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ВИЗУАЛЬНАЯ СОСТАВЛЯЮЩАЯ В ПРОЦЕССЕ ОБУЧЕНИЯ ИНОСТРАННОМУ ЯЗЫКУ: ФИЛОСОФСКИЙ, ПСИХОЛОГИЧЕСКИЙ И ПЕДАГОГИЧЕСКИЙ АСПЕКТЫ

Булгакова Светлана Анатольевна
педагог дополнительного образования,
Белгородский государственный аграрный университет,
г. Белгород, Россия, bulgakova.sv.an@gmail.com

Аннотация. В настоящей статье рассмотрена проблема визуальной составляющей в процессе обучения иностранному языку. Данная проблема изучена с философской, психологической и педагогической сторон. Целью статьи является объемное описание вопроса наглядности на занятиях по иностранному языку. Задача статьи состоит в том, чтобы детально проанализировать философский, психологический и педагогический аспекты визуальной составляющей, обосновать целесообразность использования наглядности на

занятиях по иностранному языку и дать конкретные практические рекомендации по ее использованию.

Ключевые слова: иностранный язык, визуальная составляющая, обучение, наглядность, зрение, философия, психология, педагогика.

VISUAL COMPONENT IN THE PROCESS OF TEACHING A FOREIGN LANGUAGE: PHILOSOPHICAL, PSYCHOLOGICAL AND PEDAGOGICAL ASPECTS

Svetlana A. Bulgakova

Extended Learning Teacher, Belgorod State Agrarian University, Belgorod, Russia, bulgakova.sv.an@gmail.com

Abstract. The problem of the visual component in the process of teaching a foreign language is considered in this paper. This problem has been studied from the philosophical, psychological and pedagogical sides. The purpose of the paper is a voluminous description of the issue of visibility in foreign language classes. The objectives of the paper are to analyze in detail the philosophical, psychological and pedagogical aspects of the visual component, to justify the expediency of using visualization in foreign language classes and to give specific practical recommendations on its use.

Keywords: foreign language, visual component, teaching, visibility, vision, philosophy, psychology, pedagogy.

In the twenties of the XXI century, the interaction of people at the level of communication, training and business moved to the digital field. Face-to-face interactions still persist. However, even with this format, visual accompaniment has become mandatory. The visual component is represented by presentations, videos, booklets and other visual aids. Visibility plays an informative role in interpersonal communication and in business communication. The use of visibility in the educational process, namely in teaching a foreign language, has a wider range of functions: informative, motivational, emotional, developmental, educational, etc.

Due to such a functional versatility of the visual component in the learning process, there is an interest in its consideration in the philosophical, psychological and pedagogical planes for a deep understanding of this phenomenon. The philosophical aspect of the visual component of foreign language teaching will allow us to see the interest in visual and to study the development of views about its importance in the distant past. The psychological aspect will help to understand the peculiarities of the work of human perception of information and knowledge through the visual perception channel. The pedagogical aspect will show how to use visibility to achieve maximum results in teaching foreign languages.

Considering the method of cognition (study) of the world in general and the academic subject in particular, two ways can be distinguished:

- soft: through feeling;
- solid: through fundamental knowledge.

It is difficult to attribute the way of visual perception of information, learning through it, the formation of knowledge, skills and abilities to either a soft or a solid way. Plato assigns a high value to vision in the process of cognition and considers it as a path to truth. In his opinion, the role of vision in cognition (respectively in learning and education) is higher than that of hearing, smell and touch. The eye is the instrument that is the guide from sensory perception to the "mind-visible" being for the human soul.

The scholastic system (XI–XII centuries) did not share Plato views on the leading role of vision in the cognition of both eternal and emerging and changing knowledge. In this era, the eye of the knowing subject ceased to use the necessary credit of trust. Interest in formal-logical problems and rationalistic methodology became the basis for learning and cognition.

Humanists (XIV-XV centuries) revived the Plato idea of a man whose soul learns the world through an image. Observation and vision again become the main instrument of cognition.

Scientists of Modern times (XVII–XX century) have built a fundamentally different research model: vision as a cognitive ability. In this era, the authority of knowledge gained through experiment and observation was recognized. Emotional, aesthetic, volitional components of cognition and education were useless. While the skill of analyzing the information obtained from observation, the information obtained with the help of vision, comes forward [6].

Foucault (XX century) argued that the process of cognition of the new goes from a fixed outline to a clear word [9].

Such a short review of the philosophical aspect of the visual component in the process of cognition (hence, learning and education) tells us about the relevance of the topic of visibility in the process of obtaining information and knowledge, about the ongoing disputes over this issue for a long time. Throughout the history of the development of philosophical thought, vision, visibility, visual component have been considered by philosophers from different angles.

If, considering the philosophical aspect, the importance of vision and clarity in cognition was described, then in the psychological aspect it would be necessary to delve more into the quality of the visual, its content and its impact on the effectiveness of the process of acquiring knowledge.

The psychological aspect of the visual component in the learning process should be considered through the influence of color, light, shape and manner of presentation of this or that visibility.

Turning specifically to teaching foreign languages, it is important to classify visual material according to the level of language proficiency and the complexity of the visual material itself. At the initial level of language learning, visual material should be extremely specific and primitive. For example, when studying vocabulary at the initial stage, the pictures for this vocabulary may even be black and white, or the contours of the subject whose lexical equivalent we are studying are simply drawn. The absence of color and complex visibility makes it psychologically easier

to remember the word, focusing on the "image – word" structure. Later, you can complicate the process of perception and connect the psychology of color by switching from black-and-white images to color ones.

At the basic stage of teaching foreign languages, it is possible to introduce short animated videos. Cartoons are associated with ease. Therefore, it is this kind of visual that relieves tension from students due to the imaginary frivolity of the plot and a simple video presentation.

At an advanced level of training, complex visualizations are introduced: films or excerpts, paintings. At this level of language proficiency, a person is already psychologically ready to work with such material.

Thus, any visually iconic formation inevitably, sooner or later, penetrates to the deepest layers of the human subconscious [1]. The task of the teacher is to choose a visual series for the lesson so that it does not cause psychological rejection in the student, creates dynamics in language acquisition and motivates long-term work with the language. The catchiness, expressiveness, originality or creativity of an artistic idea of a specific visibility should be accurately compared with the level of the audience's language competencies [1].

The psychological aspect of visual information goes hand in hand with the emotions from it. The first reaction is "like or dislike". It is this emotion that encourages speaking. There is a great resource hidden here for a language teacher: to choose, perhaps, even provocative visual material so that students themselves (without external stimulus) want to discuss the topic. But here we should remember about the correspondence of the visual and the level of language proficiency, so that there is no problem of comprehending the information perceived by vision and, as a result, the complexity of formulating and expressing one's own thoughts.

Studying the psychological aspect, we consider the psychology of memorization and the psychology of understanding or reflection. An emotionally saturated picture is remembered easier and faster than information in the form of letters and numbers. Therefore, learning vocabulary in a foreign language is most effective through pictures. The process of understanding (for example, understanding grammatical norms or cultural realities of the people), on the contrary, requires some reflection, the ability to distance oneself from the vivid emotional impressions dictated by the image, to suspend external vision, to direct the gaze inward, to the essence of the idea. Therefore, with bright accompanying visual material (for example, clarity in the study of grammar), it may be difficult for a student to delve into a language problem, understand and correctly apply it in speech.

It is important for a foreign language teacher to remember that the goal is to get into speech. So during the training, it is necessary to ensure that the emotional response from the visual component does not prevail over the emotions from the communication process.

When we begin to study the visual component from the point of view of pedagogy and the direct teaching process, we are faced with the following trend: the transition from the predominance of the word over the image, cognitive difficulties in

the perception of the text (especially long text) force us to look for compromises and new approaches. Here it is important for the teacher to understand that the purpose of using digital technologies as a way of broadcasting visibility is not to master a software product. More complex skills and abilities of both the teacher and the student should come to the fore - working with the image, the ability to build the correct relationship between the image and the text.

The text refers to speech as a whole, both dialogue and monologue. When teachers select a visual for a lesson, they set a goal – not to entertain, but to develop and consolidate knowledge, skills and abilities, to work out the tasks of a particular lesson. Thus, if the visual material is selected correctly, students overcome the language barrier and language difficulties much faster, he will see the dynamics of mastering the material and will be able to analyze more complex topics [2].

Reasoning about the pedagogical aspect led us to the conclusion: when learning a foreign language, it is the language that comes to the fore, and visibility plays a supporting role. Yet, looking around in everyday life, you can notice that with approximately the same semantic content, a person will choose the material for acquaintance or study that is visually more pleasant. This is what M. McLuhan says, describing this process as a return to the pre-textual era, in which the linear sequence of signs - the text, ceases to be a cultural base [7].

Reasoning about when it is still possible to put visual at the forefront of the learning process, we can highlight the process of familiarization with the culture and traditions of the country of the language being studied. Here the visual component plays the role of description. In combination, which is not always obvious to the student of the culture of another country, the visual and verbal parts create symbolic, cultural and historical contexts, a place of action that is grasped and remembered by students quickly and vividly [5].

Teaching a foreign language without an intermediary language is also the case when, especially at the initial stage of learning, an image is able to convey meaning even without language support. Thus, the use of visual cues is of great importance for improving the quality of learning and is an important part of the methodology of teaching a foreign language without an intermediary language [4].

To sum up, it is important to emphasize that the native language is an important factor in preserving a person's national identity, and foreign languages are a tool for the versatile development of personality and education of a tolerant subject of society. The purpose of teaching a foreign language should be to prepare students for interlanguage and intercultural communication, cultural dialogue, to form students as subjects of intercultural communication.

A foreign language teacher should be able to ensure the lexical and grammatical accessibility of visual material used in the classroom, provide work (collectively, individually, in pairs, in groups) based on the proposed visual material, determine a reasonable amount of visual material for learning a foreign language [3].

The introduction of visual into the context of the lesson creates a favorable and interactive atmosphere in the classroom. The use of such material forces the teacher

to be more creative in preparing for such classes. Properly selected material and its diversity allow students to master foreign languages with interest. Communicative type tasks motivate not only students, but also the teacher; they allow more progress in academic activities and in communicating with native speakers [8].

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МЕХАНИЗМЫ ВОВЛЕЧЕНИЯ СТУДЕНТОВ В ИЗУЧЕНИЕ АНГЛИЙСКОГО ЯЗЫКА ПРИ ПОМОЩИ ЦИФРОВОЙ ОБРАЗОВАТЕЛЬНОЙ СРЕДЫ

Исаева Евгения Геннадьевна
ассистент кафедры иностранных языков,
Ярославский государственный технический университет, г. Ярославль, Россия,
evgg.isaeva@gmail.com