



THE IMPORTANCE OF POETIC TEXTS IN THE UPBRINGING OF YOUNG CHILDREN

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Annotation

Currently, the speech development of preschool children requires special attention from teachers, as many problems have appeared in this regard. There are various methods, techniques and forms of work in this area. And, of course, children's fiction and, in particular, poetry, plays a huge role in the speech development of a preschooler. This is stated in the article.

Keywords: emotional perception, speech, fiction, poetry, artistic performance, attitude

Teachers dealing with the problems of the methodology of speech development noted the positive influence of poetry on the development of a child's speech. So, Natalia Anatolyevna Starodubova in her work "Theory and methodology of speech development of preschoolers" notes that "a poetic work has a huge impact on children: sharpens the senses, promotes a more emotional perception of the content of the work; opens up the richness of intonation and sound composition of the word; develops a sense of rhythm and rhyme, creative imagination, humor, helps to see and express in words the impression of the multicolored surrounding world, teaches you to love a bright, apt word."

Poetic speech is colorful, saturated with vivid images, phonetically rich. Children feel and love poetic works.

Learning poems is of great benefit for preschoolers, as memory develops, horizons expand, speech is formed, vocabulary is replenished, the cultural level of the child.

Every time I wondered how I could best develop children's interest in poetry. After all, a number of factors influence the memorization and reproduction of a poetic text: the content of the work and its form, as well as the individual characteristics of the child, in particular the degree of development of poetic hearing.

One of the most important factors, in my opinion, is the systematic and habituation of children to listen and read poetry constantly, as well as the quality of artistic performance of the poem by adults. I think that first of all, it is necessary to evoke an emotional response in children when they first listen to the poem. Before reading a





poem to children, I have to feel the text myself in order to find the right tone, intonation of the poetic text.

The process of memorizing a poem is closely related to the motivation of the child: for example, the child knows that he will read a poem at a holiday or prepare for a reading contest, or in order to read a new poem to mom or dad. Thus, I came to the conclusion that the nature of memorization depends on the interests, on the will and aspirations of the memorizing child.

But not all children with equal interest and equally quickly memorize poems. Some children memorize the same poem quickly, others only part of the text, and sometimes individual lines or stanzas, and only if the text is repeated many times. Some children, having memorized part of the text, change words in a line when playing it, rearrange syllables in words, which is an indicator of a poorly developed poetic hearing.

Over the years of working with children, I have come to the idea that one of the best ways to memorize is playing movements, reading faces, dramatizing poems. So, for example, when dramatizing S. Mikhalkov's poem "What do you have?" we distributed the roles according to the wishes of the children, including children with poor memorization of the text. Then, as the child assimilated one role, we offered him another role of his choice. So all the children memorized the whole poem. The collective performance of some poems, reading them in person, both in a group and at a children's party, brings children together, creates a community of joyful experiences. Collectively pronounced individual lines and quatrains make you listen well to reading in order to reproduce exactly those lines or stanzas that correspond to the nature of the role they perform. What is important here is not a mechanical reproduction of the entire text, but a selective one. This contributes to the development of arbitrary attention. The change of sounds – the voices of an adult and the voices of children – also contributes to the strengthening of voluntary attention and better memorization. Children participate in collective reading with great interest.

Thus, I came to the conclusion that the collectivity of aesthetic experiences contributes to the desire to read poetry in all children of the group, including shy and silent children.

Poetic texts help to strengthen impressions and foster the right attitude to social life or natural phenomena, both in the process of organized educational activities and in the process of regime moments. Poems have a stronger effect on the child than ordinary speech. The images that are given in poetic form are known by the child more deeply. Reading poems to children and showing them the appropriate illustrations, I try to organize the pedagogical process so that children understand the artistic image.





A deeper effect of the poem on the child is helped by the preliminary preparation of children for a better perception of it: viewing illustrations, video materials, showing toys, etc. A preliminary explanation of incomprehensible words is advisable only if an incomprehensible word interferes with the perception of the meaning of the poem.

The work that needs to be done after reading the poem is also essential. For a more conscious perception, it is sometimes advisable to discuss what you have read not immediately after reading, but after some time. Drawing on the plot of this work helps to even deeper perception of the idea of the poem.

How can we determine that a child reads a poem expressively? What is called expressive children's reading? It is believed that such reading is called expressive, which quite clearly and distinctly conveys not only thoughts, but also feelings expressed in the work. Children's reading becomes expressive when the child is taught to be aware, to understand the meaning of what is being read. When he hears the expressive reading of adults, when they create, form an interest in reading.

Correct intonation helps the expressive transmission of the poem's thought. In order to correctly convey the intonation in a poetic work, it is necessary to feel, understand and determine the character of the characters very well. The correct intonation enhances the child's attention, makes him feel and comprehend the image of the work better, deeper.

The expressiveness of reading largely depends on how well the child emphasizes, maintains the necessary pauses.

Mimicry and gesture also belong to the means that make reading expressive. The facial expressions of the reading child should express naturalness, extreme restraint, combined with a personal attitude to the work. It is believed that gestures can be resorted to in rare cases. Teaching a child expressive reading should not be of the nature of artificial training and turn into an end in itself.

Clear and clean pronunciation of sounds and words is also a necessary prerequisite for the formation of expressive speech.

Thus, in the process of direct educational activities in regime moments, play activities to obtain positive results in the speech development of children by means of poetry, the following tasks were solved:

- Introduce the artistic word in all types of direct educational activities, as well as in free and playful activities;
- Teach to use poetic images and expressively convey them in various situations, including on holidays, during entertainment, dramatizations;
- Learn to read poetry expressively and be able to listen to them;
- learn to match rhymes to poetic lines.





I pay special attention to the choice of poetic texts for holidays, contests, dramatizations. I try to make the texts understandable and interesting in content.

It is important for us that children take an active part in preschool activities, so that children not only remember and read poems, but also would like to be heard. Teaching a child's ear to poetry is the main task of such holidays.

In conclusion, I would like to quote the words of Vasily Alexandrovich Sukhomlinsky: "To give a child the joy of poetic inspiration, to awaken in his heart a living spring of poetic creativity is as important as teaching to read and solve problems."

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