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РАЗВИТИЕ ИМПРОВИЗАЦИОННЫХ СПОСОБНОСТЕЙ СТУДЕНТОВ ТЕАТРАЛЬНЫХ СПЕЦИАЛЬНОСТЕЙ НА НАЧАЛЬНОЙ СТАДИИ ОБУЧЕНИЯ

В статье рассматривается развитие импровизационных способностей студентов театральных специализаций на начальной стадии обучения. На основе личного театрально-педагогического опыта автора определяются позитивные результаты внедрения методики импровизационного взаимодействия партнеров в сценическом этюде в учебный процесс. Основное внимание уделяется последовательному рассмотрению этапов данной методики, на которых наряду с приобретением навыков импровизационного действия студенты успешно осваивают базовые элементы актерского мастерства.

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PROFESSIONAL STANDARD OF A SPECIALIST IN GUARDIANSHIP IN RESPECT OF MINORS AS A BASIS FOR LEGITIMIZATION OF PROFESSIONAL ETHICAL NORMS

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The article examines the peculiarities of the professional-ethical component of the professional standard of a specialist in guardianship in respect of minors. It is shown that the activity of childhood protection specialists is conditioned by the systemic nature of the normative basis for the activity of a professional group. The author identifies the circumstances, due to which the professional activity of specialists in guardianship acquires pedagogical meaning and contributes to achieving social and educational purposes. The paper analyses a mechanism to ensure the regulatory function of the professional ethical code of childhood protection specialists.

Key words and phrases: professional standard; guardianship; custodianship; childhood protection; professional ethics; pedagogical ethics; professional ethical code; ethical regulation; imperativity; codification.

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The article considers the possibilities of improvisation abilities development in students of theatrical specialities at the initial stage of teaching. Basing on his own theatrical-pedagogical experience, the author determines the positive results of introducing the teaching technique of partners' improvisation interaction under the conditions of a stage sketch into educational process. The main attention is paid to the consistent consideration of certain stages of this teaching technique, at which, while acquiring the skills of improvisation acting, students successfully master the main elements of acting technique.

Key words and phrases: improvisation; stage sketch; teaching improvisation skills; efficiency conditions; elements of theatrical pedagogy; teaching technique of partners' improvisation interaction.

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IMPROVISATION ABILITIES DEVELOPMENT IN STUDENTS OF THEATRICAL SPECIALITIES AT THE INITIAL STAGE OF TEACHING

Human spirit's real life on the stage declared by K. S. Stanislavsky determined the main tendencies of the Russian theatrical school development – the school that provides a future actor, on the one hand, with the possibilities of deep psychological role mastering, and, on the other hand, with the ease and freedom of being on the stage under the conditions of fiction.

But stage (actor's) freedom does not appear all of a sudden, and, as a rule, is a result of continuous, tedious, conscious labour and studies. Not without reason, K. S. Stanislavsky stipulated his understanding of talent in actor's profession with an enormous wish to work, high degree of work capacity thus confirming the everlasting meaning of the dialectical law of quantitative changes transfer into qualitative ones.

Qualitative changes at a certain stage of actor's profession mastering (according to K. S. Stanislavsky) must be manifested in a student's ability to act on the stage harmoniously, productively and rationally. In other words, his "stage acting" (S. Gippius's term) [3], justified by motive and will, must comprise spontaneously appearing, natural emotions, reactions and estimations of what is going on in line with this or that scene development. At the same time, a student must possess such degree of freedom that would allow him to find new tinges of colour, new adaptations, i.e. *to improvise* during stage repetition and acting under the same suggested conditions.

Meanwhile, the development of just this qualitative characteristic of a modern student is quite a complicated pedagogical issue nowadays.

The notion of improvisation in art is largely connected with musical jazz performance. In the dictionary of special terms attached to James Lincoln Collier's book "The Making of Jazz", V. Ozerov gives, probably, one of the most perfect definitions of the term "improvisation": "Improvisation (Latin *Improvisus* – unforeseen, unexpected, sudden). Creative method in music and some other kinds of art presupposing works creation in the process

of free phantasy generation, extempore. There is no division between the functions of a composer (music composition) and a performer (interpretation) in musical improvisation, they form harmonious unity and are realized by a musician-improvisator simultaneously..." [4].

We can observe something of the kind in a talented dramatic actor's performance, when he, "appropriating" a role text written by the playwright, becomes both the author and the interpreter of a stage image. In support of this fact we can find a similar, in its essence, definition of improvisation relating to theatrical (actor's) art in some encyclopedic sources. "Improvisation in the theatre is an actor's performance based on his ability to form a stage image, to act and create his own text on a given subject or under the conditions stipulated by the scenario, creating without preliminary preparation, during staging" [2, c. 164].

True actor's creativity always presupposes improvisation. K. S. Stanislavsky stated: if an actor's actions in the role are genuine, productive and reasonable, if they are absolutely sincere and are realized with complete spontaneity, they cannot be precisely repeated in every show of the performance and, consequently, contain improvisation [6].

Nowadays, art of improvisation is one of the main elements of modern theatrical pedagogy. "K. S. Stanislavsky reflected on inventing the means, which could exempt an actor's organism from clichés and provide him with the greatest freedom for creativity" [7]. That is why a lot of theatrical pedagogues try to implement new methods and techniques connected with stage improvisation skills mastering by students, along with approved theatrical-pedagogical experience, into the educational process while teaching the disciplines relating to acting technique acquiring.

Meanwhile, such theatrical-pedagogical method as an educational *stage sketch* remains undisputable in its universality and applicability in different techniques. Theatrical pedagogy researchers' and practitioners' discrepancy relating to a sketch is only in the fact that the former consider it as a finished work of some kind that comprises an event, and the latter tackle a sketch as a stage outline, principally non-fixed segment of stage action.

An educational sketch comprehension as a non-fixed segment of stage action determines, in our opinion, a pedagogically correct direction in mastering modern acting ability as a whole and actor's improvisation in particular. S. A. Bekendorf also points to this fact confirming that the fixation of everything found in a sketch will lead to spontaneity loss and reduce a student's fancy for the process of improvisation itself [1].

However, a problem appears at this point, and it is connected with the practical realization of the task of mastering the skills of improvisation acting on the stage by a student.

In this respect, the techniques developed by Ph. D. in Art Criticism, Professor of the Russian Institute of Theatre Arts, stage director P. G. Popov are of interest.

The author of this article has happened to be a participant of some creative seminars conducted by this brilliant theatre pedagogue and later on to test the suggested regulations and ideas connected with two partners' improvement interaction under the conditions of a stage sketch in his own pedagogical practice. With the lapse of time, these ideas have not gone out of date, but, on the contrary, gained strength and acquired the contours of a structured teaching technique supplemented by a set of exercises from our own pedagogical experience.

Let us consider this technique essence in detail.

The technique of partners' improvisation interaction under the conditions of a stage sketch (we will call it just so) is a logical chain of sequentially replacing stages, at each of which a student, performing a certain creative task, thus masters one of the elements included in the general process of stage improvisation. The fulfillment of the first creative task reveals a student's abilities to recognize and realize the next task, which, in turn, generates new creative claims and revelations in him, indirectly releasing his creative potential and leading him to the main goal – ability to improvise. At the same time, each of the stages can be estimated as a process of mastering this or that element of acting technique, which in the end merge in the common creative process of improvisation performance on the stage. Sketches-improvisations are realized by students at the final stage of studying.

The first stage is aimed at adapting a student to stage circumstances, to publicity conditionality. To achieve freedom, naturalness, reasonability and seamlessness on the stage is not an easy task. And, as a rule, at the initial stage of an actor's training, this task is understood in full neither by a student, who does not understand "how to be seamless and reasonable", nor by a teacher persistently demanding his students to be "natural".

In this respect, P. G. Popov suggests two easy exercises.

One of them is as follows. A chair is placed for public inspection and a student is suggested to sit down and stay there for several minutes. No concrete task is set. P. G. Popov describes this task performance by students as follows: "What happens next is extremely interesting. Human character is manifested, individuality is outlined. Everybody sits in his own way. Somebody wishes the chair to swallow him up because of confusion, curls up the legs, drops the eyes, doesn't know what to do with himself. More overfree students start wriggling, coquetting with the audience. And only those, who are smart, may take a memo book, start looking through it, make some notes in it, read a book, newspaper or just look out of the window with enthusiasm – keep themselves busy, in short. By the example of this task the distinction between aimless and rational being on the stage becomes clear. And, as it turns out, it is easy to overcome public stay of any duration on the stage if one is busy, and it is so agonizing if one is idle" [5, c. 49-50].

Another exercise considered at this stage is corrected by the right task setting. A student on the stage is suggested, sitting on the chair and performing nothing for the audience intentionally, to concentrate on some recollection and try to remember this episode in detail. The task of the audience (students) is to try to determine the character of this recollection. In P. G. Popov's opinion, the main thing here is to suggest students that doing the exercise they have no right to illustrate anything, mark, comment with mimicry, movement, gestures. Only full concentration on the recollection. And when this concentration is achieved, unexpected emotional breaks take place – irrepressible laughter

or involuntary tears, sobbing [Ibidem, c. 51]. For the further activization of this exercise a student may be set a certain character of the recollection, asked to think of something funny or, on the contrary, dramatic.

In obvious comparison and realization of two simple exercises a student understands the very essence of the correct way of staying on the stage. He receives evidence that a man is so interesting and expressive when he is truthful and sincere, when he does not act anything, that a man, who does not perform any external actions, can powerfully influence the audience and transfer any information.

At the second stage students are suggested to master a cycle of exercises connected with partners' communication. K. S. Stanislavsky attributed these exercises to the section "radiation and rays perception" [6]. Achieving genuine communication that completely eliminates designation and imitation is the main goal of this stage.

P. G. Popov suggests the following exercise as the key one. "Two men sit facing each other half face to the audience. One thinks of a simple physical action, which can be implemented in the classroom (bring something, open or shut the door, the window, jump, sing something and so on), and showing nothing, without the help of mimicry, must try to ask his partner to perform this action purely at the level of energetic influence" [5, c. 55]. The receiving partner's task is an attempt to intuitively understand the other partner's mental impulse and some action performance. The correct guessing of the action is a desired result.

But we should note that the final result does not matter in this case. It is not important whether the partner has guessed the transferred impulse or not. The fact of an action performance under the conditions of this exercise is much more important that finally leads a student to the right course of understanding the effective essence of an actor's profession.

There should be a lot of different exercises relating to the processes of "radiation and rays perception" as such training develops the ability of natural perception and reacting in a student that is so necessary for actor's creativity, and forms right self-perception on the stage.

At the same time, these exercises "along with training partners for stage communication promote the formation of a student's habit to think through an action, deed, through his own body" [Ibidem, c. 58].

The next teaching stage is connected with the necessity of students' understanding of the productivity and reasonability of verbal information transceiving during stage communication process. Uttered words' selectivity and significance are fundamentally important here.

The meaning of a word as one of possible verbal means is strengthened at most in the situation of the lack of communication partners' obvious psycho-physical contact, for example in a telephone communication situation. In class, using a simple screen between two students, it is easy to create the conditions of partners' "invisible" contact. If there's no screen, partners can be sat on chairs in different corners of the classroom with their backs to each other and given a possibility to use mobile phones as properties. These are simple preparations for quite a complicated exercise in its essence.

As the exercise's condition, two students are suggested to arrange a meeting "over the phone". The leading circumstance here is that the invited partner must not know the location of the meeting place. And the inviting partner must give the information about how to get to the meeting place convincingly and precisely so that the invited partner could surely understand the direction. One of the criteria of the correct fulfillment of this exercise is a real idea about all the guidelines of the way got by both the invited partner and students-spectators observing the process of the exercise carrying out. If it is not the case, the aim is not achieved.

The partners are on the stage... – *Hello. How are you? – Fine. – I have a birthday. You are invited. – And how can I get to your place? – It's easy, listen.* Then wordy descriptions of the way follow. The beginning of the exercise is usually free and easy, in the mode of habitual light "chat". But the moment comes when the invited partner does not understand anything. He asks to repeat making his partner to find other, more precise words. There gradually appears the sought-for tension, a conflict conditioned by the partners' mutual wish to understand each other. To achieve this it is necessary to find corresponding words, distinguish between the principal and the minor, to select precise, significant characteristic features cutting off the excess and the unnecessary during communication. And it must be done here and now on the stage before the audience's eyes.

Here, by the example of exercises organized in such a way, students understand a verbal action essence not at all theoretically. They begin to feel the stage time differently, "learning to distinguish idle chat from the word provoked by the necessity of circumstances, efficient task, a behaviour motive..." [Ibidem, c. 63].

Another important point in teaching improvisation acting skills is a set of "interview" exercises. Substantiating the reasonability of this exercise, P. G. Popov supposes that "any situation may be somehow considered as a form of interview. Confession, interrogation, seeing a doctor, exam, telephone talk are *interviews* in a way". The suggested circumstances, participants' characters and goals are changed, the essence is the same. Thus, having mastered the nature of questions and answers exchange, remaining at the same time completely in the situation 'I am in the suggested circumstances', a student prominently advances in improvisation interaction on a given subject" [Ibidem, c. 65].

Determining the exercise essence as an interview, initially we must explain the senselessness of any game of "TV studios", "TV cameras", "microphones" to the participants. One of the qualitative indicators of this exercise performance is genuine relations appearance, when one of the partners (interviewer) manages to get the maximum of interesting information about the other partner. And the interviewed partner has the right to be sincere, frank and open as much as he likes. The exercise goal is considered to be achieved at the state of absolute submergence in the interview theme, mutual interest and the partners' complete psycho-physical liberation.

Constantly changing the interview themes, shifting the accents, consciously violating the exercise statics (it is not necessary for the partners to sit opposing each other, they may be placed absolutely differently), carrying out exercises in different suggested circumstances ("rain", "it is cold or hot", "I'm so hungry", "we have to hurry up, there's

no time left” and so on), a teacher thus helps students to master the so called “universal model of a situation” on the stage, where everything may happen, where it is impossible to predict reactions to what is going on, where the partner’s unpredictable manifestations set a student in such circumstances when he does not know what will happen to him in a second. Thus the conditions of spontaneity, authenticity of a momentary action are created in the exercise.

The central one in the diversified cycle of these exercises is an interview about an imaginary event, where partners, still staying under the conditions “I am in the suggested circumstances”, submerge in phantasy generation.

The situation may be as follows: the interviewed partner faced unexpected events that changed his life (“meeting aliens”, “celebrity’s breathtaking career”, “prison sentence”, “extrasensory abilities appearance”, “life after plane crash” and so on). The interviewer informs the interviewed about it initially confusing him. However, some time later, overcoming the internal crisis, the interviewed partner gradually accepts the imaginative situation. And we see how here and now the imaginative suggested circumstances, the event that he allegedly faced imperceptibly influence his behaviour, bearing, thinking and speaking.

Provoking with unexpected questions, on the one hand, constant search for the logical justification of the situation while answering these questions, on the other hand, create the necessary “coupling” (K. S. Stanislavsky’s term) that determines the essence of stage communication within an “interview” exercise. And if it is supplemented with students’ enthusiasm, “drive” that they feel during this exercise process, convincingly presenting what did not happen in reality, we can proceed to the final stage – sketches-improvisations on a given subject.

We must note that it is not easy to create conditions effectively promoting the participants’ improvisation interaction in a stage sketch. Considering this pedagogical problem, S. A. Benkendorf reasonably notes that, unfortunately, in theatrical-pedagogical practice, cases are common “when improvisation tasks striving for external fascination suggest improbable conditions, which realization leads to inadmissible artificiality and feelings representation; on the other hand, there are shallow tasks unable to provoke phantasy, that is why they are performed coldly, without fascination” [1].

In the context of the considered technique, improvisation sketch tasks on coupons formulated by P. G. Popov seem to be the most convincing.

For partners’ improvisation interaction on the stage a theme should be set by all means, i.e. we should determine such circle of suggested circumstances, such acting conditions, which are able to provoke a conflict and its resolution through an action.

The fundamental factors of a sketch exercise formation here are coupons. Coupons are arranged in five sections, each of which comprises one of the most important parameters for two partners’ future improvisation. These parameters may include “initial event”, “arena”, “article of struggle”, “efficient task” and “motive of action”.

The coupon “initial event” (liberation, catastrophe, holiday, betrayal, insight and so on) is aimed at determining the reasons of a conflict appearance, uniting future sketch participants in the preceding event.

The coupon “arena” (flat, concert hall, tower block’s roof, bus stop, basement, cave and so on) specifies the conditions influencing the character of an action, promotes stage atmosphere appearance.

The coupon “article of struggle” (life space, leadership, faith, money, inheritance, views and so on) intensifies the conflict, activating future sketch participants and leading them to struggle for concrete goals and ideals.

The coupon “efficient task”, determining the external side of an action (to persuade, turn out, move to pity, cheer, touch and so on), and the coupon “motive of action”, characterizing an action’s unconscious side (love, jealousy, generosity, stinginess, unselfishness, vanity and so on), are connected with the characteristics of sketch participants’ individual behaviour.

Free combination of the above mentioned parameters, which is realized while choosing the coupons, can activate future sketch participants’ phantasy, help them to model a situation for stage performance, and the skills mastered during previous stages of studying provide the ways of improvisation interaction on the stage.

Thus, considering this teaching technique, we must note its positive pedagogical influence on future actors’ improvisation abilities formation, which is manifested in:

- a student’s overcoming the frightening (at the initial stage of teaching) factor of publicity by conscious shifting of attention from himself to the action process that allows acquiring certain defence, feeling the much talked-about “fourth wall”;
- a student’s mastering the bases of partners’ harmonious interaction (understanding the performance as reacting to the partner’s action);
- developing a student’s attitude to uttering a word on the stage as a reasoned necessity;
- creating the efficient conditions of the authenticity of an unintended, spontaneous action in an educational sketch.

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РАЗВИТИЕ ИМПРОВИЗАЦИОННЫХ СПОСОБНОСТЕЙ СТУДЕНТОВ ТЕАТРАЛЬНЫХ СПЕЦИАЛЬНОСТЕЙ НА НАЧАЛЬНОЙ СТАДИИ ОБУЧЕНИЯ**Козодаев Павел Игоревич**, к. пед. н., доцент*Тамбовский государственный музыкально-педагогический институт имени С. В. Рахманинова
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В статье рассматривается развитие импровизационных способностей студентов театральных специализаций на начальной стадии обучения. На основе личного театрально-педагогического опыта автора определяются позитивные результаты внедрения методики импровизационного взаимодействия партнеров в сценическом этюде в учебный процесс. Основное внимание уделяется последовательному рассмотрению этапов данной методики, на которых наряду с приобретением навыков импровизационного действия студенты успешно осваивают базовые элементы актерского мастерства.

Ключевые слова и фразы: импровизация; сценический этюд; обучение навыкам импровизации; условия эффективности; элементы театральной педагогики; методика импровизационного взаимодействия партнеров.

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В статье рассматриваются особенности обучения иностранным языкам с использованием принципов и методов когнитивной лингвистики. В работе даются примеры успешного применения обучения английской грамматике, лексике, фразеологии на лингвокогнитивной основе. Приводятся методы и механизмы когнитивной лингвистики, привлечение которых позволяет повысить эффективность образовательного процесса, и указываются достоинства лингвокогнитивного обучения. Рассматривается ряд препятствий, стоящих на пути оптимизации занятий по иностранному языку, и предлагаются пути их преодоления.

Ключевые слова и фразы: лингвокогнитивный подход; когнитивная лингвистика; методика обучения иностранным языкам; коммуникативная компетенция; лингвокультура.

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englishtambov@mail.ru***ОСОБЕННОСТИ ОБУЧЕНИЯ ИНОСТРАННОМУ ЯЗЫКУ В ВЫСШЕЙ ШКОЛЕ НА ЛИНГВОКОГНИТИВНОЙ ОСНОВЕ (НА ПРИМЕРЕ АНГЛИЙСКОГО ЯЗЫКА)**

В связи с постоянным ростом требований к уровню компетентности специалистов в современном обществе вопрос повышения качества и эффективности образовательного процесса встает перед педагогикой с новой силой. Решение этой проблемы особенно актуально для методики преподавания иностранных языков, ведь для всестороннего обучения в этой области требуются многие годы. Будущие специалисты должны на высоком уровне освоить лексику и грамматику, иметь достаточный опыт коммуникации на изучаемом языке. У них должны быть сформированы навыки рефлексии и самообучения, без которых невозможно говорить о полноценной профессиональной деятельности, отвечающей требованиям времени.

Поиск путей решения данной проблемы приводит нас к междисциплинарному подходу, позволяющему обогатить методику преподавания языка за счет сведений и наработок из смежных дисциплин. Одним из таких перспективных направлений сегодня стала когнитивная лингвистика. Описывая особенности взаимодействия ментальных и языковых структур, она, опираясь на данные в области когнитивной психологии и нейронауки, позволяет с научной точки зрения взглянуть на процесс мышления, порождения смыслов и дальнейшего их выражения в языке [11]. В свою очередь, понимание особенностей ментальной деятельности человека открывает более широкие перспективы оптимизации и индивидуализации образовательного процесса.

Ряд практических исследований обосновал на практике эффективность применения когнитивной лингвистики при обучении английской грамматике, лексике и фразеологии [3; 6; 7; 12].

Так, в работе Л. Фелиз [12] доказывается эффективность лингвокогнитивного подхода при обучении английской лексике на примере многозначной лексической единицы 'hold' с привлечением прототипического подхода к формированию категорий, детально описанного Э. Рош [10] и являющегося одним из ключевых постулатов когнитивной лингвистики. Следуя лингвокогнитивному подходу, преподаватель на занятии использует вербальные объяснения, рисунки на доске, карточки, слайды, жесты и язык тела, представляет соответствующие прототипы, такие как 'hand' и 'control', в наиболее комплексном формате и объясняет механизмы их вербализации [12]. Необходимо оговориться, что рациональное осмысление механизмов, стоящих за особенностями употребления языковых единиц, особенно важно для студентов, в отличие, к примеру, от младших школьников, для обучения которых весьма эффективно простое запоминание. Данный феномен обусловлен возрастными особенностями человека и его ментальной деятельности [5].