A stack of several books with dark covers and white pages, lying on a light-colored surface. Two bright red ribbons are tied around the spines of the books, extending downwards. The background is a soft, out-of-focus light gray.

**"THE SYSTEM OF EXERCISES ON
TRAINING THE
INTERCULTURAL-COMMUNICA
TIVE COMPETENCE OF THE
BACHELOR STUDENTS"**

Kabylbai A.

CONTENT



- INTRODUCTION
- STRUCTURE OF THE INTERCULTURAL-COMMUNICATIVE COMPETENCY

INTRODUCTION



- An intercultural communicative competence is defined by scholars as a capability, which allows a language personality to overcome the borders of his native culture and get a quality of not only languages but also cultures mediator without losing his native cultural identity.

STRUCTURE OF THE INTERCULTURAL-COMMUNICATIVE COMPETENCY BY S.S.KUNANBAYEVA



DISCRIPTORS FOR THE FIRST COURSE LEVELS BY CEFR



B Independent user	B1 Threshold or intermediate	<ul style="list-style-type: none">• Can understand the main points of clear standard input on familiar matters regularly encountered in work, school, leisure, etc.• Can deal with most situations likely to arise while travelling in an area where the language is spoken.• Can produce simple connected text on topics that are familiar or of personal interest.• Can describe experiences and events, dreams, hopes and ambitions and briefly give reasons and explanations for opinions and plans.
	B2 Vantage or upper intermediate	<ul style="list-style-type: none">• Can understand the main ideas of complex text on both concrete and abstract topics, including technical discussions in their field of specialization.• Can interact with a degree of fluency and spontaneity that makes regular interaction with native speakers quite possible without strain for either party.• Can produce clear, detailed text on a wide range of subjects and explain a viewpoint on a topical issue giving the advantages and disadvantages of various options.

COMMUNICATIVE SUB-COMPETENCY



- Theme: Different cultures in different countries. (Make a dialogue between two people)
- Skills: Verbal communication skills. (to describe desires, experiences and events, dreams, hopes and ambitions and briefly give reasons and explanations for opinions and plans)

- **Courgette**

- **Zucchini**



- **Drawing pin**

- **Thumbtack**



COGNITIVE SUB COMPETENCY refers to the cognitive processes that comprise creative thinking, which includes various creative thinking styles, such as legislative, global, and local thinking styles; and critical thinking, which includes reasoning, making inferences, self-reflection, and coordination of multiple views.

- Questions
- 1) What problem regarding colour does the writer explain in the first paragraph?
 - ? Our view of colour is strongly affected by changing fashion.
 - ? Analysis is complicated by the bewildering number of natural colours.
 - ? Colours can have different associations in different parts of the world.
 - ? Certain popular books have dismissed colour as insignificant.
- 2) What is the first reason the writer gives for the lack of academic work on the history of colour?
 - ? There are problems of reliability associated with the artefacts available.
 - ? Historians have seen colour as being outside their field of expertise.
 - ? Colour has been rather looked down upon as a fit subject for academic study.
 - ? Very little documentation exists for historians to use.
- 3) The writer suggests that the priority when conducting historical research on colour is to
 - ? ignore the interpretations of other modern day historians.
 - ? focus one's interest as far back as the prehistoric era.
 - ? find some way of organising the mass of available data.
 - ? relate pictures to information from other sources.
- 4) In the fourth paragraph, the writer says that the historian writing about colour should be careful
 - ? not to analyse in an old-fashioned way.
 - ? when making basic distinctions between key ideas.
 - ? not to make unwise predictions.
 - ? when using certain terms and concepts.
- 5) In the fifth paragraph, the writer says there needs to be further research done on
 - ? the history of colour in relation to objects in the world around us.
 - ? the concerns he has raised in an earlier publication.
 - ? the many ways in which artists have used colour over the years.
 - ? the relationship between artistic works and the history of colour.

The history of colour



- This book examines how the ever-changing role of colour in society has been reflected in manuscripts, stained glass, clothing, painting and popular culture. Colour is a natural phenomenon, of course, but it is also a complex cultural construct that resists generalization and, indeed, analysis itself. No doubt this is why serious works devoted to colour are rare, and rarer still are those that aim to study it in historical context. Many authors search for the universal or archetypal truths they imagine reside in colour, but for the historian, such truths do not exist. Colour is first and foremost a social phenomenon. There is no transcultural truth to colour perception, despite what many books based on poorly grasped neurobiology or - even worse - on pseudoesoteric pop psychology would have us believe. Such books unfortunately clutter the bibliography on the subject, and even do it harm.
- The silence of historians on the subject of colour, or more particularly their difficulty in conceiving colour as a subject separate from other historical phenomena, is the result of three different sets of problems. The first concerns documentation and preservation. We see the colours transmitted to us by the past as time has altered them and not as they were originally. Moreover, we see them under light conditions that often are entirely different from those known by past societies. And finally, over the decades we have developed the habit of looking at objects from the past in black-and-white photographs and, despite the current diffusion of colour photography, our ways of thinking about and reacting to these objects seem to have remained more or less black and white.

SOCIO CULTUROLOGICAL SUB-COMPETENCY in the structural plan includes cultural, cross-cultural, linguocultural, sociolinguistic and social competences of the student and is regarded as an integral part of communicative competence. By V. V. Safonova



- Theme: Different cultures in different countries
- Skills: Verbal and non-verbal communicative skills (to identify what do the gestures mean in different countries)

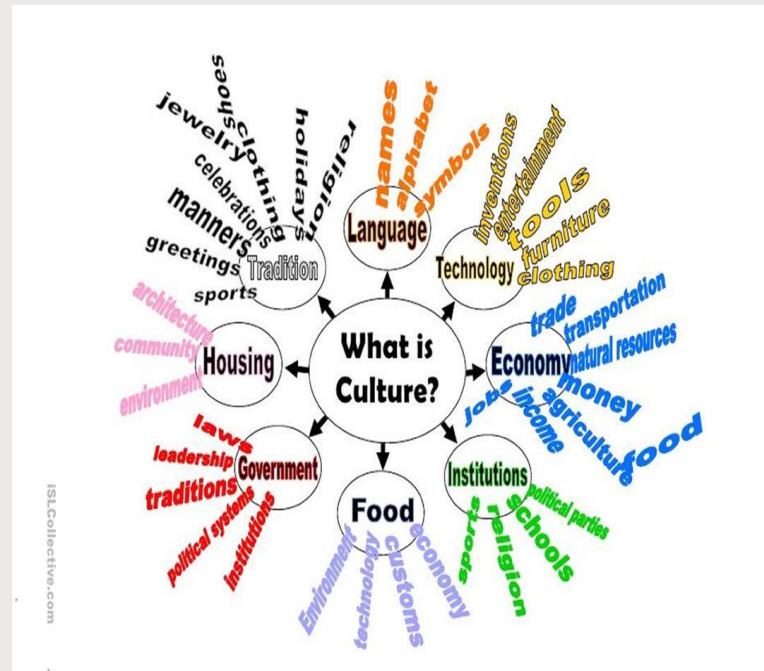


CONCEPTUAL SUB-COMPETENCY



Theme: Culture in my mind (Make a mind map which associate with word culture/try to create fairytale with this words)

Skills: ability to work with abstract concepts and ideas.



Personality centred sub-competency focused on the person the approach takes a dominating place, as in the higher, and on the average vocational training



Task: according to mind map create fairy telling and put the marks to each member of group/prove why did you put this mark? Are you satisfied or not?

- Skill: self-educating, self-evaluating, self-actualization of personality

