

THE USE OF VISUAL AIDS IN FOREIGN LANGUAGE TEACHING

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DOI

<https://doi.org/10.5281/zenodo.14270415>

Abstract: *Visual aids plays a huge role in teaching process. Teacher without visual aids is seemed as unarmed soldier in the war. This article provides the aspects of language from a range of perspectives, touching on a number of fundamental issues, notably the variation in visual properties across languages.*

Keywords: *Visibility, mental activity, modeling approach, symbolic method, linguistic, auditory, visual representation.*

One of the most typical occurrences in current teaching practice is the combination of words and clarity. Learning activities are more successfully completed when students' use of language is based on their direct awareness of things, processes, and their imagery. Mental activity is characterized by a mix of direct perception and the conceptual equipment of thinking when verbal therapy is combined with the use of visual methods.

The concept of visibility entails the use of visual learning resources in such ways that they contribute to the inclusion of perceptions and representations formed on the basis of their usage in students' mental activity, stimulating and facilitating it.

Experiments demonstrate that visual material, independent of age features, is recalled considerably better. Visibility is the foundation upon which a new language is learnt in an unusual manner and pupils' speaking processes are established. The use of visual aids ensures the ease and speed of reproduction in consciousness of connections from a foreign language word denoting a concept to the image of an object and phenomenon, as well as connections from the image of an object perceived at the time of speaking to a foreign language word expressing a concept.

According to I. A. Zimnaya, the aims of employing visibility are decided by the problems that the teacher encounters at a certain level of teaching a foreign language [3, 384]. She thinks that visibility in terms of expressing information while teaching a foreign language may be employed for the following purposes: semanticizing

linguistic content and structuring memorization by building a relationship between verbal and visual-sensory pictures of reality.

According to E. I. Passov, the goal of employing pictorial semantic supports is to "elicit the appropriate linkages between the picture (concept, meaning) and what will become the meaningful substance of the utterance," because "even abstract ideas are quickly and securely connected to the visual image" [5, 164]. According to him, "those traits and attributes of things that are crucial in order to comprehend the essence and decide the direction of the speaker's mental flow might be hyperbolized" in these supports.

The issue of employing visibility in teaching is strongly tied to the issue of modeling instructional content. Models allow you to map real-world occurrences and objects to a range of abstract symbols and concepts, and the links between them to the connections between the related abstractions. But first, consider the idea of "model," which is utilized in many domains of research. A model is a man-made object that takes the form of a diagram, physical structure, sign form, or formula and, while it resembles the object being studied (or phenomenon), it displays and reproduces its structure, properties, relationships, and relationships between its constituent parts in a simpler and coarser manner.

A. N. Kochergin considers the following models by species in his suggested classification: material, ideal, objective, symbolic [4].

S. I. Arkhangel'sky categorizes current models into three types: material, abstract, judgmental, and analogous [2, 102].

L. M. Friedman identifies two types of models: 1) material (material, actual), which is further subdivided into static (stationary) and dynamic (active); 2) ideal, which is further subdivided into figurative or iconic, iconic (symbolic), and mental (mental, imagined) [6, 80]. According to him, all of the highlighted models have the property of visibility, both for their makers and for those who comprehend them. Material models are visual because they depict genuinely real items and are viewed sensually. Ideal models are also sensually observable, evoking pictures of the mimicked things on which they were constructed.

Visibility is represented with the help of different kinds of pictures, charts, diagrams. Visibility is the physical appearance of a person's mental images of these objects as they appear in pictures, drawings, etc. Images of these objects are what they are referring to when they talk about visibility. because the learner's emotional state is affected by their perception of sight, vivid visibility develops a concept of live pictures and causes related associations.

It is vital to generate such speaking scenarios that should be stimulated with the assistance of clarity while studying a language, which is a sign system, a form of thinking expression, and a means of communication.

V.A. Artemov points out the advantages of sensory-visual presentation of the material, as: it mobilizes the mental activity of the student; translates arbitrary attention into post-involuntary; develops memory, which is based on sensations; expands the volume of assimilated material in the process of comparing native and foreign languages; facilitates the entire learning process and thereby arouses interest in classes foreign language; reduces fatigue; trains creative imagination; serves as a source and criterion for the reliability of acquired knowledge; facilitates the entire learning process and thereby arouses interest in foreign language classes [1, 238].

Visibility may be used in two different ways: as a tool for learning and as a tool for cognition. In the first scenario, carefully chosen visual-auditory samples (sound recordings, tables, diagrams, educational pictures, films and videos, computer programs) aid students in mastering lexico-grammatical units, language sound-pronunciation norms, learning to understand speech by ear, and expressing their thoughts in a variety of communication contexts and topics. In the second scenario, visual aids serve as a source of knowledge, educating pupils about the nation where the language being learned is spoken. A particularly arranged presentation of linguistic and extralinguistic content for improved interpretation, assimilation, and application in speech activity might be understood as adhering to the concept of visibility.

As a result, the concept of visibility can serve an educational purpose in addition to performing developmental and pedagogical tasks.

While teaching a foreign language's sound structure and vocabulary, visibility is employed particularly intensely and effectively. Jan Amos Komensky already made a distinction between literal and metaphorical visibility. All the many forms of visibility used in language learning may be boiled down to two primary categories:

- 1) visibility of the language.
- 2) visibility outside of language.

Visibility of the first kind includes:

1. Communicative-speech visibility is a visual representation of a linguistic phenomenon's communicative-semantic role in speech (oral and written).
2. Oral or written demonstration of discrete language phenomena (phonemes, morphemes, words, phrases, etc.).

3. Visibility of linguistic schematics (diagrams, tables, etc.) Language visibility is the main factor at play in language lessons.

Any techniques for presenting extralinguistic aspects of the surrounding world are considered non-linguistic visibility, including natural and visual visibility (paintings, filmstrips, movies). There are three different types of analyzers: 1) auditory, 2) visual, and 3) motor-motor.

A variety of visible techniques are used in the process of teaching a foreign language.

Visibility can be static or dynamic depending on how the material is presented. Situational visibility, often known as the visibility of speech acts, is a particular type of dynamic visibility. Lastly, visibility might be internal (based on the experience of auditory, visual, or other representational representations) or external (caused by the perceiving process).

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