of negative affection and facilitating pre-service teachers to regulate their emotion, and encouraging self inquiry of pre-service English teachers.

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THEORETICAL ANALYSIS OF THE TRADITIONS AND INNOVATIONS IN TEACHING MURAL PAINTING IN CHINA

Zhang Fangxiao
Master's student of the Department of Art-Pedagogical Education
Belarusian State Pedagogical University named after Maxim Tank, Minsk
418396632@qq.com

The incorporation of technology in the practice of teaching mural painting is not only a factor of how the painting is being done, but also subject of other aspects like the display of the art work, the audience, the distribution as well as interactions with it. In the process, the changes through which audiences of media interactions have changed have necessitated the need of adopting modern teaching approaches to promote adaptability as well as flexibility of the arts that are being created. That is important because it also increases the audience and the viewership of the arts.

Keywords: mural painting; mural teaching; technological mural teaching; innovation; expressionism.

Teaching mural painting in China and across the world is a tradition that has been handed down through many generations. In the same way, it is one of the practices that is influenced by modern technology and innovations. That is because as modern approaches of doing things emerges different perspectives and understanding on how to conduct the process of teaching mural paintings are also adopted.

The incorporation of technology in the practice of teaching mural painting is not only a factor of how the painting is being done, but also subject of other aspects like the display of the art work, the audience, the distribution as well as interactions with it. In the process, the changes through which audiences of media interactions have changed have necessitated the need of adopting modern teaching approaches to promote adaptability as well as flexibility of the arts that are being created. That is important because it also increases the audience and the viewership of the arts. Qiong claims that the need to adapt the teaching approaches of mural painting to modern approaches is also an aspect of increased audience of the arts [2, p. 21]. That is because the mural arts are no longer produced for a specific culture only. Instead they are produced for a global culture which in itself is diversified and more integrated.

In this respect, the teaching approaches for mural painting need to adapt to the fact that the audiences of the arts are no longer homogeneous. Instead it has changed significantly and this has to be

taken into consideration when teaching the artists how to paint mural arts in order to handle their art painting with the notion of their diversified audience in perspective.

In order to understand the foundation of mural arts teaching from a theoretical perspective, it is important to acknowledge the fact that, three fundamental concepts of expression form the basis of theatrical analysis of teaching mural painting. This aspect involves mimetic behaviorism, learner centered art education, discipline-based art education and contextualization. Xiaowang notes that each of these aspects represents the Weberian ideal-type [3, p. 258].

However, researchers like Xiaoyuan, suggest that not all the characters that are portrayed by the models are evident in the real world encounter of teaching mural painting [1, p. 85]. However, having an understanding of any given situation can be possibly reached by having a comparison of the type that is considered to be ideal. Yu, in their turn, holds that mimetic behaviorism is seen as opposed to the concept of expressive function of the mural arts education [20, p. 15]. However, the other three concepts operate within the confines of the expressive needs of mural arts teaching.

In this respect, the expressive framework of mural arts teaching according to Zhou reinforces the need to for the teaching process to often emphasize on the need to promote ability of the learners to develop expressiveness in the art that they develop [4, p. 102]. That is seen by Xiaoyuan, to be critical in achieving the overall objectives of the art, mainly because it will enable the art developed to interact with its target audience and evoke the impact that the artists' desires [1, p. 26]. Qiong, in their turn, perceives expression as the external manifestation of the human personality [2, p. 18].

With this in mind, the expressive framework does insist on the mural teachers to integrate any technological tools as well as approaches that would enhance the capacity and ability of the learners to achieve the desire of manifesting the external human personality in their mural painting. Thus it will be possible to permit not only the personality but also the temporary mental state of an individual through the murals.

Zhou claims that the aesthetic value that "any given mural work is accorded in found on how expressive it is" [4, p. 102] and the expressiveness of an art lies on how effective the art is in evoking feelings. Ideas and emotions that individual audiences are able to develop during an encounter with the work of art. This will enable the audience to have a better interaction with the art and also develop the perspective of the artists responsible of the mural hence generating the desired outcome and impact that was intended by the artist.

Jun & Xiaowang, on the same note, demonstrate that in the expressive framework, mural teaching needs to give significant consideration on how expressiveness of the mural art developed to bring out the intention of the artists in a clear and distinctive way [3, p. 258]. The theory demonstrates that the intention of artists has to be made precise and clear in the mural art. However, this cannot be attainable if the teaching process does not incorporate the concept on the learner during the training stage. We mean that teaching mural art has to incorporate modern and innovative approaches that reinforce the learner's ability to effectively develop and incorporate the concept of expressiveness in their work. The expressiveness developed with the understanding of the fact that muralist's intention has to be made evident enhances the overall adaptability of the art to different environments.

Rudolf & Zhu state that the expressiveness framework is important in adapting mural paintings to the modern world mainly because of the two aspects that it emphasizes. That is the ability of the mural to evoke, feelings, ideas and emotions on the audiences as well as the capacity of the mural to make the intentions of the artists elaborate [6, p. 12].

According to Jun & Xiaowan, teaching mural art implies the need to cultivate flexibility and ability to adapt [3, p. 258]. Learners are supposed to be helped and trained on how to utilize modern technologies and innovations that would enable them to cultivate expressiveness in their mural work. It will enable the mural artists to appeal to the global society and have the impact of evoking emotions as well as creating the right perception to all of global issues without barriers.

Jianhan agrees that incorporation of the modern technology and innovation into the process of mural art teaching is a distinctive way of improving the quality of the arts developed by the individual

artists trained through this approach [5, p. 45]. That is because they are better equipped to approach the work of art from a broader perspective. As a result of the general objective of attaining the purpose of mural art in the society will not only be achievable but will also have the desired impact.

As for modern technologies, Rudolf & Zhu claim that technologies like virtual reality and artificial intelligence have changed the platform in how mural arts are distributed and engaged with [6, p. 22]. In this respect, developing the mural arts with the knowledge and understanding that such technologies will form the distribution and display channel enabling the learners to develop the mural with a distinctive level of flexibility.

The aim of artists training is often to help learners to develop their mural art skills with a constructivists perspective. That is by enabling them to act as agent of change and agent of societal improvement through their art. Hence, the murals developed are not only supposed to beautify the environment and the space upon which they are mounted. Moreover, they are supposed to be part of the construction of the larger society by influencing a specific perspective or a given philosophical approach towards life in the society.

So, we can conclude that mural painting has to be taught in the modern society perspective. Artistic works need to address the emerging needs of art consumers. The overall outcome is a sustainable art work and sustainable teaching practice. The learners are expected to learn by doing and by establishing meaningful connections. This will improve their professional skills and capability to engage in sustainable development of mural art and promoting art in general.

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SOCIO-CULTURAL COMPONENT IN TEACHING FOREIGN LANGUAGES

Zhang Kaili
Master's student of Foreign Languages Department
Belarusian State Pedagogical University named after Maxim Tank, Minsk
kelly666799@gmail.com

Both language and culture are products of human society. Language permeates every level of culture and is an inseparable part of culture. Language records culture, and it is a tool for cultural expression and dissemination. Language promotes the development of culture, and culture also affects the development of language. The two are complementary and inseparable. Culture is a part of language and plays a very important role in foreign language teaching. Awareness of L1 and L2 cultures is an indispensable component of efficient language teaching.
Keywords: socio-cultural component; socio-cultural competence; foreign language teaching; culture

The word culture has a wide range of meanings. From an anthropological point of view, culture can be roughly divided into two categories. One category is formal culture including the achievements of literature, art, philosophy and other social sciences as well as various natural sciences, which collectively