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В статье рассматриваются теоретические и практические основы формирования коммуникативно-речевых умений у учащихся начальной школы. Учтены требования нового Государственного стандарта начального общего образования отрасли «Языка и литературы» и взаимосвязи четырех видов речевой деятельности. Выяснено актуальность исследования этой проблемы. Подается перечень коммуникативных умений, которыми должны обладать младшие школьники. Проанализированы современные подходы к развитию речи учащихся, акцентировано внимание на текстоцентрической технологии обучения. Определены формы работы для развития коммуникативно-речевых умений. Предложена последовательность работы над текстом на уроках украинского языка за текстоцентрической технологией обучения.

Ключевые слова: коммуникативные умения, речевые навыки, признаки коммуникативной речи, упражнения и задания.

The theoretical and practical bases of formation of communicative language skills in elementary school students have been analyzed in the article. The requirements of the new State Standard for primary education sector "Languages and Literature" in four types of speech activity have been taken into account. The relevance of researched problem has been elucidated. The list of communicative skills, which should have the younger students has been compiled. New approaches to language development of students have been analyzed, attention has been paid to text-centric technology education. The sequence of the text on the lessons of the Ukrainian language text-centric technology training have been proposed.

Key words: communication skills, language skills, communicative speech features, exercises and assignments.

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SUGGESTION IN THE PROCESS OF EDUCATIONAL TEXTS PERCEPTION

Educational content (perceptions of educational texts) contains suggestive properties and abilities under certain conditions to create a system of association of thoughts, feelings and images that promote successful learning. The student (subject of educational communication) uses techniques of suggestion as a mean of union joint actions with the teacher on the content of their course, understanding of one another. The relevance of the study is that the study of poetics is from the standpoint of perception and associative system triad «individual - object - individual ». The survey results also show that students' understanding and perception of the artwork depends on the level of their creative thinking development, experience, focused education by the means of the poetic word, and also due to psychological characteristics of the age of the students. Taking into account these characteristics of poetics associative perception it is necessary to activate analyzing of poetry at school as a way of reproduction and creation of artistic images. Suggestibility of the art image is that it generates the system of additional images, linking to the integrity student's experience and achievement of poetic concept of work author.

Key words: educational communication, suggestion, creative thinking, associative images, educational text, an artistic image.

Problem statement. Educational activity refers to socionomical activities where communication (which accompanies the learning process) is its significant and meaningful part. Communication in education – is a special kind of relationship between people. This is a bilateral process, in which not only the transfer of knowledge to student is made, but also his desire and ability to acquire new knowledge and experience alone, without a teacher is developed. Communication in education is a product of interpersonal relations development in the system of individual-object-individual. In educational communication teacher and student (individuals) that have different amount of knowledge and skills are interacting. This communication is regulated by the period of relationship and provides the activity of both participants. Educational content (perceptions of educational texts) contains

suggestive properties and abilities under certain conditions to form a system of association of thoughts, feelings and images that promote successful learning. The student (an individual of educational communication) uses techniques of suggestion as a mean of union joint actions with the teacher on their course content, understanding one another.

Concepts of communication, created in psychology, define mechanisms and ways of educational communication of people on a system of individual-individual, resulting in limitations of understanding and development. Communication with the educational text should be considered as a change of interpersonal relationships in the system of individual – object – individual. Communication, that is built up in such system (I-O-I) promotes productive reflection and understanding by students the information of actions, acts and activities in the environment.

Productivity of the educational communication is determined by the level of competence – teachers' mastering of the system of abilities for the educational communication, which has structure and inherent functions, and defines a "profile of teacher's educational abilities." Study results indicate that the least developed teachers' abilities for the educational communication are - the abilities to suggestion, the impact on students (suggestive).

Analysis of last researches and publications. In terms of methodology, the study is based on the provisions of the cultural and historical concepts by L.S.Vygotsky, the theory of consciousness by V.P.Zinchenko and S.L.Rubinshteyn, the concepts of human's mental development by G.S.Kostyuk, theory of learning activities by D.B.Elkonin, V.V.Davydova and the theory of personal mediation of learning activities by S.D.Maksymenko. The close relationship of creative process and perception of the work by the reader is examined by R.T.Hromyak, Y.Boryev, N.V.Chepeleva, M.D.Levitov, V.A.Krutetskyy, M.S.Lukin, O.I.Nikiforova, B.D.Paryhin [2], U.A.Sherkovin [5]. The study is also based on works and ideas of Ukrainian and foreign psychologists and philosophers (G.O.Ball, P.Y.Halperin, M.M.Zabrotsky, N.V.Kuzmina, J.N.Kulyutkyn, O.M.Leontiev, E.I.Mashbyts, L.A.Petrovskaya, N.V.Chepeleva, Yatsenko TS et al.).

As a rule - artistic creativity is studied traditionally – by philological methods, which, in some cases, are barely psychologised. Now psychology and some "joints" with it disciplines accumulate a scientific potential which can be used by literary scholars. That is why it is necessary to get rid of prejudice that psychology is not able to help in improvement of literary works analysis. These beliefs can only be dispelled by specific studies that would demonstrate the possibilities of "psychological" tools.

The aim of the article. Thus, the topicality of the study lies in the fact that the investigation of poetics is done from the standpoint of perception and associative system triad "individual - object - individual". The object of the study is student who learns the art work and uses its ideas into action. The subject of the study – is artistic image, which is inserted into learning interaction between the student and the teacher. The aim of the study – is exploring of the peculiarities of poetics elements suggestive influence on the mental state of the student.

The sense of the present study determines the nature of methodological tools. The method of logical and psychological analysis and synthesis, psychological experiment, construction and reconstruction, organizing, typology and modeling were used, and also the possibilities of theory explanation of scientific facts, obtained in the study.

The study results. Analyzing educational tests from the standpoint of perception one must pay attention to the mechanism of ideas and their fusion with certain emotional states, to explain what are the secrets of a text that has the special ability to cause vivid figurative representations, accompanied by the appropriate emotions and mechanisms of suggestion which are in highly artistic works, where the sensual reaction of student is often caused by the phenomenon of recognition.

Suggestions play an important role in the perception; help to organize all the elements of specific and highly complex information of the texts, where meanings are discursive-logically expressed and are in the organic unity with the sensory-intuitive meanings. The peculiarity of such information lies in the fact that it is not transferred – it is marked by some activity that is adapted

to influence, "charging" the human with feelings.

Suggestion (or infusion) (Lat. Suggestio) – is the process of impact on the human mental health, associated with: the emergence of similar states, restoring of the whole state with the appearance of one of its elements, the association of ideas, the chain of bizarre thoughts or created with a specific intent.

In a general sense - any psychological impact of one person on another (please, order, persuasion), aims to update or change certain settings, values or actions of a person that serves as the suggestion object. In a narrow sense the psychological mechanism of suggestion is that the perceiving person does an action not as a result of logical reasons, but mainly by external provocation in conscious the understanding of its occurrence.

Suggestions (lat. Suggestio) are related to the synonymous number of related meanings: teaching, evoke, connect, connecting, reflecting the relationship between the elements of the psyche, images, feelings, motives, actions, etc., whereby the occurrence of one element in certain circumstances causes another, associated with it.

Arising in the interaction between subject and subject, suggestion, as one of the basic products of the interaction, reflects the real relationship of objects and phenomena. It is a prerequisite of mental activity.

The feature of suggestion is that the motivating factor in the interaction of the individuals is a source of information (inductor) unlike the imitation and infection, where the decision is motivated by one, who perceives it (recipient). Suggestion assumes the perception without conflicts as opposed to *conformism*, because suggestion – is a personal experience that leads to action

Infusion is a component of normal human communication, but it can act as a specially organized type of communication that involves uncritical perception of the reported information, and is opposite to belief (B.D.Paryhin [2], Y.A.Sherkovin [5]).

Infusion takes the form of heterosuggestion. Its object – is *суггерендом* (suggerend), which can be – as an individual as a group, social stratum, etc. The source of the infusion (suggestor) – is an individual, group, media. The consequence of such infusion is - the phenomenon of mass consciousness.

Autosuggestion (self-hypnosis) assumes unification of the suggestor and suggerend in one person. Suggestibility is reached by verbal (words, intonation) and nonverbal (body language, gestures, actions of another person, environment) means. However, the infusion is divided into direct (imperative) and indirect, as well as into intentional and unintentional. Direct intentional infusion consists in using of special "verbal formulas" by suggestor, which are implemented into mental health of suggerend and become active elements of his consciousness and behavior.

The content of indirect infusion is included into information that is reported in hidden and disguised form, and is characterized by unawareness, obscurity, spontaneity of its assimilation. Indirect infusion can be both intentional and unintentional.

Efficiency of the infusion is determined by:

- 1) properties of the suggestor (social status, charisma, strong-willed, intellectual, characterological preference);
- 2) features of the suggerend (degree of suggestibility)
- 3) relationship between them (trust, authority, dependency);
- 4) designing of the messages (level of argumentation,

nature of logical and emotional components of communication, supporting by other influences).

Problems of the artistic image – the reproduction of reality, its features and patterns – are always relevant and find new aspects at each stage of development. Recently, researchers, which are studying issues of artistic image specifics, aesthetic perception, face the problem of suggestibility.

Meanwhile it's important to mention about the lack of this problem research, and absence of a definition of "suggestibility of the artistic image" in reference and educational literature on aesthetics

Suggestibility as a property of artistic and imaginative thinking differs from the scientific work by a specific form of artistic imagery. In the creative process the associativity is materialized in the art work, and influencing the perception awakens emotional and intellectual receptivity, develops the imagination of those who perceive poetry.

The problem of mechanisms of association has long been involved in psychology. M.S.Rohovyn [3] noted that the former psychology provided the basic elements of memory – imaginations, established relations between them – associations. The connection of associations, imaginations and memory is very important for understanding of suggestibility of the artistic images.

However, the most important problems still have not received sufficient coverage in our philosophical literature. It's impossible not to agree with M.S.Rohovyn, who thinks that now, when the problem of memory is one of the central philosophical problems of psychology, the lack of its research hinders the resolving of the issue – role of memory in various types of human activity. This applies to art, associativity, which generates man suggestive images [3].

Association is defined as "a reflection of the relationship of objects and phenomena of reality in the form of regular connection between neuro-psychiatric phenomena." Associations cover the whole structure of human mental activity, they are important in the artistic and creative thinking and in artistic creativity. This was noted by L.S.Vygotsky. He said that every act of art includes acts of rational knowledge, understanding and recognition of associations. He drew attention to the special role of associative representations in perception, exploring formal and substantive elements of beauty: "Every human perception causes certain associations, supporting current representations that contribute to the aesthetic meaning of a phenomenon" [1].

In the process of human's assessing of reality the associative and content elements are very complex and multifaceted. They permeate the mental process of creativity as opposed to scientific associations have concrete sensual nature. Psychology divides association into three types: according to the adjacency, according to the similarity and according to the contrast. Pay attention to a specific unit of associations: association with imagination of pleasure and "sympathetic" association.

Associations with imagination of pleasure – are taste or olfactory associations. These associations don't have the decisive importance in perception, especially in art. We know that the objective basis of aesthetic is vision and hearing. These are senses that have leading role in the development of reality by human. Noting the relative simplicity and "biological earthiness" of associations with imagination of pleasure, sympathetic associations have the decisive meaning and they are linked with associations about right and wrong, useful and

useless, joyful and sad.

Sympathetic associations are very close to the thinking process and are the reason of things inspiration in their development. Reading the gentle smile on someone's face, we can associate the idea that a person is committed to us, and promises us the benefit and joy.

So the associations as a result of activity of suggestion mechanisms - are necessary component of any mental process and suggestive relationships are inherent in the nature of human thinking. Thinking in images, as a necessary part of the creative process and artistic perception, also has suggestibility.

Art image is impossible without suggestibility, as it is impossible without art. Suggestive process, that is based on the pieces of art, and perception make up the richness and beauty of one of the highest spiritual pleasures of human – aesthetic pleasure.

Introduction of suggestive links in the fabric of an art work creates a unique miracle of art. According to the laws of associations - imagination, fiction and fantasy achieve the surprising combination of reality and magic of fairy tales and myths, subtle movements of the human soul and inanimate objects, representations and events separated in reality by space and time.

Artistic creativity and perception of works – are two interrelated aspects of human exploration of reality. The art work is created by a writer, artist, composer, architect but it is perceived by the viewer.

Thus, the activity, the way of exploration of the world, is as in the process of creation, as in the process of perception of works. Both parts are linked by the object of perception - the artwork, the artistic image. And the creative process and the process of perception have active cognitive nature and at the same time each of them has its own specificity and its own characteristics. They are also specific according to the suggestibility.

Creativity of the student can be considered as co-authorship, since it results in an active state of the same sides of mind as the writer's - emotions, memory, imagination, different feelings, analysis and synthesis, ability to see the work holistically, in its ideological and artistic sense and evaluate and understand the details in its integrity. O.M.Tolstoy said: "Perception of art is as difficult as creation of it" [4].

The student, in perception of the art work, as well as its creator, has personal qualities, orientations of mind, will, feelings, etc. The meaning is created not only by the writer's work, but also by the student's work: work of literature can more or less affect on student, only when writer gives him to "imagine", supply, add pictures, images, figures, characters, that he presents according to his personal experience, the stock of his (student's) impressions and knowledge.

Because of the merger and matching of the writer's and student's experience the art truth appears. It's the special credibility of verbal creativity, by which the power of literature influence on people is explained.

Poetry allows an artist to influence by a variety of means: the visual playback of pictures and direct expression of critical opinions, ideas, and depiction of mental states (emotions, feelings, moods, passion) and using of symbols and selection sounds. Language of poetry acts on people in different aspects: idea - mind, feelings - the soul (psyche), image - the imagination, music - ear.

We'll try to analyze practically how is this poetry

perceived by the student and what is the role of suggestions in this perception. To this end, we conducted series of experiments where were studied the psychological characteristics of perception of the artwork by the students (especially poetry) and associations that appear during this.

Experimental work on the study of the suggestion of perception pastoral poetry on the literature lessons in 4th class. During the research students' answers were assessed according to the author's intention and the following parameters:

- reproduction of mikroimages by the student and poetic picture of his plan;
- route of the student's imagination according to the guidelines given in the poem;
- creative clarifications, additions for enrichment of poetic picture and programmed by the emotional content;
- created poetic picture in the student's imagination;
- active emotional and sensual student's review of a poem, and his ability to understand the implications, empathize with the author;
- motivated sensual assessment of the poetry and reality, reflected in it;
- associative thinking during the content playback of the poem.

Observation method was used to obtain the objective data about the experiences of students. The subjects of observations during the hearing of the landscape poems were selected: facial expression, movements of children, replicas etc. In individual interviews the reasons of the student's external experiences were refined. The pieces of the children's art were also analyzed on the material of pastoral poetry (creation of melodies to texts, adaptation of texts, students' illustrations to the poems, etc.).

The objective data about the dynamics of the primary perception of the image-emotional content were obtained.

As the result of study three levels of formedness of pastoral poetry perception were identified.

Integrity suggestions of the perceived lyrics. To the first level we subsume students who fully reproduce imaginatively-emotional content of poems; an important role here belongs to the formation of semantic associations. Their imagination is relatively flexible, alive, poetic hearing picks up hues of rhythmic melody. Creative additions specify the content of the poem, and are naturally woven into the composition of verbal play. Review of feelings on the poem expresses admiration of picture landscape, and active attitude to it. Pupils of the first level are able in elemental form to give the sensory evaluation of poetry.

Bizarre suggestion that expands beyond the intent – is the second level of formedness of pastoral poetry perception. It includes students who partially reproduce its figurative and emotional content. Appealing to their own experience, they are not able to dissociate the necessary impressions, imaginations for active perception. Outside associations sometimes lead to distortion of poetic images. At this level the evaluation of perceived is undifferentiated, unexpanded. Students are admired by the action, sometimes by the insignificant detail and on this basis they assess the work in general.

Suggestions from the fragments of an inadequate reflection – the third level. This state of formedness of pastoral poetry perception by young schoolchildren is characterized by the absence or substantial fragment reproduction of figurative and emotional content of the poem. They mostly recount the image objects in poetry, and can't reproduce the complete, compositionally finished landscape picture. They use the linear

method of composition. Random associations violate the adequacy of perception. Sensual assessment of the perceived is absent.

Research shows that the perception of figurative and emotional content of the landscape lyrics by the 4th grade students with the using of the traditional methods of teaching literature at schools is inadequate.

Difficulties of perception are caused by the fact that primary school pupils take out of the landscape poem more accessible visual picture details. Without the special teacher's keynote they do not pay attention to such an essential component of poetry as emotion, attitude of the author, lyrical character. In associative thinking dominate the simplest forms of suggestion and the transformation of the original association in the system of associations is rarely observed.

This is explained by the primary students' relatively narrow range of interests to the landscape and pastoral poetry, poverty of experience and partial or complete lack of the necessary impressions, ideas, their inability to read between lines of the poem and emotionally empathize the complete landscape picture.

But the difficulties of perception and evaluation of the landscape poem is not the result of psycho-physiological characteristics of students, it's the result of lack of focused education by the means of poetic word. Primary school children do not have enough experience and ordered sensual information for adequate and deep perception, active co-creation, complicity and empathy.

The main reason for this is, firstly, a significant advantage of intellectualism on literature lessons, and secondly, the lack of a clear differentiation in the use of methods and techniques of working on lyrics and epic.

These studies show that optimal impact of pastoral poetry on the overall development of primary school pupil feelings is possible only on the basis of the full study of its perception as a mean of reproduction and creation of artistic images.

Conclusions. The survey results also show that student's understanding and perception of the artwork depends on the level of his creative thinking development, experience, and focused education by the means of poetic word, and also due to psychological characteristics of the age of the students.

Taking into account these features of poetics associative perception its necessary to activate analyzing of the poetry at school, as a way of reproduction and creation of the artistic images.

The main conditions that will ensure such perception are:

- high quality artistic poetry as educational material;
- compliance between student's experience and poetic communication;
- student's emotional disposition on the perception of the poem;
- developed poetic ear, poetic vision of the world;
- ability to analyze imagery and emotional content of the poem, give sensory evaluation;
- tendency to transform perceived;
- evidence of the association scheme;
- active use of interdisciplinary connections, capable to use some similar images of some subjects to another and make their synthesis.

Hence, the suggestibility of art image is that it creates a system of additional images, linking to the integrity the student's experience and the achievement of concept poetic work of the

author. The study of poetics is based on the associative perception laws and the system triad: individual - object - individual. In this

triad the object of the investigation is the artistic image involved into the interaction between the teacher and the student.

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Зміст навчання (сприйняття навчальних текстів) містить у собі сугестивні властивості і здібності, які за певних умов можуть утворити систему асоціацій думок, почуттів і образів, які сприяють успішному засвоєнню знань. Учень (суб'єкт навчального спілкування) користується прийомами сугесії, як засобом об'єднання спільних дій над змістом. Актуальність дослідження полягає в тому, що вивчення поезії відбувається з позицій її асоціативного сприйняття і в системі триади: "суб'єкт - предмет - суб'єкт". Результати дослідження також свідчать, що розуміння і сприйняття учнями художнього твору залежать від рівня розвитку образного мислення учня, наявності досвіду, цілеспрямованого виховання засобами поетичного слова, а також обумовлені психологічними особливостями віку учнів. Враховуючи ці особливості асоціативного сприйняття поезії потрібно в школі активізувати аналізування поезії, як способу репродукції і створення художніх образів. Сугестивність художнього образу полягає в тому, що воно породжує систему додаткових образів, пов'язуючи в цілісність досвід учня і досягнення поетичного задуму автора твору.

Ключові слова: навчальне спілкування, сугесія, образне мислення, асоціативні образи, навчальний текст, художній образ.

Содержание учебы (восприятие учебных текстов) содержит в себе суггестивные свойства и способности, которые при определенных условиях могут образовать систему ассоциаций мыслей, чувств и образов, способствующие успешности усвоения. Ученик (субъект учебного общения) пользуется приемами суггестии, как средством объединения общих действий над содержанием. Актуальность исследования заключается в том, что изучение поэтики происходит с позиций ее ассоциативного восприятия и в системе триады: "субъект - предмет - субъект". Результаты исследования также свидетельствуют, что понимание и восприятие учениками художественного произведения зависят от уровня развития образного мышления ученика, наличия опыта, целеустремленного воспитания средствами поэтического слова, а также обусловлены психологическими особенностями возраста учеников. Учитывая эти особенности ассоциативного восприятия поэтики нужно в школе активизировать анализирование поэзии, как способа репродукции и создания художественных образов. Суггестивность художественного образа заключается в том, что оно порождает систему дополнительных образов, связывая в целостность опыт ученика и достижение поэтического замысла автора произведения.

Ключевые слова: учебное общение, суггестия, образное мышление, ассоциативные образы, учебный текст, художественный образ.