. How did Robinson explain the power of God to Friday?
  - a) he created the Earth; B) he grew plants; B) he created everything
5. How Does Friday in the movie react to Robinson’s faith in God?
  - a) disapproves; B) supports; B) admires

Basically, the table shows only a part of the films shot based on works written in English. Of course, the films shown in Table 1 do not give the exact content of the book, but only reflect the author’s decision of the director and actors. Therefore, everyone knows that watching a feature film is not replaced by reading a work. It is very important to get feedback when watching a movie. According to researchers, in the process of improving auditory perception, one of the main principles is the principle of systemicity (Ryzhkova, 2006).

For feedback, the teacher must also think over the tasks in advance: write an essay on the cinema network, answer questions, prepare a quest on the content of the film, extracts from the texts with the task “Insert missing words,” etc.

**Table 1** – List of film on fiction translated from English

№	Title of fiction	English and Russian film title	Movie Links
1	Д. Дефоның «Робинзон Крузо» романы	«Life and Adventures of Robinson Crusoe»; «Жизнь и удивительные приключения Робинзона Крузо»	<a href="https://youtu.be/xc-PJ6WQwAM?si=yyLWUSSduAy4EJGF">https://youtu.be/xc-PJ6WQwAM?si=yyLWUSSduAy4EJGF</a>
2	Д. Свифттің «Гулливердің саяхаты» романы	«Gulliver's travels» «Путишествие Гулливера»	<a href="https://youtu.be/m1YR77K26WA?si=9OE8_duZk5iFSwlp">https://youtu.be/m1YR77K26WA?si=9OE8_duZk5iFSwlp</a>
3	В. Скотттың «Айбынды батыр Айвенго» романы	«Ivanhoe» «Айвенго»	<a href="https://rutube.ru/video/71780d560bfbcc9a6772ee733a21113/?r=plemwd">https://rutube.ru/video/71780d560bfbcc9a6772ee733a21113/?r=plemwd</a>
4	У. Текерейдің «Бақталастық базары» романы	«Ярмарка тщеславие» “Vanity Fair”	<a href="https://vk.com/video-39300059_456239234">https://vk.com/video-39300059_456239234</a> <a href="https://youtu.be/vimOMHcIVfU?si=0ZqRET5Knn5ihMQC">https://youtu.be/vimOMHcIVfU?si=0ZqRET5Knn5ihMQC</a>
5	Ч. Диккенстің «Оливер Твисттің басынан кешкендері» романы	«Приключение Оливера Твиста» “Oliver Twist”	<a href="https://ok.ru/video/5621683849817">https://ok.ru/video/5621683849817</a>
6	Ш. Бронтеңің «Джейн Эйр» романы	«Джейн Эйр» “Jane Eyre”	<a href="https://youtu.be/HcJnd2ICywA?si=gUuJ-bG7d7C5_wRF">https://youtu.be/HcJnd2ICywA?si=gUuJ-bG7d7C5_wRF</a> <a href="https://youtu.be/If5AUxxEYEl?si=AVr_SpKMpTGN04CJ">https://youtu.be/If5AUxxEYEl?si=AVr_SpKMpTGN04CJ</a>
7	Ш. Бронтеңің «Найзағайлы асу» романы	Грозовой перевал “Wuthering heights”	<a href="https://youtu.be/ae1kWZ06PRU?si=DQPeUb3OKtifBcgF">https://youtu.be/ae1kWZ06PRU?si=DQPeUb3OKtifBcgF</a>
8	Л. Кэрроллдің «Алиса ғажайыптар әлемінде» романы	“Alice in Wonderland”	<a href="https://youtu.be/liX_gzF4IAo?si=08C_2GQoMCNljdwg">https://youtu.be/liX_gzF4IAo?si=08C_2GQoMCNljdwg</a>
9	Р.Л. Стивенсон «Қазына аралы» романы	«Остров сокровищ» “Treasure Island”	<a href="https://youtu.be/aHkT0yYxEP0?si=yqpGEbquA0x8Pz7R">https://youtu.be/aHkT0yYxEP0?si=yqpGEbquA0x8Pz7R</a>
10	О. Уайльд «Дориан Грейдің портреті» романы	«Портрет Дориан Грея» “Picture of Dorian Grey”	<a href="https://youtu.be/y5oX3YJWIFc?si=oD37ppMDKczCc1Fm">https://youtu.be/y5oX3YJWIFc?si=oD37ppMDKczCc1Fm</a>

**Table 2** – Tasks prepared for feedback on the video by Jen Air

Task type	English	Kazakh	Results
Writing an essay	Write an essay discussing Jane Eyre's journey of self-discovery and how her relationships with Mr. Rochester and St. John Rivers shaped her character.	Джейн Эйр өзін – өзі танып білу жолын және оның Мистер Рочестермен және Сент-Джон Риверспен қарым-қатынасының оның мінезіне қандай әсер еткенін талдаушы эссе жазыңыз.	- Improves the skills of writing essays in English. Critically analyzes the main themes of the film.
Answer the questions	Answer the following questions: 1. What is Jane Eyre's social status at the beginning of the film? 2. What is Jane's main conflict in the film? 3. What is the significance of Jane's decision to leave Thornfield Hall? 4. How does Jane's relationship with Mr. Rochester evolve throughout the film? 5. What are the key themes explored in the film?	Төмендегі сұрақтарға жауап беріңіз: 1. Фильмнің басында Джейн Эйрдің әлеуметтік мәртебесі қандай? 2. Фильмде Джейннің негізгі қақтығысы қалай берілген? 3. Джейннің Торнфилд Холлдан кету шешімінің маңызы неде? 4. Фильм бойында Джейн мен Мистер Рочестердің қарым-қатынасы қалай өзгереді? 5. Фильмде қандай негізгі тақырыптар зерттеледі?	- Improves the skills of answering questions in English. - Analyzes the plot of the film and the characters.

Continuation of the table

Task type	English	Kazakh	Results
Quest development	Design a quest based on the events of the film. Include riddles, challenges, and clues that relate to the plot and characters.	Фильмнің оқиғаларына негізделген квест құрастырыңыз. Сюжет пен кейіпкерлермен байланысты жұмбақтар мен тапсырмалар және белгілерді қосыңыз.	- Develops creativity by creating a quest based on the film. - Analyzes the plot of the film and the characters.
Insert missing words	Fill in the missing words in the following passages from the film: 1. "I am no longer a _____." 2. "I am not _____." 3. "You are my _____." 4. "Do you _____ me?" 5. "I will _____ you."	Жетіспейтін сөздерді толтырыңыз: 1. "Мен енді _____ емеспін." 2. "Мен _____ емеспін." 3. "Сен менің _____ сін." 4. "Сен _____ мені?" 5. "Мен _____ сені."	- Enriches vocabulary in English.

Although numerous works of world literature are popular for their content, only a select few retain lasting interest among readers over time. One of them is Charlotte Brontë's (2021b) novel *Jane Eyre*. This work, which never loses its value, tells about the childhood and fate of a little girl who, with her stubborn character, confronts life's difficulties. The events of the work are also stated from the first person.

Mr Reid (Jane's cousin), who took over Jane Eyre, orphaned since childhood, also described his death, and that the little girl, who had just turned ten, had become very withdrawn when faced with obstacles. In general, this novel has become one of the most popular works that have received wide recognition from the world community. This work has been read by several generations. Based on this novel, which was included in the golden fund of world literature, many films have been shot.

But among them he managed to fully convey the influence, value, power of the work 1983 (2006; 2011), so we decided to analyze this film. The main roles were played by Zola Clark and Timothy Dal-

ton. The film tells the story of Jane's life since escaping Thornfield Hall. When analyzing the image of Jane and Mr. Rochester, students can draw the following conclusions: "From the first meeting and throughout the novel, Jane describes Eyre Rochester and describes his appearance. Mr. Rochester is ugly and of average height, Jane said. In the film, conversely, Rochester is a tall, very attractive person"; "Unfortunately, the film has several interesting and important episodes that briefly describe Jane's life in Lowood. His friendship with Miss Temple is not quite expressed, and the character of Miss Ingram, whom everyone believes to be Rochester's future wife, is not fully revealed."

Results of students' analysis of the image of characters in a film and literary work of students of the specialty "Kazakh language and literature"

The emergence of such opinions also increases the importance of the lesson. The students actively discussed that, despite the gaps they noted, the film turned out to be very impressive, their views on the work were interesting by comparing them with the views of the director.

Table 3 – Image of characters in a film and literary work

Description	Literature	Cinema
Appearance	Average height, ugly	Tall, attractive
Character	Tough, characterful, terrible, extraordinary, hidden horror fighter	He has a strong character, a smart character, he wants to have something to say, he has a changeable mood, he has many secrets, he knows how to distinguish people well
Relationship	Makes cruel and terrible acts on Jane, outdated, incomprehensible	There was a hint of sympathy in Jane's face, and a hint of sarcasm and affection in her voice.
Life at Lowood	Jane's life at Lowood is detailed	Jane's life at Lowood is summarized
Relationship with Miss Temple	His friendship with Miss Temple is shown in full	Friendship with Miss Temple is not fully shown
Miss Ingram	Miss Ingram's character is fully revealed	Miss Ingram's character is not fully revealed



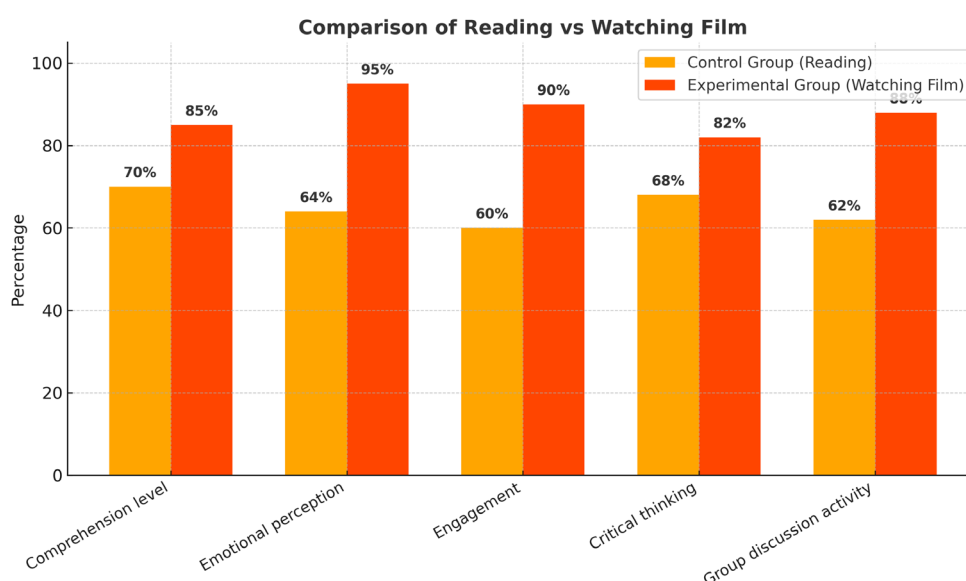


Figure 1 – Indicators Comparison

Table 3 – Indicators Comparison of Control and Experimental Groups

Indicators	Control Group (Reading)	Experimental Group (Watching Film)
Comprehension level	70%	85%
Emotional perception	64%	95%
Engagement	60%	90%
Critical thinking	68%	85%
Group discussion activity	62%	88%

Jane Eyre's work for the control group during the experiment (Bronte, 2021: 506) given to study, the experimental group was given a viewing of the Jane Eyre film. (1983 BBC studio, production director Julian emies. Starring Zela Clark, Timothy Dalton [https://youtu.be/0RAr3ePLW38?si=tWsRPrUb\\_MiFnfGh](https://youtu.be/0RAr3ePLW38?si=tWsRPrUb_MiFnfGh))

Two groups of the specialty 6b01701-Kazakh language and literature of the Kazakh National Women's teacher training University took part in the experiment, a total of 42 students took part in the experiment, of which 19 were in the experimental group and 23 students were in the control group. Each group was given tasks to determine the level of understanding. The control group understood the work by 70%,

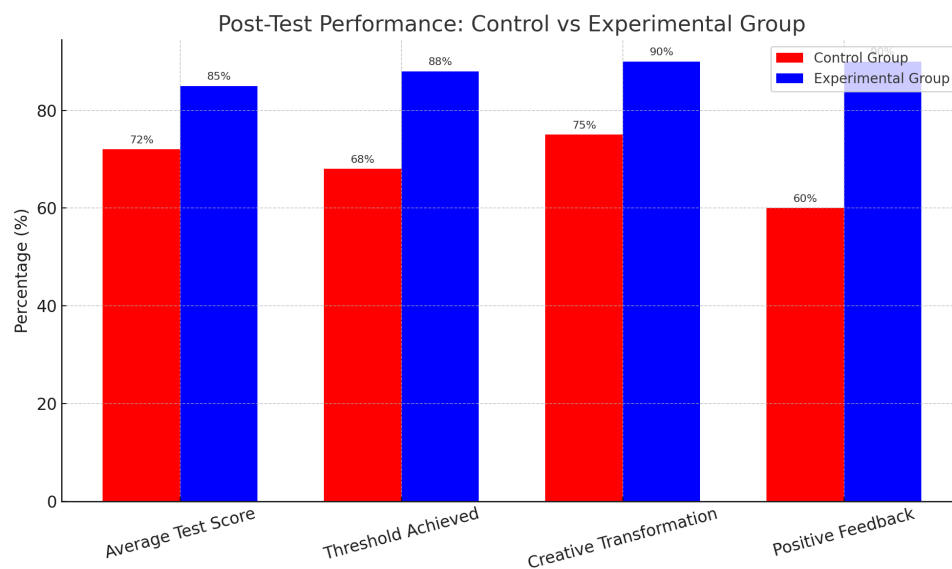
this figure was 85% in the experimental group, the emotional perception of watching a movie and reading a work was 64% in the control group, 90% in the experimental group, the interest of students in such an experiment reached 60% in the control group, 90% in the experimental group, the discussion of various assigned tasks concerning critical thinking in CG reached 68% and in EG 85%, group discussion activity showed CG 62%, EG 88%.

The students also compared the book and the film and made a Venn diagram. The teacher completed the following posttest tasks prepared in advance:

During the posttest, the respondents showed the following indicators.

**Table 2** – Posttest tasks

P/c	Questions and tasks	Student responses
1	Modern books and films are full of bold characters. Make a list of such characters. Explain to them what they have in common. Would you add Jane to this list of characters? Why?	
2	If you are a director which of the current actor to the role of Rochester would you choose and for what reason?	
3	What were the opportunities for women in the nineteenth century? What restrictions did society impose on them?	
4	How does Mr. Rochester feel about Mrs. Ingram's opinion of poor people? Do you think he will agree or disagree with her? What about the character of Ingram Blanche in this scene? Describe Blanche. How could his opinion affect Mr. Rochester's opinion of him?	
5	When Jane became governess, Ingram could not openly express his thoughts to Blanche. So write a letter to Ingram Blanche on Jane's behalf	

**Figure 2** – Post-Test Performance: Control vs Experimental Group

This document presents the post-test results comparing the Control Group (n=19) and Experimental Group (n=23) across several indicators.

**Table 3** – Posttest performance indicators

Indicator	Control Group (%)	Experimental Group (%)
Number of students	19	23
Average Test Score	72%	85%
Threshold Achieved	68%	88%
Creative Transformation	75%	90%
Positive Feedback	60%	90%

As a result of Table 3, we would like to say that in order to improve the literary and cultural literacy of university students, it is effective to teach in Literature lessons in conjunction with the film industry. Because on the one hand, it allows us to analyze, evaluate literary works in comparison with film (Breitman, 1999:119). On the other hand, this method provides students with motivation to do their research. At the same time, the use of video materials in teaching English prose creates great opportunities for the development of all types of speech activity, giving the educational process the most communicative direction. Modern films have an emotional and educational effect, its source of cultural and regional information that helps students form a general idea of the lifestyle of the British, their customs, traditions and quickly adapt to the environment (Cherepinsky, 1989:119). Watching feature films in foreign literature lessons will make the process of learning English interesting, and will serve as an impetus for further independent development of language material.

Nowadays, it is rare to find people who love to read a literary work, and it is impossible to find someone who does not watch a film. Therefore, we consider it necessary to use the screenization version of world literary works in the classroom. That is, while reading each work during the lesson, it is important to analyze it, comparing it with the film version. It's like watching a movie is equivalent to reading a book. That is why we can say with confidence that it is possible to form students' creative thinking, worldview, attitude to life through the demonstration of various feature films and documentary film works in Literature lessons.

## Conclusion

Teaching world-famous artistic prose by showing films on the one hand informs the student about the field of cinema, and on the other hand encourages him to read books with interest. At the same time, most of the world-famous works in the field of cinema are not known to the current young generation, students. After all, we all know very well that the modern young generation often watches foreign works from their mobile phones. From this point of view, by showing cinema in Literature lessons, we can clear the student's mind of "old stereotypes" and form his own personal attitude to world literature, culture, and art.

When teaching prose translated from English, students should be encouraged to creatively understand the literary text. Discussion in the lesson allows you to share many thoughts, see difficulties in interpreting the text, and develop critical thinking. In general, the use of information and communication technologies in foreign literature lessons, including films, contributes to the independent assimilation of new information by students, the disclosure of their reading abilities, as well as the application of the knowledge gained at the University in everyday life.

In short, the issue considered in the article is relevant in the context of the development of Higher Education. It is also necessary to take into account the taste of the student in the use of e-learning tools, which he considers taking into account trends and technical progress in the education system. The effective use of e-learning tools increases students' interest in reading prose written in English.

## Әдебиеттер

1. Cahir, L. C. (2006). *Literature into film: Theory and practical approaches*. McFarland & Company.
2. Champoux, J. E. (1999). Film as a teaching resource. *Journal of Management Inquiry*, 8(2), 206–217.
3. Charles Dickens Museum. (2025). *Interactive tour*. <https://dickensmuseum.com/pages/interactive-tour>
4. Fleming, M. Z., Piedmont, R. L., & Hiam, C. M. (1997). Images of madness: Feature films in teaching psychology. *Teaching of Psychology*, 17(3), 185–187.
5. Hawkes, P., & Desmond, J. (2006). *Adaptation: Studying film and literature*. McGraw-Hill.
6. Асанбаева, Е.Б. (2022). Тілдік пәндерді оқытуда кино дискурсын қолданудың артықшылықтары. *Филология сериясы*, (4), 78–84.
7. Бернштейн, А. Я. (1967). Художественные фильмы на уроках литературы. *Вечерняя средняя школа*, (1), 55–60.
8. Бернштейн, А. Я. (1971). На уроке – художественный фильм. М.: Изд-во БПСК.
9. Брейтман, А. С. (1999). *Основы киноискусства*. Хабаровск: Изд-во Дальневосточного гос. ун-та путей сообщения.
10. Бронте, Ш. (2021). *Джейн Эйр*. Астана: Фолиант.
11. Вартанова, Е. Л., & Засурский, Я. Н. (2003). Российский модуль медиаобразования: концепции, принципы, модели. *Информационное общество*, (3), 5–10.
12. Гарза, Т., & Лекич, М. Д. (1990). Лучше один раз увидеть? Видео в обучении иностранным языкам. *Русский язык за рубежом*, (3), 44–53.

13. Дефо, Д. (2011). *Робинзон Крузо* (Ауд. Қ.Өтегүл). Астана: Аударма.
14. Дорофеева, М. Г. (2000). Влияние опыта кинозрителя на литературное развитие школьника: Автореф. дисс.... канд. пед.н. СПб, 22 с. [http://www.mediagram.ru/netcat\\_files/108/110/h\\_523ecf0183cb8ef141901e4adbddd62](http://www.mediagram.ru/netcat_files/108/110/h_523ecf0183cb8ef141901e4adbddd62)
15. Лотман, Ю. М., & Цивьян, Ю. Г. (1994). *Диалог с экраном*. Таллинн: Александра.
16. Маранцман, В. Г. (1991). Театр и школа. *Литература в школе*, (1), 131–140.
17. Прессман, Л. П. (1986). Кинофильм в школе. *Советская педагогика*, (9).
18. Рыжкова, Т. (2006). «Мастер и Маргарита»: роман и фильм на уроках литературы. *Первое сентября. Литература*. <http://lit.1september.ru/index.php?year=2006&num=8/>
19. Старкова, З. С. (1988). *Содружество искусств на уроках литературы*. М.: Просвещение.
20. Усов, Ю. Н. (2000). Экранные искусства – новый вид мышления. *Искусство и образование*, (3), 48–69.
21. Федоров, А. В. (2002). Киноискусство и художественное образование. *Педагогика*, (2), 21–26.
22. Хилько, Н. Ф. (2010). *Кинематограф Сибири: коммуникация, язык, творчество*. Омск.
23. Черепинский, С. И. (1989). *Учебное кино: история становления, современное состояние, тенденции развития дидактических идей*. Воронеж: Изд-во Воронеж. гос. ун-та.

## References

- Asanbaeva, E. B. (2022). *Tildik pәnderdi oqytýda kino diskýrsyn qoldanýdyń artyqshylyqtary* [Advantages of using film discourse in teaching language subjects]. *Filologiya seriasy* [Philology Series], (4), 78–84. (in Kazakh)
- Bernshtein, A. Ia. (1967). *Khudozhestvennye filmy na urokakh literatury* [Feature films in literature classes]. *Vecherniaia sredniaia shkola* [Evening Secondary School], (1), 55–60. (in Russian)
- Bernshtein, A. Ia. (1971). *Na uroke – khudozhestvennyi fil'm* [In class – feature film]. Moscow: Izd-vo BPSK. (in Russian)
- Breytman, A. S. (1999). *Osnovy kinoiskusstva* [Fundamentals of film art]. Khabarovsk: Dal'nevostochnyi gos. un-t putei soobshcheniia. (in Russian)
- Bronte, Sh. (2021). *Dzhein Eir* [Jane Eyre]. Astana: Foliant. (in Russian)
- Vartanova, E. L., & Zasurskii, Ia. N. (2003). *Rossiiskiy modul' mediaobrazovaniia: kontseptsii, printsipy, modeli* [Russian module of media education: concepts, principles, models]. *Informatsionnoe obshchestvo* [Information Society], (3), 5–10. (in Russian)
- Garza, T., & Lekich, M. D. (1990). *Luchshe odin raz uvidet'?* *Video v obuchenii inostrannym iazykam* [Better to see once? Video in foreign language teaching]. *Russkii iazyk za rubezhom* [Russian Language Abroad], (3), 44–53. (in Russian)
- Dorofeeva, M. G. (2000). *Vliianie opyta kinozritelia na literaturnoe razvitie shkol'nika* [The influence of film-viewing experience on students' literary development] (Doctoral dissertation abstract). St. Petersburg. (in Russian)
- Defo, D. (2011). *Robinson Kruzo* [Robinson Crusoe] (Transl. Q. Otegü). Astana: Aýdarma. (in Kazakh)
- Lotman, Iu. M., & Tsiv'ian, Iu. G. (1994). *Dialog s ekranom* [Dialogue with the screen]. Tallinn: Aleksandra. (in Russian)
- Marantsman, V. G. (1991). *Teatr i shkola* [Theatre and school]. *Literatura v shkole* [Literature at School], (1), 131–140. (in Russian)
- Pressman, L. P. (1986). *Kinofil'm v shkole* [Film in school]. *Sovetskaia pedagogika* [Soviet Pedagogy], (9). (in Russian)
- Ryzhkova, T. (2006). *“Master i Margarita”: roman i fil'm na urokakh literatury* [“The Master and Margarita”: Novel and film in literature lessons]. *Pervoe sentyabrya. Literatura* [September 1. Literature]. <http://lit.1september.ru/index.php?year=2006&num=8/> (in Russian)
- Starkova, Z. S. (1988). *Sodruzhestvo iskusstv na urokakh literatury* [The fellowship of arts in literature lessons]. Moscow: Prosveshchenie. (in Russian)
- Usov, Iu. N. (2000). *Ekrannye iskusstva – novyi vid myshleniia* [Screen arts – a new type of thinking]. *Iskusstvo i obrazovanie* [Art and Education], (3), 48–69. (in Russian)
- Fedorov, A. V. (2002). *Kinoiskusstvo i khudozhestvennoe obrazovanie* [Film art and art education]. *Pedagogika*, (2), 21–26. (in Russian)
- Khil'ko, N. F. (2010). *Kinematograf Sibiri: kommunikatsiia, iazyk, tvorchestvo* [Cinema of Siberia: communication, language, creativity]. Omsk. (in Russian)
- Cherepinskiy, S. I. (1989). *Uchebnoe kino: istoriia stanovleniia, sovremennoe sostoianie, tendentsii razvitiia didakticheskikh idei* [Educational film: history of formation, current state, trends in the development of didactic ideas]. Voronezh: Voronezh State University Press. (in Russian)
- Cahir, L. C. (2006). *Literature into film: Theory and practical approaches*. McFarland & Company.
- Champoux, J. E. (1999). Film as a teaching resource. *Journal of Management Inquiry*, 8(2), 206–217.
- Charles Dickens Museum. (2025). *Interactive tour*. <https://dickensmuseum.com/pages/interactive-tour>
- Hawkes, P., & Desmond, J. (2006). *Adaptation: Studying film and literature*. McGraw-Hill.
- Fleming, M. Z., Piedmont, R. L., & Hiam, C. M. (1997). Images of madness: Feature films in teaching psychology. *Teaching of Psychology*, 17(3), 185–187.



**Авторлар туралы мәлімет:**

Абилдаева К. (корреспондент-автор) – Қазақ ұлттық қыздар педагогикалық университетінің филология институтының аға оқытушысы (Алматы, Қазақстан, e-mail: abildaeva.00@mail.ru)

Гулин Огут Екер – PhD, Хаджетеппе университетінің Түрік фольклоры факультетінің профессоры (Анкара, Түркия, e-mail: eker@hacettepe.edu.tr)

**Сведения об авторах:**

Карлыгаш Абилдаева (корреспондент-автор) – старший преподаватель Института филологии Казахского национального женского педагогического университета (Алматы, Казахстан, e-mail: abildaeva.00@mail.ru);

Гулин Огут Экер – доктор философии, профессор факультета турецкого фольклора Университета Хаджетеппе (Анкара, Турция, e-mail: eker@hacettepe.edu.tr).

**Information about authors:**

Karlygash Abildayeva (corresponding author) – Master's degree, senior lecturer, Institute of

Philology at Kazakh National Women's Teacher Training University (Almaty, Kazakhstan, e-mail: abildaeva.00@mail.ru);

Gulin Ogut Eker – PhD, Professor of the Turkish folklore faculty, Hajeteppe University (Ankara, Turkey e-mail: eker@hacettepe.edu.tr)

Received 1.06.2025

Accepted 20.09.2025