

## БЕСЕДА ОБ ИСКУССТВЕ В КОНТЕКСТЕ РЕЧЕВОГО РАЗВИТИЯ ДЕТЕЙ ДОШКОЛЬНОГО ВОЗРАСТА

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*У статті представлено результати дослідження впливу бесід про зображувальне мистецтво на мовленнєвий розвиток дітей дошкільного віку.*

**Ключові слова:** мовленнєвий розвиток, ознайомлення з зображувальним мистецтвом, дошкільна освіта.

*В статье отражены результаты исследования влияния бесед об изобразительном искусстве на речевое развитие детей дошкольного возраста.*

**Ключевые слова:** речевое развитие, ознакомление с изобразительным искусством, дошкольное образование.

*The article is focused on talk about art and its impact on linguistic development of preschool age children.*

**Key words:** linguistic development, fine arts, talk about art, preschool education.

The intensity of acquisition and appropriation of the native language by a little child astonishes parents and specialists: linguists and educators. One year old baby hardly uses 5-10 grammatically unformed words, whereas a 3-4 years child has already completely structured speech, and often pronounces phonemes, syllables quite pure. A characteristic feature of early and preschool age children is the extremely high level of cognitive activity of learning and using language. Child listens to the words attentively and mindfully, asks questions, presumes, imagines, plays with words, experimenting with sounds, meanings, rhymes. This is particular way of children's language acquisition, self-development of linguistic ability. In the context of this article it is important that talk about art works is closely linked and in a great deal with cognitive and linguistic development of a child.

Large experience and lot of results of scientific researchers have been accumulated in early childhood education and preschool

didactics in Russia. The theoretical basis of teaching methods of native language were developed by such outstanding pedagogues as E. Tiheeva (Е.И. Тихеева), E. Flyorina (Е.А. Флерина), A. Usova (А.П. Усова), M. Konina (М.М. Кони́на), O. Solovyeva (О.И. Соловьёва), E. Radina (Е.И. Радина), L. Penyevskaya (Л.А. Пеньевская), Th. Sokhin (Ф.А. Сохин), their disciples and followers. Those methods were based on researches by psychologists and linguists such as L. Vygotskiy (Л.С. Выготский), S. Rubinstein (С.Л. Рубинштейн), D. Elkonin (Д.Б. Эльконин), A. Luria (А.Р. Лурия), A. Leontiev (А.А. Леонтьев), A. Gvozdev (А.Н. Гвоздев), N. Lepskaya (Н.И. Лепская), S. Zeitlin (С.Н. Цейтлин), A. Shakhnarovich (А.М. Шахнарович), M. Lisina (М.И. Лисина), Th. Sokhin (Ф.А. Сохин), N. Shvachkin (Н.И. Швачкин) etc. So that we can state that all the efforts of psychologists, linguists, teachers of methods, educators – theoreticians and practitioners created a culture of linguistic education of early and preschool age children in the kindergarten. At the present stage the most completely methods of linguistic development of early and preschool age children are represented in the program by O. Ushakova (О.С. Ушакова) and in the tutorials by M. Alekseeva (М.М. Алексеева) and V. Yashina (В.И. Яшина) [1; 2; 3].

The main form of familiarizing children to fine arts is the talk about artworks, artists and so on, which suggests dialogue, conversation. During the talks about fine arts the speech abilities and capacities of aesthetic perception of paintings and graphics are developed. It should be noted that the dialogue is the basic, the most natural for the human kind of communication, kind of speech. This thesis we can find in the works by L. Scherba, L. Yakubinskiy (Л.В. Щерба, Л.П. Якубинский). Dialogue inherent spontaneity in the visual and auditory behavior (persons talk face-to-face); intermittent interaction (fast change actions and reactions); conditionality replicas by partner's utterances, lack of prior deliberation, thought-out connection; short sentences. By M. Bakhtin (М.М. Бахтин) the basic structural unit of dialogue is an utterance. Dialogue is an exchange of such utterances, which naturally generates one another during a conversation. The interconnectedness of utterances in the dialogue is always not only semantic, but also formal and intonational. Dialogue is more than the compositional form of speech. This is the domain of manifestation of dialogical, interactive and interpersonal relationships.

Dialogical relationship is not the same that the relationship between the replicas of real dialogue because they include a contradiction, struggle, dispute, disagreement, understanding, consent. There are quite a lot of various types of dialogue in any language. For researches in the fields of problems of familiarizing children to fine arts, in the context of studying language of fine arts the most interesting are such types of dialogue as aesthetic talk, dialogues about culture and art. They help in the formation of a connected, contextual, conscious, purposeful speech.

Until recently, the main attention in preschool education was paid to the method of forming monological speech. Teachers in kindergarten were in monologic position towards children. They didn't suppose or expect any active response, interaction, initiatives from preschoolers. Educational effects were also directed primarily to develop monologue speech, the ability to construct a coherent text. Significance of dialogue has been neglected; the understanding of dialogical speech was quite a primitive. There was an underestimation of communication, dialogue, communicative function of speech. The situation in general in the concepts of language education of early and preschool age children influenced on the structure of the talks about fine arts in particular. So that the talk about art often starts with the educator's word: «Children, look at this beautiful picture. What do you see here?» or «What do you feel, when you look at this painting?» Both the propositions lead to child's monologue: the preschooler must to describe some images, subjects or objects represented in the artwork or must to describe his own feelings. Dialogic speech was considered as a common everyday situational speech. This understanding was based on the characteristic of the dialogue stated by Yakubinskiy. Not long ago due to the works of philosophers, linguists, psychologists such as M. Bakhtin, V. Bibler (В.С. Библер), В. Lomov (Б.Ф. Ломов), Т. Ushakova (Т.Н. Ушакова) and others educators have come to realize that dialogue like a monologue, develops from simple situational speech to the complex forms of comprehended contextual dialogue, including aesthetic talk, dialogues about culture and art. Dialogue is also necessary should be taught. V. Yashina, А. Pavlova (А.А. Павлова), N. Yuryeva (Н.М. Юрьева), V. Gerbova (В.В. Гербова) etc. stand by this point of view. Arushanova А. considers dialogue as the basic form of speech, the aim and the principle of the linguistic education, in which the

textual activity is developing [4]. In this sense dialogue is represented not only as a question-answer form, but as a friendly conversation in which the child is an equal partner, who has full rights and can often be an initiator of communication [5]. Contemporary approach in the linguistic education of preschool age children in Russia proposes that develops not only a linguistic mechanism of speech, but also take place the formation of the personality of the child, his communicative competence, creativity, initiative, independence, freedom of speech behavior.

In its development in the early and preschool years dialogic speech goes through several stages. Properly dialogue by Jean Piaget is a verbal interaction, when three consecutive utterances related to the same subject as a minimum have been said between two interlocutors. Preparatory stage of dialogue is a collective monologue: a child, who says, is waiting already for a response from the interlocutor. Though, collective monologue is a combination of two utterances; it is not a dialogue, because no one of two children do not listen each other and tell each other something of their own. The basis for further development of the dialogue is an ability emerging in the children to take into account the point of view of the interlocutor, verbally formulate and argue their thoughts. The talks about art provide wide opportunities for development of such abilities. Researches by A. Arushanova show that an elementary dialogue is already dominated in the speech by 5-7 years old children [5]. Communication between children unfolds as a series of related utterances (dialogical cycles and associated cycles). In the communication process, preschool children can participate in elementary discussions, talk, using some arguments, try to convince each other. And practical interaction continues to play an important role in children's communication. By the end of preschool age the linguistic personality is forming, which is characterized by communicative competence: the child possesses the language to the extent, that language becomes a really native, becomes the primary means of thinking, communication, self-regulation, is used in a variety areas of communication.

There is a unity of communicative and cognitive development of children. Can be distinguished three interrelated lines in linguistic education of early and preschool age children: 1) the formation of the submissions about world, which surround children, people, outward things and about themselves; 2) the formation of linguistic

generalizations as a basis for assimilation of linguistic symbols and rules for operating by them; 3) formation of verbal communication as the sphere of language functioning [4].

In the methodology of linguistic development of preschool children traditionally used two methods of dialogical speech: the conversations teacher with children and talks. Conversation may be unprepared and situational. Talk is the kind of dialogue about a specific theme, its goal to discuss, clarify some questions. Talk precedes the preliminary work; it is characterized by detailed utterances, sentences. Both forms conversation and talk develop abilities to speak, express personal attitude, ask and answer various questions. Besides of that they develop personality traits: sociability, courtesy, tact, self-control.

Thus talk as an educational method it is purposeful prepared by teacher conversation with children about particular topics, reproducing or summarizing some themes of general character. Talk is used to organize and systemize the children's knowledge, it should lead preschoolers to correct and clear conclusions (E. Tiheeva, E. Radina, E. Korotkova (Э.П. Короткова), A. Borodich (А.М. Бородич), V. Gerbova). The subjects of talks in the methodology of linguistic development of preschool children traditionally are connected with outward things, working activity of people, traffic, nature, life of animals etc. Teachers in the kindergartens usually used in educational process such topics as «Our kindergarten», «About family», «Games we play» etc. Preliminary work, pre-preparing for the talk used to include various kind of observation, walks, excursions, conversations, reading some stories and poems and so on. Talk as an educational method has a certain structure: Introduction, content analysis on key points, completion. During such type of talks recommended reading belles-lettres, listening to music, the perception of works of different kinds of art, toys, analyzing natural objects.

There is talk about fine arts in the methodology of art education. Acquaintance with the art is quite a traditional component of the aesthetic education of preschoolers, a means of developing of their creativity. In historically aspect familiarizing children to fine arts may be noted throughout the history of art's development, as far as can be the judge of written sources and archaeological artifacts. At the time of late antiquity already has existed idea of the universal significance of the initiation to the art. And in writings «Imagines» by Greek philosopher Philostratus the Elder (190 – 230 AD) put in

appearance the talk about art as an educational method. «Imagines» was written in the form of a conversation philosopher with a child. By the beginning of XX century the talk about fine arts became a part of methodology of art education in school, albeit it occupied a very small part in the time of lessons of painting and drawing. In kindergartens also tried to solve the problem of familiarizing children to fine art. Later in the 1920s and 1930s it was thought that should not teach a child some technical skills in painting or drawing, because creativity is inherent in human from birth, genetically. Followers of this approach believed that the images of art of adults suppress the development of children's creativity and ability to self-expression, so organization of acquaintance with the works of painting, drawing or sculpture during the classes were under a some kind of taboo. Gradual return to the issue of familiarizing of the younger generation to the fine arts took place already in the period after World War II. These problems in early childhood and preschool education in Russia were explored by E. Flyorina, N. Sakulina (Н.П. Сакулина). In the 1960s was published work by N. Krasnov (Н.В. Краснов) «Talks about art in elementary school» a book by N. Zubareva (Н.М. Зубарева) «Children and art», which was addressed to kindergarten teachers. Later well-known specialists in Russia as T. Komarova (Т.С. Комарова), R. Chumichyova (Р.М. Чумичева), N. Vershinina (Н.А. Вершинина) and the others turn to this problem. Researches of L. Davydova (Л.С. Давыдова), I. Zhitnaya (И.В. Житная), S. Yakovlev (С.М. Яковлев) are devoted to development of aesthetic perception, knowledge and judgment in preschoolers. Various aspects of familiarizing preschool-age children to painting and graphics studied R. Kazakova (Р.Г. Казакова), N. Kurochkina (Н.А. Курочкина), L. Panteleyeva (Л.В. Пантелеева), to sculpture and architecture G. Vishneva (Г.М. Вишнева), S. Bologova (С.Ю. Бологова), to ethnic arts and crafts N. Alexandrova (Н.С. Александрова), I. Lykova (И.А. Лыкова).

Despite the fact that the subject is studied enough, some problems remain open. First of all hasn't been resolved the question how should be organized perception of artworks. Definition and notion of the talk about art apply only to lessons of visual art in school. It has its own place in curriculum and programs for elementary and secondary schools. It should be noted that attempts to use the experience of school classes in kindergarten, unfortunately,

has no any positive result. At school a talk about art is a part of the lesson in the beginning of the classes, after talk follows productive activity connected with drawing, painting, sculpturing and so on. But it's inappropriate to use this sequence with preschool age children. Images of artwork affect so strong on the preschoolers, power of impression completely absorbs their emotions and attention, and we can observe a significant reduction in the actual results of children's creative activity. Those effects were identified in the researches by E. Ignatiev (Е.И. Игнатъев) and L. Kompantseva (Л.В. Компанцева). Consequently it should be an independent form of the organization of children's activities, separated from productive creative activity. In this case, the talk about fine arts can give a significant impulse to development of children's creativity.

We suppose that the talks about art should be divided into 2 types: *cognitive and diagnostic*. Cognitive talks with children about art may have varied purposes. This may be talk about artworks of famous artists, about painting or graphics or sculpture or architecture as a type of art and so on. The cognitive talk is required before visiting the museum, because children have be prepared for what they can see and what is worth to look there [6]. It is important to hold a talk also after visiting the museum, so adults must give children an opportunity to share their experiences, thoughts, feelings and to say about what they like or not there. As in linguistic education of preschool children cognitive talk about art requires the preliminary work of an educator. For example, during discussions about creative work of an artist children are usually interested in the most simple and clear to them information and details of the artist's life, they ask such questions: «Where did he live?»; «How he was able to paint so well?»; «Where he learned to draw?»; «Had he children?», «How long he was painting this picture?». Biographical information should not be much, but they are needed very simple and clear for a little child. A short story about the creative path of the artist needs to explain, that artist had a lot to learn and to work hard to reach the top in the fine arts. It is also important to tell children why the painter chose certain subjects for his creative works. During preparations for the talk about an artist the teacher should clear up the characteristics of time, find out how the historical situation influenced upon artist's oeuvre. Cognitive talks about artworks train children language of fine arts most of all. We consider that the most objectively can be

interpreted a work of fine arts, its artistic means of expression used by the artist [7].

Taking into account individuality of perception of fine arts by viewers, it is appropriate to use for the talk not one artwork, but two or three artworks, for example, with similar content, but with different compositional structures, respectively, it is worth start a conversation with the children with the following questions: «What picture do you like more?»; «What do you like in this picture?». Such a beginning of the talk will encourage the development of capacities of dialogical speech, participation of children in elementary discussions. The opinions expressed by children may be different [6, 7].

The aim of diagnostic talk is to find out some of the preferences and interests of the children, levels of their knowledge about fine arts and understanding of artworks. This type of talks is very important in the initial phase of familiarizing preschool children to fine arts. In the conditions of scientific research it should be used as individual interviews, but in the practice of the kindergarten preferably to use the talks with subgroup of children or with the whole group. As a rule researcher offers child reproduction or several reproductions of artworks for the selection and evaluation, then child is asked if he likes the picture or not and why. A similar method was used by N. Zubareva, M. Parsons and others [8]. We can compare this type of talks with conversations teacher with children in the methodology of linguistic development of preschool children. This dialogue does not require a serious preparation and it is situational quite a lot.

Our issues in the second half of the 1990s showed that children approach to work of art selectively, absorbedly discuss and successfully analyze only those artworks, which can generate real interest in them [8]. These preferences connect with age and individual characteristics, which include temperament and particularity of flow of psychical processes, and specificity of unique social experience of the personality. Similar studies carried out lately, in general, confirming previous conclusions but also were identified some influence of contemporary social and educational conditions. In the researches carried out in the Moscow kindergarten № 80 took part 20 children of preschool age (mean age  $6,1 \pm 0,2$  years), including 12 boys and 8 girls. Postcards with reproductions of paintings from the collection of the State Tretyakov Gallery and the Pushkin State Museum of Fine Arts were offered children. These museums are located in Moscow, so

that preschoolers have an opportunity to visit them with their parents. There were different genres of painting, with various emotional situations, color solutions, subjects (including the terrible and tragic as scenes of war or thunderstorm) in the collection of postcards. Reproductions of artworks from different historical periods and styles were used, so it gave an opportunity to establish some particular qualities of children's choice and, to notice some regularity between their preferences and characteristic features of their age.

Methodology of the issue was to: Children should to compose an exhibition of postcards with reproductions of artwork of their own choice. The work was conducted individually with each child. At the beginning of the conversation the educator discussed with the child the following questions:

- Do you think that is? (Postcards with reproductions of paintings)
- And who paints pictures? (Artists paint pictures)
- Where can we see pictures, painting and graphics? (In the museum, in the exhibition in the gallery, in the art salon)

After that educator proposed a child to perform a task: examine all pictures and compose an exhibition of the best images from the point of view of a child, which could be shown to his friends or relatives:

- It will be your own exhibition. It can be quite small. Sometimes people organize exhibitions of the one picture, if it is very well known, if it is masterpiece and it was painted by a great artist.

In some cases a child was proposed to imagine himself as a director of museum or art gallery and as the director he wants to present to an audience the best paintings from museum's collection.

As a result of conversations was identified that preschoolers have an elementary knowledge of the profession of an artist, that they have some notions what is museum and what is art exhibition. They recognized some genres of painting (portrait, landscape and still life), some artwork of Russian painting, called to mind the names of some Russian artists (Shishkin, Vasnetsov). Preschoolers informed the educator that there are books about art at their homes (Veronica G.), puzzle «Morning in a Pine Wood» by Shishkin (Misha G.). They were sincerely glad when found out familiar images, postcards with reproductions «Morning in a Pine Wood» by I. Shishkin and «Heroes» (Bodaryri) by V. Vasnetsov. «Oh, this

is a famous painting «Morning in a Pine Wood», Artist Shishkin!) exclaimed Yaroslav K. Preschoolers pay attention to the content of works of art: «Birches like. Summer is my favorite season» (Arina V.), «I choose that, because it is the morning and there are beautiful flowers in this picture (Misha E.);» «I like this picture. I like Ilya Muromets's horse and this horse too. I like horses and dogs very much» (Andrey K.). Children distinguish also expressive content, for example color solution of artwork: «I like it, because it is painted with bright paints. Colorful. Blue, white, red. I like color, bright pictures» (pointing to the colorful clouds) (Yegor S.). Preschoolers notice some artistic ideas and vision of the artist, some compositional solutions. For example to the question «What is beautiful here?» (about «Swan Czarevna» by M. Vrubel) Katya B. replied: «Her wings». It should be taken into consideration that the aesthetic perception is individual; and what are liked by one is rejected by other. If for Katya B. Swan Czarevna looks very beautiful, then Yegor S. says: «Oh, she is fearful. She has terrible eyes». Children pay attention to skills of the artist: «I like, how this is painted» (Arina B. about «White horse» by M. Chagal); «And this seems like a real one, so it happens» (Misha E. about landscapes by V. Polenov); «And this is very beautiful. Carefully was painted. Seagulls, boat» (Yegor S. about «Oversea guests» by N. Rerikh (Roerich)). These features of motives of choice and preferences, particularities of the perception of works of art and attitude to them, can be considered typical for children of preschool age (see table). Grounds for the choice as a rule are several: for example recognition, general aesthetic evaluation and content of work of art.

*Table: Motives of choice and preferences of preschool age children during the perception of artworks.*

Aesthetic evaluation		Content of works of art (including emotional content)	Social motives			Recognition
General aesthetic evaluation	Expressive facilities		Gender preferences	Interest to family relations	Patriotic feelings	
40%	30%	75% (15%)	30%	15%	5%	45%

However, there are differences if we compare of our research, held of the mid-1990s. So, the number of choices based on general aesthetic component («because it is beautiful») reduced from 61-57% in the mid-1990s, to 30-40% at present, significantly decreased interest to color solution from more than 50 % to 30%. Meanwhile increased

interest to the content of works of art from 56-57% to 75%. There are differences in the preferences to genres of paintings. Preschoolers of the mid-1990s manifested preferences to the landscape, now the child is more interested in people, in artworks connected with the social world: portraits, genre and historical scenes, heroes of fairy tales. These changes can be explained by a shift of emphasis, characterizing the educational process in Moscow kindergartens. Currently, teachers have begun to pay serious attention to the problems of development of gender identification and patriotic feelings, familiarization with the social world, while in the 1990s they were more interested in methods of ecological education. Accordingly, planning the talks about fine arts should be connected with educational process as a whole.

Unexpected to us was time length of children's activity during the conversation compared to similar our issues carried out in the mid-1990s. The conversations have been lasted from 5 to 30 minutes (on average, about 10-15 minutes). First, this demonstrates the interest of the children, and, second, opens perspectives for development of methods of such kinds of talk. Preschoolers examined postcards with reproductions for a long time, moved them on the surface of the table, placing from one side (not selected «for their exhibition») to another (chosen «for their exhibition») and sometimes and vice versa, commenting their acts. During diagnostic talks (conversations) about art appears a real dialogue; a child not only answer the questions, but ask questions, gives some assumptions, hypotheses, tells educator about his thoughts and feelings. But besides the development of dialogical speech a preschooler familiarizes to the language of fine arts.

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## ЛЕКСИЧНІ КОНОТАЦІЇ ЯК ЕКСПРЕСИВНИЙ ЗАСІБ МОВЛЕННЯ

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*У статті простежено процеси лексикологічного конотування на прикладах найуживаніших лексем української мови, визначено причини та умови вживання конотованих дієслів та іменників у мові сучасної української публіцистики.*