Basic psychological aspects of development the worldview of students on foreign language classes

Artyukhova O.B., docent of foreign languages department

Ihnatenko Zh.V. a teacher of foreign languages department

In the article the role of such psychological processes imagination, attention, comprehension and memory during learning foreign languages at higher educational establishments as well as forming and development of students art outlook are under the author’s consideration

The artistic outlook of a citizen is considered as a generalized system of his artistic knowledge, values and principles, which determines the content and character of his/her personal self-realization in a professional sphere. The way of forming an integral artistic outlook of students of economic higher educational institutions in the process of studying foreign languages is the embodiment of their organizational and methodological supply of the principles of a cultural approach, aimed at the comprehensive development of the gnostic and logical components of professional culture.

We have identified the following criteria for the formation of the artistic worldview: gnostic (learning the system of generalized artistic knowledge), axiological (personal comprehension of the value-semantic content of art) and active (being able to use the principles and forms of artistic activity). Specification of their indicators at the level of knowledge, understanding, application, as well as analysis and its synthesis made it possible to diagnose the interaction of the components of the artistic outlook of students at all levels of their activity.

This allowed distinguishing two levels of formation of the artistic outlook of future specialists. Elemental-reproduction level is characterized by limited, disordered art thesaurus and formalization of artistic values of a student, which determines his/her ability to reproduce only the disparate elements of the conceptual-categorical content of art studies and the predominant indifference in artistic and pedagogical communication. Conceptually-productive level is marked by a sufficiently developed structured art-study thesaurus and a hierarchical system of artistic values, which manifests itself in the stable artistic and cognitive interests of the citizen.

Taking into account the specific working with students of non-humanitarian (including economic) specialties, we will consider the process of development of their artistic outlook during the classes from a foreign language.

First of all, it should be noted that fiction, having a cognitive significance, reproduces all the nuances in the history of the development of society, in relations between people, in the formation of consciousness, in the development of all living things on the planet, that is acquaints the reader with everything that happens to the environment.
So, the reader, before reading the book, is simply should get acquainted with the writer's biography, his philosophy, the conditions of his life, the peculiarities of the era in which he lived and worked.

Unfortunately, now, while studying foreign-language literature, almost no attention is paid to the writer's life and work path (only a title of a book is given and an author’s name of the text which is studied is pronounced).

All attention is given to a book only as educational material. This is a big mistake because foreign literature with its aesthetic values and educational potential is no different from our native Ukrainian one. Without taking into account this aspect, we limit students and they are getting used to the fact that the texts in a foreign language are intended purely for translation.

We can judge human actions only by knowing him/her well and the conditions of his/her life. The same can be said about a book only in the case when we are aware of the peculiarities of the author’s life. The absence or presence of an interest to the personality of the writer is not an age-old feature, but a result of learning.

Art begins with studying life, with the accumulation of knowledge. For the writer, it is extremely important to study the reality, the presence of emotional experience. He/she must see life, feel its pulse and react to everything that happens. The subject of artistic creativity is not simply seen with an indifferent eye, but observations and feelings encrusted in his/her heart. And this requires an interest in what is happening around. The true artist of the word is always a fighter, a defender of certain ideas and truth.

The worldview of a writer as a stream of flow of living blood, penetrates the whole organism of artistic work and reflects at all stages of the work of the artist: at the birth of the theme, the design and in the period of selection of the necessary material, and at the stage of creating the artistic form, and in the attitude of the author to the depicted phenomena, and in the nature of his/her aesthetic ideal.

Without world outlook, art would not be itself - a means of cognition of life and education of a person. So, creativity is an organic combination of talent and world perception, which manifest itself most fully where artistic giftedness is favorable conditions for its expression, where the writer's convictions do not contradict the subjective meaning of life and give the opportunity to comprehensively reveal the wealth of his aesthetic essence.

The controversial question is what exactly influences the reader: the worldview of a writer or his/her book. Of course, the impression is made by the reader himself/herself but in a book reflects the worldview of a writer. From his/her artist's beliefs depend on how he wants to educate the reader, where to draw his attention to, what to convince. After all, the formation a person's outlook largely depends on the nature of the read books. It is worth to note that the perception of the author, through the mediation of a literature of art, influences the birth of a
person's worldview. Therefore, it is very important to determine which works are better to read at the lesson and in the process of preparing for it.
Psychological peculiarities of teaching foreign languages. Methods of teaching foreign languages do not exist in isolation, it is associated with a number of other Sciences (philosophy, physiology, psychology, linguistics, pedagogy, etc.) are an assault on their established patterns. In considering the psychological characteristics of learning a second language, it is very important to keep in mind, on the one hand, a natural psychological and on the other hand, not psychological, and social needs and objectives in learning a second language. The teacher's task is to control cognitive activity of students: "students' cognitive activity are realized in the learning process, acts as a subject of control from the teacher". Out-of-class work on a foreign language has the big general educational, educational and developing value. This work not only deepens and expands knowledge of a foreign language, but also promotes also to expansion of a culturological outlook of schoolboys, development of their creative activity, esthetic taste and, as consequence, raises motivation to studying of language and culture of other country. Included learning scientific, pedagogical and methodological literature; Aim oriented observation on the educational process Using of out of class activity at the English lessons. Theoretical value theoretically to prove, develop and approve a design technique in Psychological Barriers. At learning or acquiring a second language, every student gets into a process of making mistakes and failing at developing certain skills they need for managing the language accurately. Normally associated with a language class will be off, anxiety will be lowered, and acquisition will result. The following are three approaches to language instruction that Krashen suggests for successfully lowering students filter and enhancing language acquisition. 1. 2. 3. It was developed by Tracy Terrell at the University of California at Irvine for foreign language instruction at the university and high school levels.