

METHODOLOGICAL ASPECTS OF THE SELECTION OF THE ILLUSTRATIVE MATERIAL FOR THE SCHOOL TEXTBOOK OF ANCIENT HISTORY

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The article describes the methodological requirements for the selection of the illustrative material in a school textbook on the history of the ancient world. It is notified that the illustrative material is an important structural component of a school textbook of the history of the ancient world, which serves as a visual support for students, is closely related to the content of the educational material, and is the carrier of certain information as well as an important means of the educational impact on students. The article stated that in the process of the selection of the textbook illustrations, the authors and the publishers need to consider the methodological aspects of the functions of illustrations, their types and their requirements. In author's opinion, illustrative material as a structural component of the textbook should perform the following functions: informational, developmental, educational and motivational ones.

The article presents the types of illustrative material and their usage in the textbook. The author notes that the selection of illustrative material should be carried out simultaneously with the selection of a text component tutorial. In accordance with the author of the article the general requirements to the selection of illustrative material are the following: 1) scientific character; 2) typicality; 3) subjects variety; 4) availability; 5) focus on the development of the aesthetic taste of the students.

Keywords : a school textbook history of the ancient world, the structure of the textbook, illustrations.

The problem statement. The adoption of the new educational program on history for the 5th-9th grades leads to the new requirements to the development of the educational products for the comprehensive school. In the modern educational publications, it is not enough to provide the informational block only; it must be filled with the elements the main function of which is the organization of the educative material comprehension. In particularly, the tasks of the school historical education are the following: «formation of the pupils' abilities to determine, to select, and to use ... various kinds of historical sources, for instance, written, visual as well as oral ones, artifacts, the objects of the environment (museums, archives, the sights of culture and architecture)...» [13] in the search process.

Therefore, an important role is played by the *illustrative material* in the structure of the non-text components of the textbook; it is «a complex of illustrations and elements which are straightforward linked to the represented material and are included in the textbook for the education content actualization» [2, 113]. The principal function of this structural component is the fact that it is used as visualization aimed at the realization of the material which must stimulate the cognitive, the aesthetic, the emotional as well as other aspects of the educational material.

It is of common knowledge that graphical information is often more effective than verbal one. Visual materials are an important methodological tool as they form the pupils' visual thinking, help them to comprehend the epoch, can become a special object of the analysis of the historical past, etc. Psychologists and pedagogues defined that an individual perceives about 90% of all information visually. The capacity of an optic canal is higher than of an auditory one in 100 times [17, 47].

Irrespective their predecessors, the previous school textbooks on History (the fourth generation) were much illustrated. However, the results of the content-analysis of the visual chain of two school textbooks on ancient history defined a series of problems:

- the majority of the illustrations included in the textbooks perform an illustrative function only, and they are not an independent information source;
- visual sources are not used for the organization of the pupils' creative and self-dependent work;
- in some cases, the illustration do not correspond to the content of the main part;
- the amount of pictures which depict the historical reconstruction of the historical events and everyday life is not enough;
- the images of women and children are not sufficiently represented.

The analysis of the recent researches and publications. A large amount of researches are devoted to the problem of the didactic basis of the illustration usage in the textbook structure. The works of V. Beilinson, H. Dons'kyi, O. Zheliba, D. Zueva, Ya. Kodlyuk, I. Ryvchin, and others were among them. It is necessary to underscore the high level of the projects in the theoretical aspect; at the same time, it is noteworthy to state that the problem remains to be topical especially for the actual use of their ideas in certain textbooks.

The aims of the article (the set tasks). The task of this article is to discover the methodological aspects of the use of illustrations in the school textbook on ancient history in the process of the research-based studying taking into consideration the generalized experience.

The main body. Under the modern conditions of the development of the informational and communicative technologies, a school textbook is worse than media sources in the aspect of visualisation and design. A handbook cannot provide a pupil such choice and quality than visualization and the Internet. However, a

textbook has an advantage: the information which is included in it is already didactically selected and systemized in regard to the pupils' age, the requirements of the educational program whereas as a rule, Internet sources provide a large amount of the non-systemized and unreliable information.

As a modern pupil got used to various qualitative pieces of multimedia information, the authors and the publishers of the textbooks on History should pay a special attention at the textbook illustrations. The discovery of the methodological aspects of the textbook illustration must be started with its functions.

From our point of view, under the conditions of the complex approach to the textbook creation and a great variety of different kinds of visual images, it is necessary to draw a special attention to the guarantee of the didactically specified link between the illustrative material and other structural elements, mainly, the text. Each illustration which is included in the textbook as its structural component should not just decorate it but perform certain methodological functions. They are the following: informational, developmental, upbringing, and motivational ones.

Informational function of the illustrative material is its ability to improve the representation of the textbook educational material, specify and concretize it and sometimes play a role of an independent informational source. Developmental function is the influence of the illustrations on the development of the psychic processes (attention, memory, thinking, imagination, etc.), the formation of the common educational abilities and skills (the ability to analyze, to compare, to summarize, to find out the main options and others). Upbringing function is the development of the culture of the mental work by means of the illustrative material in the formation of the system of values and aesthetic tastes [9]. Motivational function must guarantee the emotionally positive atmosphere in the learning process, develop the cognitive interest [8].

As H. M. Dons'koi states, the development of the original interest in the subject depends on the quality of the school textbook illustrations, especially at the primary and the secondary school [6, 132]. That is the reason why, undoubtedly, the textbook authors should take into account their functions in the textbook in the process of the selection of every illustration.

The analysis of the textbooks and the censorious remarks to them demonstrates that the authors and the publishers not always select proper illustrations. There are some remarks on the scientific character of the illustrations made by an artist against order of the publishing house or downloaded in the Internet. The historical events are not always properly depicted from the scientific point of view.

Even at the beginning of the process of the work on the textbook manuscript, we defined the common requirements to the selection of the illustrative material which was provided simultaneously with the selection of the text component:

1) **scientific character:** illustrations must represent the historical epoch and facts faithfully, promote the comprehension of the peculiarities and the tendencies of the historical process;

2) **typicality:** the illustrative material must demonstrate the main peculiarities of the historical phenomena and processes expressively and completely;

3) **the topics variety**: illustration must be selected in the way to characterize different aspects of human's life in the ancient times at every historical stage. On our opinion, the peculiarity of the textbook for the 6th grade in the aspect of the illustrations selection must be the more active usage of the illustrations which depict the people's everyday life in their ordinary environment. Such illustrations make history more anthropocentric and new; they emotionalize pupils positively;

4) **availability**: the idea of the illustrative material and the manner of its representation must be comprehensible for pupils (it is more than significant in the process of the documents selection);

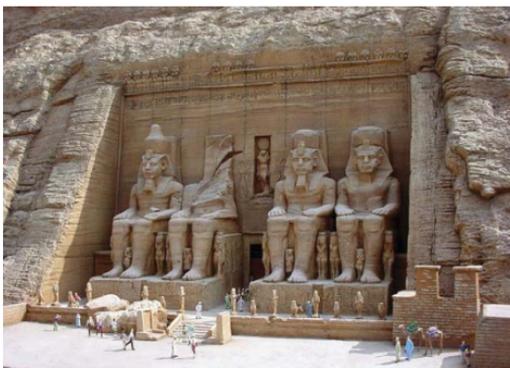
5) **the aim to develop the aesthetic taste**: in the textbook, only clear and technically correct samples of illustrations must be used; they must promote the development of the pupils' aesthetic taste. The main criterion for evaluating the quality is the size, the contrast range, and the accuracy of the suggested images. A small size of the illustrations is quite reasonable in the case of portraits as even in such format, it is possible to form a viewpoint on the appearance of that or another person. However, narrative images must be of the proper size in order to organize the pupils' work with visualization [9].

One of the important tasks which must be fulfilled by the textbook author is to teach children to understand the illustrations. The illustration content, its «language», and its place in pupils' learning of the ancient world history, the ways of the academic activity with it are much dependent on the type of the illustrations, their characteristics. Educational tasks for the textbooks illustrations must stimulate the pupils' usage of the corresponding methods and the methodology of the historical and social research during the analysis of certain typical plots, teach them to ask questions and to realize the purpose of the activity, to forecast, and to exercise self-control and self-correction, to value the quality of the performed work. The ways of the work on the textbook illustrations is represented in the article *Methodology of the Development of the Schoolchildren's Ability to Analyze Problems by Means of the Illustrations of the Textbook on Ancient History* in detail; it was published in the *Problems of a Modern Textbook* magazine of 2010. This is the reason why in this article, we will consider the aspects of the selection of the textbook illustrations, the illustration types, and their illustrations as well as their peculiarities, their role in the textbook.

In pedagogy, various classifications of the illustrations are found in regard to different features (for example, the content, the character of the visual image which they demonstrate, etc.). In the textbook *History of Ancient World* [12] created by us, the illustrations of almost all types are used in teaching History: the depiction of the subjects of material culture included different buildings, ancient objects of visual arts – pictures, sculptures, pictures, and canvas of modern artists, maps, contour maps, plans, etc.

First of all, illustrations which depict the objects of material culture were used in our textbook for the formation of the pupils' conceptual thinking on material culture of all ages: tools, weapon, dwelling, construction process. The examples

of such illustrations are: 1) «The Tools of Ancient People»: a) percussive tools; b) chippers; c) flint cutter; 2) «The Samples of the Painted Crookery of Trypillya Culture»; 3) «Trypillya Dwelling with an Attic»; 4) «Spikes of Ramzes II. A Temple in Abu-Symbel»; 5) «Parthenon (a modern photo)»; 6) «The Interior of Pantheon (a modern photo)» etc. On the basis of the comparison of the analogical illustrations, pupils are provided the information on the development of materialistic culture, its peculiarities in different countries and in different epochs and sometimes, on the cultural impacts, for example, in Greek and Roman architecture [12].



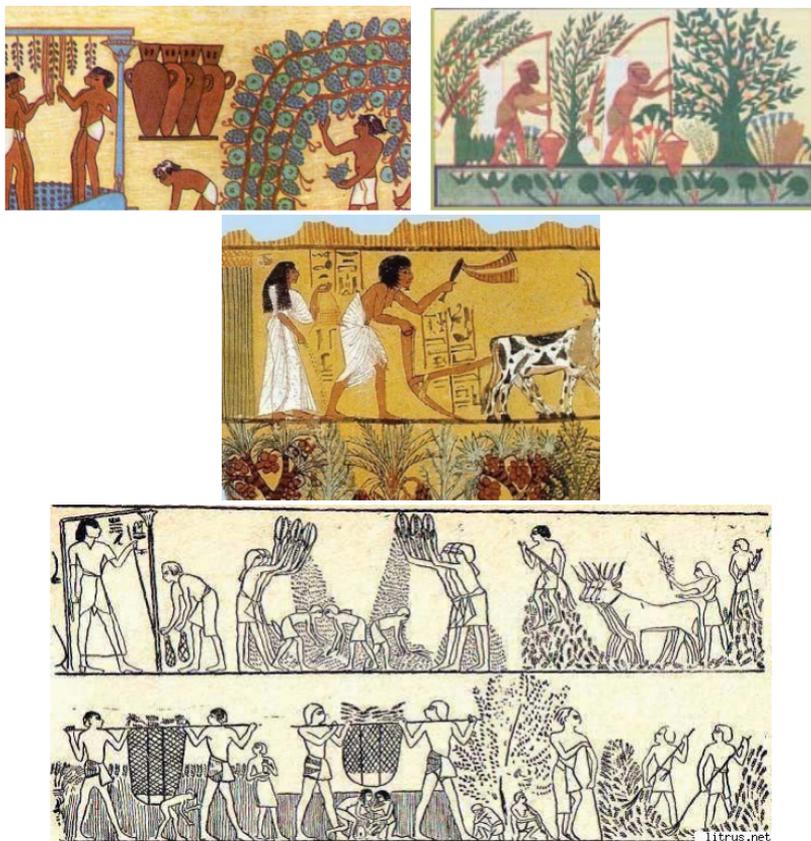
Ill. 1. «Spikes of Ramzes II. A Temple in Abu-Symbel» (a modern photo)



Ill. 2. Pantheon Interior (a modern photo)

Using the illustrations which depict the objects of material culture we were not restricted with the provision of the concepts which cover material objects. In many cases, the appropriation, the production ways of the depicted objects, material they were made of demonstrate the kinds of activities the population was

busy with, the social relationships between people, the presence of the religious beliefs, the appearance of scientific awareness, etc. It is important to teach pupils to comprehend the illustration; for this purpose, pupils need knowledge on the links between historical phenomena: plough, sickle – agriculture, large buildings – builders' awareness on geometry and arithmetic, presence of rich and poor dwellings – pecuniary and social differentiation of people, the objects which were aimed at the cultic and burial purpose – the religious beliefs existence etc.



III. 3-6. Depictions of Ancient Egypt which show the agricultural work in this country.

The textbook illustrations which demonstrate the ancient objects of visual arts contain much more various and detailed information. Firstly, they include the interesting and the necessary data on the mankind material culture in ancient times, a lot of objects of which are damaged or lost for us. For instance, we know about the military equipment of Assyrians, clothes of Egyptians, Greek ships, mainly, from reliefs and pictures [10].

Secondly, many of them show people who lived in ancient times and belonged to different natives and social stratum; the historical figures' portraits demonstrate

the character of the depicted people. By means of them, the pupils' historical apprehension lose their depersonalization, and certain images help them not only to remember the historical figures better but also to understand the important features of their personality and labour.

Thirdly, in numerous ancient documentary works of visual art, such scenes of social life of that time as people's activity, certain labour processes, wars, spectacles, etc. were depicted. For example, Chinese reliefs and miniatures used in our textbook demonstrate the processes of production of silk, paper, cropping and ripping of rice, the scenes of feasts in the house of the rich; the pictures of Ancient Egypt show the labour of craftsmen and peasants, the spoils of war, Egyptian army, Pharaohs, their family and officaries, etc.

Fourthly, the illustrations which depict the ancient works of visual art help to demonstrate the ideas, the beliefs, the ideals and the intentions of their coevals visually and assertively. An abundance of ancient works of art which were preserved show the historical phenomena in the way they were seen and understood by the artist or in the way he desired to present them for his spectators. In the ancient times, an artist often did not depict real people or characters but intended to demonstrate the ideals of beauty and human's valour. For instance, Greek sculptures expressed the Hellenic ideal of beauty and courage.

In practice, the pupils of the 6th grade can understand the depicted objects of material culture quite easily; it is not too complicated for them to comprehend the unrealistic scenes, as well. It is much more difficult to «read» the ideas, the thoughts, and the feelings showed in the ancient works of visual art. The content and «the language» of numerous works are quite challenging for the 6th grade pupils' understanding; that is the reason why in our textbook, much attention was paid to the explanation of their content and teaching pupils to operate with them. For example, a considerable part of the works of Ancient Egypt would be abstract for the pupils of the 6th grade, and sometimes they would provoke their laughter or mockery if there were no corresponding commentaries in the textbook. That is why, for example, in the text and in the explanations to the illustrations from the history of Ancient Egypt, we indicate that during millenniums, Egyptian artists depicted a human in correspondence with the set rules: canons. A face, a body and the legs were depicted side-drawn (as if you look at them sidewise); the chest and the shoulders are straightened (as if you look at them from the front). An eye was drawn en face (as if you look full in the face of a person). For the pictures of men, darker dyes were used, and for the pictures of women lighter ones were preferable. Depicting the Pharaoh as a giant, the artists of Ancient Egypt desired to demonstrate the might of the governor and to incite fear of him. Consequently, lords were depicted much shorter than their ruler whereas ordinary people were too small in comparison with the Pharaoh. Therefore, the sizes of the depicted people demonstrated their power and strength. It is noteworthy to admit that a range of ancient works reflect not reality but myths and legends.

Finally, fifthly, illustration which show the ancient works of visual art are the material for studying the history of the art of the ancient countries itself as well

as for understanding art as a phenomenon of social life, its place and role in the society of that time. In this context, the comparison of the works of visual art of different countries and epochs is of considerable importance. In our textbook, we compare them taking into account the same characteristics in correspondence with which the questions are made, and the tasks are set in the process of the analysis of certain works [51]. Such comparison helps to understand art, historical reality which is depicted in it, the social and political mode, people's everyday life, cultural links, social ideology, etc. more thoroughly. For the purpose of the moral and the aesthetic upbringing, the development of self-dependency, we were trying to help pupils to develop their own attitude to the most typical and outstanding works of art by means of the system of questions, tasks, and outlines for the illustrations. For example, «Which are the strong points of the work, what do you like in it, what do you dislike and why?» [12].

The third type of the illustrative material which we used in the textbook manuscript is the pictures and the canvas of modern artists which show the scenes of the social life, the most peculiar characteristics and features of the historical phenomena and events. In the process of demonstration of history, the modern works of art are not only a specific document of its epoch; they depict the social life of the past which was not witnessed by the artist but which he reconstructed in the artistic images.

Depending on the character of the depicted picture or canvas of modern artists, we divided them into **typological images**, which demonstrate the historical events and phenomena that are typical for the certain epoch or country and **narrative images**, which represent the certain historical facts (an event, an episode) of the political life, military history, etc.

As a rule, narrative images and canvas display a certain crucial moment in history as if they provide «the inside part» of this process. This kind of illustrative material usually cannot provide the perceptual unity for the event; that is the reason why narrative images need the corresponding description of the episode depicted on the canvas or picture in the text of the textbook. Thus wise, the content of the canvas or picture is included in the narrative about a certain event so that the characters depicted on the picture become the characters of the story. In our textbook, the examples of narrative pictures and canvas are the following: *The Judgement of Solomon*, *Hannibal's Army Overland Journey*, *The Battle in the Streets of Carthage*, *Caesar's Army Crossing the Rubicon*, etc. [12].



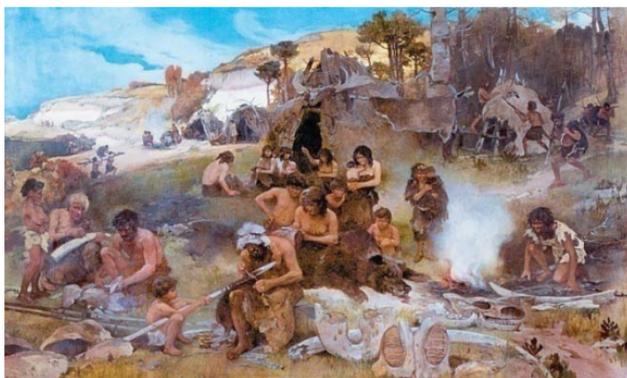
III. 7 *The Battle in the Streets of Carthage*



III. 8 *The Judgement of Solomon*. The fresco by Raffaello Santi, an Italian artist, *The Judgement of Solomon*

As a rule, typological canvas and pictures represent the important features of the historical phenomenon ensuring the presence of the certain visual material for the formation of the most significant viewpoints and concepts of the course in the process of teaching. Although they are also «the inside part» of a certain typical fact, their role and methodology of introduction in the textbook usually differs from the methodological use of narrative canvas and pictures. As it is admitted in the methodological literature, typological pictures and canvas are used as «the starting point in the learning process of that or another historical phenomenon» [16, 5], «is an original source from which pupils acquire their knowledge on that or another issue» [1, 204]. In the textbook manuscript, we use enough typological

canvas and pictures of modern authors: *The Patrimonial Settlement of Ancient Grain-Growers and Herdsmen*, *Kyrylivska Man Site (a historical reconstruction)*, *The Life of the Chinese Town in the Epoch of Han*, *On the Athenian Agora*, *The Folkmoot in Athens*, *In the Roman School (a modern picture)*, etc.



Ill. 9. *Kyrylivska Man Site (a historical reconstruction)*



Ill. 10. *In the Roman School (a modern picture)*

In the illustration process of the textbook manuscript, we asked a logical question: how to coordinate the scientific character requirement to the illustrative material with the use of canvas and pictures of our time in the creation of which a scrupulous artist could not help avoiding fiction? That is the reason why an important prerequisite is the necessity for the artist who takes part in illustrating a textbook to refer to the works of historians, archaeologists, to be acquainted with the text of the textbook and to cooperate with its authors closely. The requirement

to the academic level of the fictional stories which were used in the textbook includes the correct representation of the historical facts and the environment in which they take place, their academic explanation and evaluation. In the works of modern artists, minor characters and certain episodes can be fictional. For example, we analyze the modern picture *In the Roman School* from our textbook. The plot and the characters (pedagogues and pupils) are fictional. However, this fiction which can be acceptable in stories must be based on science – correspond to the typical features of material culture, social and political relationships, characteristics of the historical figures, etc which were discovered in history. Therefore, on the picture, the peculiarities of the educational process of that time are demonstrated: pupils learned in large groups, strict discipline is present at school, some pupils are sitting on the chairs and scratching the letters on the tables covered with wax by a pointed metal pen which was called a style. Clothes of the pedagogue and the pupils, furniture which is in the room measure up the epoch of that time, as well.

Therefore, canvas and pictures of modern artists support the development of the pupils' viewpoint on ancient life, the emotionality of the perception of the historical material, stimulate the formation of the personal attitude to ancient phenomena and people. Their «depictive language» is much easier for the pupils of the 6th grade than the language of the documentary illustrations.

In our textbook, the fourth type of illustrations is historical maps, sketch maps, and plans. We use them not only as a means of localization in the space of events and phenomenon but also as an independent source of knowledge on historical facts. Firstly, they represent information on natives and countries which are very important for the history course: geographical position, relief, the presence of rivers, closeness to the sea, neighbouring natives, and others. Secondly, historical maps contain concise data on some phenomenon of the social life in the certain historical period: about the borders of the state, demographical diffusion, lines of communication, the presence of towns, etc. Thirdly, on the maps, some historical events are represented: military expeditions and their routes, invasions, battles, rebellions, foundation of colonies, etc [10].

A very important task is to teach the pupils of the 6th grade to comprehend the historical map as the map language is laconic; however, the language of signs is very informative. For the purpose of the solution of this problem, we included the questions and the tasks for the work on the map which covers the learned topic in our textbook. Herewith, we tried to develop certain logic schemes of questions which covered some cognitive work on the map. That is why we used the corresponding illustrative material foreseeing the work on the historical map especially at the beginning of learning in the 6th grade. Therefore, suggesting the pupils to find the map symbol of Babylon (in the VI century B. C., we also suggested them to imagine the panorama sketch of the town illustrated in the textbook. Marking a dessert which surrounded Egypt on the map it is necessary to include its scenery in the textbook.

A part of the textbook maps represent the historical reality statically so that they demonstrate the phenomena in a certain historical moment; they are «like

«cuts», diametric overcutting of the historical process [1, 214]. For instance, such maps are the following ones: «Egypt in the Epoch of Ancient and Middle Kingdoms», «Greece in the I Century B. C.», «Italy before the Beginning of Punic Wars», sketch maps and plans «Ancient Athens and Its Suburbs», «Territory Where Rome was Founded», «Rome in the Republican Times», «Rome at the Empire Times». Using them for the representation of the processes in the history of a certain country is possible by means of the comparison of two or more maps (plans) of the same territory in different historical moments. Such method was implemented in our textbook in teaching Punic wars – the plan of three stages of the battle near Cannes. In order to show the process of enlargement of Rome as a town we suggest pupils to compare such plans which are included in the textbook manuscript: «Territory Where Rome was Founded», «Rome in the Republican Times», «Rome at the Empire Times» [12].

On one map, it is possible to represent not only the single moment of the process. Conventionality of the cartographic documents provides an opportunity to demonstrate the historical processes themselves – the development of the historical phenomena during decades and centuries on one sketch. The principal means for it is the representation of several stages of the development of the historical phenomena on one sketch: the enlargement of the territory of the state or, on the contrary, its decay, resettlement of people on new territories, troops' transfers during the battles, etc. Such maps are the following ones: «The Centres of the Appearance and the Branches of the Expansion of Agriculture and Animal Husbandry», «Phoenician Colonization», «Greek-Persian Wars», «The Treks and the State of Alexander the Great», and others. On the maps, which cover the relatively long historical periods, the certain important events which took place during them are also demonstrated: wars, battles, rebellions, etc which often do not synchronize. Actually, on one sketch, it is possible to represent several events by means of different marks. Lines and arrows make cartographic documents which show the routes of the treks and the journeys, the directions of the invasions and colonization much more dynamic.

The cartographic documents of the textbook play an integral role in the formation of the pupils' historical viewpoint if their usage is combined with the usage of the text component which contains non-fictional images of the historical reality. In this case, a map and a plan serve as visualization for the pupils' creative thinking. On the basis of it, certain fragmentary apprehension of the phenomena marked on the map (the plan, the sketch map) can be grouped in the relatively integral pictures in the pupils' consciousness [10]. Analyzing the plan of Athens it is possible to re-create the whole Ancient Greek polis in the pupils' consciousness. By means of a map, a teacher can lead the pupils on the way which was covered by the army of Alexander the Great in their imagination. Therefore, as O.I. Strazhev states, «being the representation of the area of historical events in miniature» [18, 176], the cartographic documents of the textbook comprise a wide range of historical phenomena in the interconnections and play an integral role in the historical material generalization.

The fifth type of illustrations is logical schemes which demonstrate the historical reality, but they represent not the external features as on the picture or on the photo, not the phenomena which were peculiar for the certain territory with their special relations as on the map or on the plan but the principal features of the historical phenomena, links, and interrelations between them. The logical schemes indicate the analysis and the synthesis of the phenomenon on the sketch; they divide them into some components, or they define its peculiarities as well as the links and the interrelations between these parts and features. The separate components or features of the phenomenon are marked with the conventions – geometrical figures, symbolic images and signs, whereas the interrelations and the links between them are marked with their mutual arrangement as well as the lines and the arrows which connect them.

In the methodological literature, it is conventional to divide logical schemes into static and dynamic. Static schemes represent the historical phenomena in a certain moment: its important components, features, sides, and links. In the basis of static schemes, the interrelations between the component and the unit as well as the peculiar and the common (general) options lie [11, 168]. In our textbook, such static schemes as «Egyptian Society», «Pantheon of the Main Olympic Gods», etc. were used [12].

Dynamic schemes demonstrate the process of the development of the historical phenomenon dividing this process into stages in accordance with their succession and the cause-and-effect relations. Some schemes combine the features of the static and the dynamic schemes. For example, the scheme «The Time Line» represents the main stages of the historical development of mankind – the appearance of the human's ancestors, the history of savagery, the pre-history of civilization («Neolithic Revolution»), the history of civilization (the assumed direction of the time movement; the arrow shows the time movement from the left to the right), and at the same time, it gives the characteristic for the time track which is accepted in modern history (B.C., A.D.).

We give an example of the usage of the dynamic logical scheme «Evolution of a Human» in the educational process; it shows the most important stages in the development of a modern individual and his/her probable ancestors (in accordance with the evolutionary theory). The scheme conventions are pictures which represent the most significant changes in the life of people and their probable ancestors.

The logical scheme «Evolution of a Human» not only focuses pupils' attention on the material of the life of primitive people and their possible ancestors but also stimulates their analysis and synthesis of the phenomena; in this case, the conventions demonstrate those aspects, features, and stages which must be defined in the process of human evolution as well as the links which must be found out between them. The logical scheme helps to prescind from the outer, minor features of the phenomena, to determine the certain important components or features in their interrelations and then, to comprise the process of human evolution on the new basis, to observe the structure of the phenomenon or the process in general.

Actually, the usage of the text of the textbook for the explanation of the human evolution (this material is quite complicated for the pupils of the 6th grade and includes the period of several millions of years) and the necessity to raze memory for remembering the analysis results diverts pupils from their mental work. The visual basis in the form of a logical scheme and the corresponding illustrations prevents a pupil from razing his/her memory, facilitates his/her mental activity which is especially important for the synthesis of the phenomena as all determined elements are provided visually, and it is easy for a pupil to comprehend them. In our opinion, in one logical scheme, one principal idea which is the most specific for the certain period and is not linked to the secondary viewpoints must lie.

An important role for the 6th grade pupils' comprehension of the content of the logical schemes is played by the illustrations of objects and people. The usage of the visual illustrations in the logical schemes is aimed at another purpose than the common introduction of paintings or pictures. It does not guarantee the formation of the pupils' new viewpoints on the historical phenomena as the images which are included in the scheme and which are new for pupils draw their attention more than the links and the interrelations between the phenomena; they also prevent the comprehension of the main content of the scheme [10; 11].

In the logical schemes, the historical phenomena are depicted by means of conventions or symbols which are a basis for the pupil's mental activity: «... signs become the bearers, the means of the fixation of the mental (imaginary) images of the marked objects. These imaginable (mental) images are the meanings of the signs» [15, 121]. Therefore, referring to the image depicted in the textbook scheme in his/her consciousness, a pupil uses his/her knowledge which is linked to this image [4, 137].

The problem of the link between illustrations and other structural elements, mainly, the text remains to be significant in creating textbooks. D. D. Zuev represented the most detailed classification of the illustrative material in regard to the text of the textbook; he divided it into three groups: leading, equal to the text, and the illustrative material which operates with it [7, 170]. We will observe each of these groups from the point of view on its position in the structure of the textbook on ancient history.

We find that leading illustrations are those ones which represent the content of the educational material, the main text independently. First of all, they are the cartographic documents (about 40% of the textbook maps perform the function of the leading illustration), narrative illustrations, for example, «The Indigenous Community of the Ancient Hunters», «A Rural House Which Belongs to the Egyptian Grain-Grower», «The Primitive Settlements in Dvorichchya», «The Ancient Greek Dwelling», etc. The usage of the leading illustrations gives an opportunity to make the main text of the textbook easier for comprehension [12].

We used the illustration which has the same information as the text in the cases when the text would not be comprehensible without it. Such illustrative material is of high cognitive productivity; that is the reason why we use it for the representation

of the historical as well as the historical and geographical concepts in the process of the analysis of the social and economical events and phenomena. The following illustrations are their examples: «Field Irrigation by Shadufs», «Agricultural Work. The Ancient Egyptian Image», «Macedonian Phalanx», etc. [12].

The illustrations which are included in our textbook «must supply, concretize, demonstrate, intensify the emotionality of the text and other non-text components promoting the most effective perception and the comprehension in the educational process in this way» [7, 175]. Among them, the leading role is played by the illustrations which are close to the text content, for example, «Egyptian Army in the Trek», «The Roman Warriors Armament», «The Speech of Tiberius Gracchus for His Natives», etc. They help the pupils to comprehend the object or a phenomenon which was represented in the material. In our textbook there are a lot of illustrations which demonstrate the events that have not been represented in the textbook, but they are able to specify the academic material as well as those events which happen «beyond the text», after its end. For example: «The Egyptian Pharaoh Is Receiving Presents», «The Attack of the Army of Ashurbanipal on the Fortress» and others [12].

Conclusions. To sum up, it is noteworthy to state that the illustrative material is an important structural component of the school textbook on ancient history which serves as visualization for pupils; it is closely linked to the content of the educational material, is a bearer of certain information as well as an important means of upbringing pupils. Choosing the textbook illustrations the authors and the publishers should take into consideration both the functions of the illustrations, their types, and the requirements to them.

We consider that as the structural textbook component the illustrative material performs the following functions: informational, developmental, upbringing, and motivational ones. The selection of the illustrative material must be performed simultaneously with the selection of the text component of the textbook. The common requirements to the selection of the illustrative material are the following ones: 1) scientific character; 2) typicality; 3) subjects variety; 4) availability; 5) focus on the development of the pupils' aesthetic taste.

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