Ethiopian International Journal of Multidisciplinary Research

pISSN:2349-5707 Volume:13,Issue 2, February -2026 eISSN:2349-5715

ПРИНЦИП НАГЛЯДНОСТИ, КАК НАПРАВЛЕННОСТЬ ИСПОЛЬЗОВАНИЯ АУДИОВИЗУАЛЬНЫХ СРЕДСТВ ОБУЧЕНИЯ

THE PRINCIPLE OF VISIBILITY AS THE DIRECTION OF USING AUDIOVISUAL TEACHING AIDS

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Аннотация: В статье говорится, что цифровая образовательная среда позволяет создать в образовательном процессе условия, при которых преподавателю в едином групповом коллективе можно работать с каждым студентом, учитывая помимо его уровня языковой подготовки, индивидуально-типологические особенности (интеллектуальной учебно-познавательной деятельности, возможности, потребности, интересы, склонности) отдельного студента, поскольку и уровень владения языком, и темп работы у всех разный, позволяя ему при этом «максимально реализовать свой эмоциональный, коммуникативный и интеллектуальный потенциал».

Ключевые слова: коммуникация, деятельность, интеллектуальный потенциал, темп, иллюстрация, вербальная наглядность, аудиовизуальная наглядность, перцептивная мультимодальность.

Annotation: The article states that the digital educational environment makes it possible to create conditions in the educational process under which a teacher in a single group can work with each student, taking into account, in addition to his level of language training, individual typological characteristics (intellectual educational and cognitive activity, capabilities, needs, interests, inclinations) of an individual student, since both the level of language proficiency and the pace of work are different for everyone, allowing him to “maximally realize his emotional, communicative and intellectual potential.”

Key words: communication, activity, intellectual potential, pace, illustration, verbal clarity, audiovisual clarity, perceptual multimodality.

With regard to the formation of students’ audiovisual skills, this principle implies taking into account the dominant type of perceptual modality characteristic of each learner, relying on more developed (visual) analyzers responsible for speech activity, and fostering the development of comparatively weaker (auditory) ones. It also presupposes the selection of instructional methods, techniques, and learning pace in accordance with individual differences and students’ levels of learning aptitude. The principle of visualization determines both the orientation of the use of audiovisual teaching aids and the selection of instructional content, the design of appropriate didactic materials, and the choice of technical devices. Traditionally, visualization in education is understood as the pictorial or graphic representation of a word, while verbal visualization refers to the presentation of the written word. If an illustration or diagram is labeled with a word, this constitutes verbal visualization supported by a visual component. When both

pISSN:2349-5707 Volume:13,Issue 2, February -2026 eISSN:2349-5715

the image and its verbal equivalent are accompanied by sound, this represents linguistic audiovisual visualization.

The specificity of audiovisual visualization in digital format is associated with modern technological tools and the digital educational environment of the university. In this context, visualization is understood as a means of perceiving and comprehending foreign-language audiovisual information aimed at creating a visual image, whereas visualization itself is the outcome of this perceptual process. In the formation of foreign-language audiovisual competence, it is more appropriate to speak of cognitive visualization, that is, the creation of mental images in the student's consciousness during semantic processing of perceived information. In this case, the student's focus shifts from the illustrative function of visualization to the development of critical thinking and cognitive abilities.

Interactivity, vividness, clip-like presentation, rapid сменяемость, and other characteristics of the digital world enrich the traditional principle of visualization with new content—perceptual multimodality. This makes it possible to create conditions conducive to the development of students' sensory-perceptual abilities underlying audiovisualization. Through these means, processes and phenomena that cannot be directly perceived due to the limitations of the human sensory system can be demonstrated. As a result, cognitive capacities that are not typically engaged when working with a printed textbook—such as auditory and emotional memory—are activated. The implementation of this principle within a digital educational environment enhances student motivation and stimulates cognitive activity through the high speed of information flow.

When encountering figurative information, individuals tend to translate it into the verbal domain, while auditory information is often transformed into mental imagery. Verbal information, as noted above, may be presented auditorily, graphically, or as an on-screen image, either statically or dynamically. The translation of information from one modal field to another confirms the reduction of time and cognitive effort in accordance with the unity of the two signal systems of the human brain, commonly expressed—according to UNESCO observations—by the quantitative ratio: 15% (auditory) + 25% (visual) = 65% (simultaneous perception). This demonstrates the expediency of engaging all channels of information reception regardless of the type of speech activity or perceptual modality involved.

Visualization in the process of foreign language teaching presupposes empirical cognition of reality through sight and hearing. This principle is grounded in students' exploratory activity, the comparison of a given model with the achieved result, and the use of support mechanisms such as the native language or the foreign language, as well as a proposed algorithm (for example, a grammatical table or a text-analysis plan). It is precisely multimodality and multisensory engagement in the formation of foreign-language audiovisual competence that enable the realization of these contemporary qualitative characteristics of the principle of visualization, enriched with perceptual multimodality. However, within the digital educational environment, there is an additional substantive characteristic determined by the specificity of audiovisual reception—what may be termed "visual literacy through exposure" (nasmotrennost').

This "exposure-based visual literacy" accumulates an individual's visual experience, forming a distinctive intellectual-visual "library" in the mind. Functioning as an unconscious orienting mechanism in a foreign-language environment, it represents a form of audiovisual erudition essential for any modern specialist seeking to maintain professional competitiveness, whether an agricultural engineer or a livestock specialist.

As is well known, whereas in the past an individual's visual memory was largely formed through exposure to correctly written texts, the advent of the Internet, blogging culture, and social media has contributed to a decline in orthographic literacy, which may be regarded as a consequence of the deterioration of visual memory patterns [Efimova, 2021, p. 92].

pISSN:2349-5707 Volume:13,Issue 2, February -2026 eISSN:2349-5715

However, without implementing the principle of activity, the effective acquisition of foreign-language audiovisual competence cannot be achieved. Despite the conventional nature of the digital environment, learners are immersed in situations that require them to demonstrate active engagement, including speech activity. This, in turn, determines the motivational character of their actions and corresponds to the psychological characteristics of authentic interpersonal communication. In this context, it is appropriate to speak of the possibility of increasing student activity as listeners and readers through the hypertextual form of information presentation in the virtual environment.

The use of hypertexts in the instructional process fosters the habit of contextualizing and interrelating ideas, as hypertexts contain a multitude of interconnected links. Students become active participants in the perception of hypertexts by selecting individual pathways through primary and subsequent texts and by adding new texts and connections to the hypertextual structure. Unlike linear printed texts, hypertext perception is characterized by continuous intellectual engagement, since working with hypertext requires constant decision-making regarding further navigation within the informational field. In this regard, non-binary thinking stimulates processes of integration and contextualization, as the content is not pre-structured into a complete and unified form. The comprehension of the material as a whole depends on the learner's activity and intellectual effort, comparable to that of the author of a linear text.

The digital educational environment provides additional opportunities to enhance student activity in solving exploratory and research tasks through the use of a foreign language, tasks that demand intensive cognitive engagement during both problem-solving and language acquisition. Supporting N.D. Galskova's assertion that foreign language teaching should aim at fostering learner autonomy, it is important to emphasize not merely discipline and diligence, but rather initiative and active participation—mental, verbal, and cognitive—as well as the experience of satisfaction and enjoyment derived from communication with the teacher and peers and from various classroom activities [Galskova, 1999].

As previously noted, the teacher's task is to assist each student in recognizing their individual pathway toward mastering a foreign language in general and audiovisual competence in particular. In a broader methodological perspective, this principle resonates with the concepts advanced by several scholars, including the principle of activating students' speech-thinking activity (I.L. Bim), the principle of fostering learners' creative activity (S.F. Shatilov), and the prioritization of creative engagement within the educational process.

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