

Conclusion. Presentation skills (Figure 1) play a crucial role in the success of foreign language teachers and their students. The ability to effectively communicate and engage students in immersive learning experiences is essential for creating a positive learning environment. Furthermore, foreign language teachers should strive to develop and enhance their presentation skills to ensure the success and growth of their students in learning a foreign language. By effectively communicating, engaging students, and catering to diverse learning styles, teachers can create a dynamic and inclusive learning environment that fosters language acquisition and motivates students to excel in their language studies.

References

1. Концептуальные подходы к развитию системы образования Республики Беларусь до 2020 года и на перспективу до 2030 года [Электронный ресурс]: приказ Министра образования Респ. Беларусь от 29 ноября 2017 года, № 742. — Режим доступа: <http://mp.minsk.edu.by/main.aspx?guid=36603>. — Дата доступа: 02.10.2023.
2. *brohimova, M.* Teaching presentation skills to future English teachers [Electronic resource] / M. Ibrohimova // *Frontline Social Sciences and History Journal*. — 2022. — 02(01). — P. 28—34 — Mode of access: <https://www.mendeley.com/catalogue/f503c616-9b49-3c2c-bf33-07d4ac242075/>. — Date of access: 02.10.2023.
3. Современный толковый словарь русского языка / гл. ред. С. А. Кузнецов. — М.: Ридерз Дайджест, 2004. — 960 с.
4. Cambridge Dictionary [Electronic resource]. — Cambridge, 2023. — Mode of access: <https://dictionary.cambridge.org/dictionary/english/presentation>. — Date of access: 01.10.2023.
5. Collins Online Dictionary [Electronic resource]. — Collins, 2023. — Mode of access: <https://www.collinsdictionary.com/dictionary/english/presentation>. — Date of access: 01.10.2023.
6. *Погорелова, А. В.* Формирование презентационных умений у студентов в среднем профессиональном образовании при преподавании дисциплины «коммуникативный практикум» / А. В. Погорелова // *Университетский комплекс как региональный центр образования, науки и культуры*. — 2023. — С. 2435—2438.
7. *Пинюта, И. В.* Основы межкультурной коммуникации: учеб.-метод. комплекс для студентов лингвист. специальностей / И. В. Пинюта; М-во образования Респ. Беларусь, Баранович. гос. ун-т. — Барановичи: РИО БарГУ, 2010. — 208 с.
8. *Tsibulya, N. B.* Verbal, nonverbal and prosodic aspects of mastering presentation skills / N. B. Tsibulya // *Vestnik of Moscow State Linguistic University*. — 2017. — P. 135—148.
9. *Engleberg, I. N.* Think: Public Speaking / I. N. Engleberg, J. A. Daly. — N. Y.: Pearson, 2013. — 394 p.
10. *Hoogterp, B.* Your Perfect Presentation: Speak in Front of Any Audience Anywhere and Never be Nervous Again / B. Hoogterp. — N. Y.: Mc Graw Hill Education, 2014. — 269 p.

UDC 009

A. A. Kulakova, A. S. Yurchenko

Togliatti Academy of Management, Togliatti, the Russian Federation

Academic supervisor

E. A. Bespalova

VIDEO GAME CULTURE

Introduction. A video game is a visual way of conveying information, a kind of synthesis of the real world in virtual space, which carries the function of combining many cultural trends. Having become a cultural layer of humanity, video games are developing in diverse fields: literature, music, cinema, technology, etc.

Game culture to a certain extent began to claim the status of an art form back in 1950, when the video game “Bertie the Brain” was first presented as an engineering advertisement, then “Spacewar” appeared in 1962. In 2011 the video game sphere originates the discussions in the United States, where this phenomenon was recognized as an art form, that led to scientific interest in the analysis of video games as videogame culture as a whole. Art developers are completely immersed in this type of activity, where not only talented artists and art masters, but also the holders of exclusively the latest digital competencies are fully revealed as a whole, which subsequently dictated the presence of a large number of representatives of generation Y in this area. “Games are a folk art, a collective, social reactions to the underlying impulse or influence of a particular culture” [1, p. 144].

Main part. Google, Amaxon, Sony, Apple, Microsoft, Nvidia, Nintendo are the few developers who have actively opened a promising segment of cloud gaming. In addition to cloud gaming, one can also highlight current trends in pay-to-play (subscription games), user-generated content (a multi-user platform supported by non-professional developers, for example, Roblox, Minecraft), streaming content that has become popular in Russia, creates formats for interaction between consumers and corporations, develops software and hardware and technologies for collecting, processing and analyzing data in real time.

What does video game culture mean? In order to identify the main characteristics of the most popular video games, it is necessary to study their purpose, relevance and interest in them from users. Among the main such indicators, the following became obvious:

1. Ideological load/content within the framework of cultural norms (virtual narrative: topos, archetype, acrotype).
2. Aesthetics of content visualization / game design, music.
3. Complexity of logical thinking tasks.
4. The degree of aggressiveness of the narrative.
5. Sociability / involvement of players.
6. Autonomy and competence.
7. The effect of a video game (“intentional” entertaining, cognitive (electronic cognition), therapeutic (distraction from painful symptoms), social (addiction).
8. Language of communication.

The ideological component, in particular the content within the framework of cultural norms, directly personifies the cultural content of a particular game. Since each world culture has its own classical and historical archetypes, they are directly integrated into the creativity created by people from these cultures (in particular, video game content) [2, p. 194].

Gaming as the sphere of entertainment is very dynamic in its development. It stays as a part of modern culture within the technological destinations and progress, being with various genres, social connection and potential for positive affect, forming the ways how to play, training the players, and giving them opportunity for communication. Gaming culture is a wide range of activities, driver of economic development (a new digital “bread”), the fastest segment of mass media and many other explanations for this creation will go on.

It is impossible not to recognize the fact that questions about the scientific approach to the study of video game culture are being actively developed in Russia. There are two main centers for the study of video games — the Moscow Game Center (Moscow Game Center, operating on the basis of the Institute of Business and Design (B&D) in Moscow and the Laboratory for Computer Game Research (LIKI) in St. Petersburg. Both centers are engaged in the popularization of humanities studies of video games in Russian-speaking space, hold public events and scientific conferences, publish academic collections and special thematic issues of journals.

Founder of the Center for Video Game Research at the Faculty of Philosophy of Moscow State University. Lomonosov and the head of the game design profile at the Institute of Business and Design, Alexander Vetushinsky, believes that “...every person wants to feel that he determines his own life — this is autonomy. Every person wants to feel like they are good at least something — competence. Every person wants to feel that their skills are valued by others — that’s belonging. All these needs are met by video games” [3, p. 156].

There is also a center specializing in computer games research in St. Petersburg. Laboratory (LIKI) works on such areas as: computer games as media, genealogy of computer games, interface research, the phenomenon of gamification, the problem of gamer subjectivity, the problem of identity in games, research into the specifics of perception in computer games, the problem of space and time in video and computer games, interactivity and interaction in computer games, ludology and narratology, critical analysis of game studies texts, the problem of the gamer’s corporeality, the constitution of social reality through computer games, notgames analytics, the ethical horizon of computer games, glitches, performances, installations in games, etc.

Conclusion. It should be noted that over time, video games have come to be considered a full-fledged art form that can reveal the cultural characteristics of individual countries to the rest of the world and create its own cultural layer. Video games have completely become an integral part of the media space, beginning to compete in popularity even with films, creating a separate layer of pop culture among modern generations. The medium of video games can affect global culture in ways that other mediums do not, by transcending specific language and customs. Transcending languages and cultures can be specifically seen during online gameplay where players directly interact with others who live in other countries. Many nations also hold professional gaming to a level of importance. A significant number of computer games are created on the basis of the cultural characteristics of the mentality of the country in which the game was created. Therefore, computer games are a representation of the cultural characteristics of the countries in which they were created. Since the modern world is completely globalized, most of the games created in different countries are distributed throughout the world. Thus, each person gets the opportunity to get acquainted with the culture and mentality of different countries. In recent years, there has been a trend in the world of interaction between cultures of different countries and their integration into each other. This was facilitated by computerization and the general availability of computer games.

References

1. *McLuhan, G. M.* Understanding media: human external extensions [Electronic resource] / G. M. McLuhan // Center for Human Technologies. — Mode of access: <https://gtmarket.ru/library/basis/3528/3553>. — Date of access: 05.10.2023.
2. *Zabalkanskaya, D. O.* Gamedrome: What you need to know about video games and gaming culture [Electronic resource] / D. O. Zabalkanskaya, A. S. Vetushinsky // Voprosy literatury. — 2023. — No 5. — P. 194—197. (In Russ.). ISSN 0042-8795 (Print). — Mode of access: <https://doi.org/10.31425/0042-8795-2023-5-194-197>. — Date of access: 05.10.2023.
3. *Vetushinsky, A. S.* Towards a philosophy of video games / A. S. Vetushinsky // Video games: an introduction to research / resp. ed. E. V. Galanina. — Tomsk : Publishing House of Tomsk State University, 2018. — 396 p. ISBN 978-5-94621-770-5.