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PSYCHOLOGY OF VISIBILITY IN FOREIGN LANGUAGES TEACHING

In recent years, the problem of visibility in teaching foreign languages becomes urgent again. This is due to many reasons.

First, the field of visibility has significantly expanded, and its means have become more complicated. Once the visibility in teaching foreign languages was of an exclusively substantive nature, for example, when introducing a new word, they showed the object or image depicted by it.

Language visibility was called such a specially processed presentation of oral or written speech, as a result of which, through the sensually clear expressiveness of speech, those laws of language on which the speech was constructed were reflected. Language visibility includes all kinds of oral and written speech in the performance of masters of the artistic word and teacher, who needs to learn this. But, apparently, it's time to talk about one more kind of visibility when teaching foreign languages - about situational-model visibility, that is, about the visibility of speech acts. Under the visibility of speech acts, we mean the depiction of the flow of everyday life in the language being studied, which would lead to the specification of the rules of language in acts of verbal communication and thereby contribute not only to the learning of speech in the studied language, but also to the assimilation of its rules system.

As it is known, the father of modern understanding and application of visual visibility in teaching was the great modern humanist John Amos Comenius (1592-1670). Comenius believed that things are ultimate in cognition. They are not dependent on the mind, and mind is determined by them, otherwise it becomes empty, doomed only to formal and logical development, as it was in times of medieval scholasticism.

However, things can be understood only by illuminating them with the rays of the creative efforts of the knowing mind. Therefore, visual education must adhere to strict rules: to reveal the essence of the displayed subject systematically and in parts, so that the new is based on the known; go to the new only when the previous one is assimilated; first to survey the object in its entirety, and then proceed to the analysis of its parts; to accompany every show by an explanation to help students correctly see and understand the subject; should be used not only objective, but also visibility.

Following Bacon, Comenius considered sensory impressions as the source of cognition, believing that nothing exists in consciousness, which was not previously felt in sensation.

But the psychological nature and value of visibility is not ended by the opportunity to see the general law for an expressively representative of its sensually visual object or phenomenon.

It goes without saying that this feature of the sensually visual is greatly strengthened if accompanied by an analytical explanation, an appropriate generalization, the formulation of a rule, the inclusion of this fact in a system of analogous facts, and so on.

The psychological peculiarity and value of the sensually visual presentation of the material of teaching also consists in the fact that it mobilizes the mental activity of the students, namely: it evokes interest to language classes, transfers voluntary attention into post-voluntary, expands the amount of acquired material, reduces exhaustion, trains creative imagination, mobilizes will and facilitates the whole process of teaching.

ЛІТЕРАТУРА

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