

have a rich potential to be implemented in EFL class at the university level as a tool to contribute to communicative mobility development.

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### **BASIC PSYCHOLOGICAL ASPECTS OF DEVELOPING THE WORLDVIEW OF STUDENTS IN FOREIGN LANGUAGE CLASSES**

In the article, the role of such psychological processes as imagination, attention, comprehension and memory during learning foreign languages at higher educational establishments, as well as the forming and development of the student's 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 acquaints the reader with everything that happens to the environment.

So, the reader, before reading the book, 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 a 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 world view 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, it reflects the worldview of the writer. It is depending on the artist's beliefs how he/she 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.

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