

самоконтролю. З віком в учнів зростає обсяг, об'єм та стійкість уваги. Увага учнів тісно пов'язана з цікавістю навчального матеріалу, наприклад, навчальний матеріал краєзнавчого характеру діти сприймають краще ніж граматичний матеріал. Усвідомлення необхідності, цінності нової інформації, інтерес до її змісту зумовлює стійкість їхньої уваги.

У процесі навчання іноземної мови зростає швидкість перебігу процесів сприймання, збільшується кількість сприйнятих об'єктів, образів, фактів, предметів, розширюється обсяг запам'ятовування тощо. Поступово сприймання у молодших школярів стає довільнішим та цілеспрямованим процесом. Зазначимо, що правильні та доцільно вибрані засоби навчання добре сприймаються учнями та сприяють кращому засвоєнню іншомовного навчального матеріалу.

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#### UNIVERSAL DESIGN IN ENGLISH LANGUAGE LEARNING

Inclusive learning is being actively introduced to Ukrainian educational system these days because of its effectiveness and advantages not only for learners with special educational needs, but for all the participants of the educational process. Principles of Universal Design are the core of the inclusive learning system and thereafter of English language learning as its constituent part. The topicality of the chosen research problem lies in the benefits of implementation of Universal Design for both teachers and learners of English. The research of the mentioned topic has been conducted by A. Morin, M. S. Eichhorn, A. E. Lowry, K. Burke, K. Novak, N. Strangman, A. Meyer and others. The object of our research is the system of Universal Design. The subject is principles of Universal Design in English language learning. The objective of our report is to identify the potential benefits of the chosen system, its effectiveness and importance in the English language learning process. We have set the followings tasks for the achievement of the objective: 1) to study the notion of the Universal Design; 2) to investigate its main principles and their use in the English language learning.

Inclusive education presupposes that every student should be involved in the learning process evenly and without exceptions. A. Morin defines Universal Design for Learning (UDL) as a way of thinking about teaching and learning that helps give all students an equal opportunity to succeed [1]. Teachers are expected to come up with flexible lesson plans and tasks to suit each learner's needs. Thus, implementing UDL in the English classroom will help the learners make full use of their skills and abilities and improve them.

The next three main principles of UDL are distinguished: representation, action and expression, and engagement [2]. Representation requires the use of different learning aids. Presenting one and the same information using pictures, videos, schemes, songs or other materials helps to bring diversity into the learning process and fit different learning styles. Action and expression presupposes that teacher allows students to choose from a range of ways of dealing with the material one that

works the best for them. For example, instead of making a presentation as a project, a learner may choose to write an essay. Engagement means that the teacher finds different ways to get students involved in the learning process and to motivate them. There are many strategies to put these UDL principles into practice such as scaffolding, TPR, building rapport, using games for learning and other.

To conclude, we can state that the use of UDL is the crucial step in introducing the inclusive learning into the Ukrainian educational system. The implementation of the Universal Design for Learning brings benefits to all students regardless of their age, abilities, skills, background knowledge and level of language.

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## ALLUSIONS AS A LINGUISTIC PHENOMENON AND LITERARY DEVICE

Language is closely connected with literature and culture as well. Thus, investigating texts, we learn how to interpret the products of culture in their various forms. One of the most striking elements of culture and its reflection in a language is an *allusion*. Therefore, the research aims at defining the notion of allusion, the historical background of its development and providing different classifications of this phenomenon.

The term “allusion” comes from the Latin word *alludere*, meaning “to play, jest, make fun of”. Later it transforms to *allusio* meaning “a play on words” or “game”.

Taking into consideration the historical development of this concept, Harold Bloom defines the word “illusion” as a synonym for allusion [5, p. 126]. This term becomes widely used in the XVI century.

Allusion was identified with wordplay, pun and, as a result, it was embraced in satirical literary works during the Early Renaissance. However, the active investigation and development of the concept of allusion as an indirect, hidden reference to something begins only at the end of the twentieth century. Then a significant number of researchers became interested in it and included it in their scientific researches. For instance, E. M. Dronova, M. D. Tukhareli, I. V. Arnold, I. Galperin, A. Mamaeva, R. F. Thomas.

A commonly quoted definition of ‘allusion’ is that of Abrams: “a passing reference, without explicit identification, to a literary or historical person, place, or event, or to another literary work or passage” [4, p. 12]. For example, “looking like Venus” alludes to the goddess of beauty.

According to I. Arnold, allusion is “the use of any name or title that hints at a well-known literary, historical or cultural fact”. Indicators of the allusive process can be a word, phrase or a statement [1].

There are different approaches to the classification of allusions. The Russian linguist E. M. Dronova based the classification of allusions on such criteria as: 1) the source of origin; 2) the degree of awareness of the allusive fact; 3) the presence of national colouring [2, p. 14]. According to the first criterion, the sources of origin for an allusion can be mythology, the Bible, art, folklore,