



PSYCHOLOGICAL AND PEDAGOGICAL ASPECTS OF THE DEVELOPMENT OF VISUAL ACTIVITIES OF PRESCHOOL CHILDREN

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MAQOLA HAQIDA	ANNOTATION
<p>Qabul qilindi: 24-sentabr 2023-yil Tasdiqlandi: 26-sentabr 2023-yil Jurnal soni: 8 Maqola raqami: 23 DOI: https://doi.org/10.54613/ku.v8i8.815 KALIT SO'ZLAR/ Ключевые слова/ keywords Stereotype, orientation, mobility, potential, skill, sensory development.</p>	<p>The article examines the issues of creativity - as one of the meaningful forms of mental activity of children, as a universal means of individual development, ensuring sustainable adaptation to new living conditions, and as a necessary reserve for an active relationship with reality, both from a psychological and pedagogical point of view. Suggested options for working with children in the field of visual arts.</p>

Introduction. Transformations in all spheres of society, the acceleration of the pace of scientific, technical and social progress are actualizing the need for people with proactive, creative, independent thinking patterns.

At the present stage, the level of scientific interest in the process of formation of a creative personality is increasing. Nowadays, the situation has changed radically. Life in the era of scientific and technological progress is becoming more diverse and complex. And this requires from a person not stereotypical, habitual actions, but mobility, flexibility of thinking, quick orientation and adaptation to new conditions, a creative approach to solving large and small problems.

If we take into account the fact that the share of mental labor in almost all professions is constantly growing, and an increasing part of the performing activity is being transferred to machines, then it becomes obvious that the creative abilities of a person should be recognized as the most essential parts of his intellect and the task of their development is one of the most important tasks in the education of modern man. After all, all cultural values accumulated by humanity are the result of people's creative activity. And the degree of development of human society in the future will be determined by the creative potential of the younger generation.

Creativity is one of the meaningful forms of mental activity of children, which scientists consider as a universal means of individuality development, ensuring sustainable adaptation to new living conditions, and as a necessary reserve for an active relationship with reality.

It is in the preschool period that the foundations of personality formation are laid in a child, and at this stage of life he is involved in active creative and developmental activities, which contributes to the development of basic psychological processes, the essence of which is the process of growing up.

At the same time, the creative potential of an individual is not formed on its own; its spontaneous development must be constant and begin from the first days of a child's life.

Reforms carried out under the leadership of the President of the Republic of Uzbekistan in the field of preschool education have created conditions for improving the quality of the educational process, creating modern curricula based on studying the best experience of foreign countries and improving teacher education.

The priority task of the modern concept of preschool education in Uzbekistan is to maximize the promotion of the upbringing of a creative personality in the conditions of subjective-personal interaction between the teacher and the child. The concept of preschool education emphasizes the priority of solving problems aimed at creating a creative

atmosphere and conditions for innovation¹. The Concept states that the child, first of all, is introduced to eternal universal values (beauty, goodness, truth). As a result, he is born and develops such basic personality traits as independence, initiative, arbitrariness in the form of a desire to overcome difficulties, as well as the need for active development and creative transformation of the surrounding reality. Processes based on the First Step curriculum use innovative methods based on measures taken to improve the child's educational level, taking into account his personality and individual characteristics. Numerous studies emphasize the importance of artistic and creative activities that contribute to the development of manual skill, regulation of movement and micro-movement of the hands, which is one of the indicators of a child's psychological readiness for school, as well as the level of intellectual and sensory development.

Literature review. Examining the literature in this direction, we can note Zh.I.A. Wenger, A.B. Zaporozhets, V.P. Zinchenko, N.P. Sakulina, who convincingly prove that one of the factors in the development of higher mental functions in children is the assimilation of sensory standards (systems of geometric figures, scales of magnitude, color spectrum, spatial orientation, etc.), as well as with the development of fine (or manual) motor skills. Taking into account the specifics of the formation of prerequisites for visual activity at an early age, it should be noted that their formation, as well as the development of other types of children's activities - games and visual activity - arise within the framework of the leading type of activity for young children - subject. Researchers note that in young children there is a close connection between these types of activities. (V.S. Mukhina, T.G. Kazakova, N.P. Sakulina).

1) "There are several theories of the emergence of visual activity at an early age:

2) manifestations of the child's general orientation-research activity, which is formed in the process of mastering objective activities and communicating with adults (T. G. Kazakova, V. S. Mukhina);

3) "motor" theory of the origin of drawing (R. Zazzo, J. Luke, G. Eng).

Researchers of the development of drawing in young children have noted a number of features of this type of activity: E.A. Flerina notes that graphic images are "temporary" in nature, that is, the image in development and dynamics is important for the child; N.P. Sakulina notes that the images are alive for the child. Researchers note the appearance at an early age of some generalization of graphic form, i.e., schematic images (E. A. Ekzhanova, G. Kershensteiner, V. S. Mukhina, N. P. Sakulina).

¹ O'zbekiston Respublikasi Prezidentining 2019 yil 8 maydagi PQ-4312-son "O'zbekiston Respublikasi maktabgacha ta'lim tizimini 2030 yilgacha rivojlantirish kontsepsiyasi" qarori //

O'zbekiston Respublikasi qonun hujjatlari ma'lumotlari milliy bazasi - 10.05.2019 y., 07/19/4312/3106-son.

The mastery of color in the development of children's drawings was studied by 3.V. Denisova, E.A. Ekzhanova, E.I. Ignatiev, K.M. Lepilov, V.S. Mukhina. Scientists note the dual attitude of preschoolers to color in drawings: the use of color to convey the real color of the depicted objects; the color may not correspond to reality and be used in accordance with the preferences and ideas of the child ("like - don't like", "beautiful - ugly").

Research by E.A. Ekzhanova identified the following levels of graphic activity. These include:

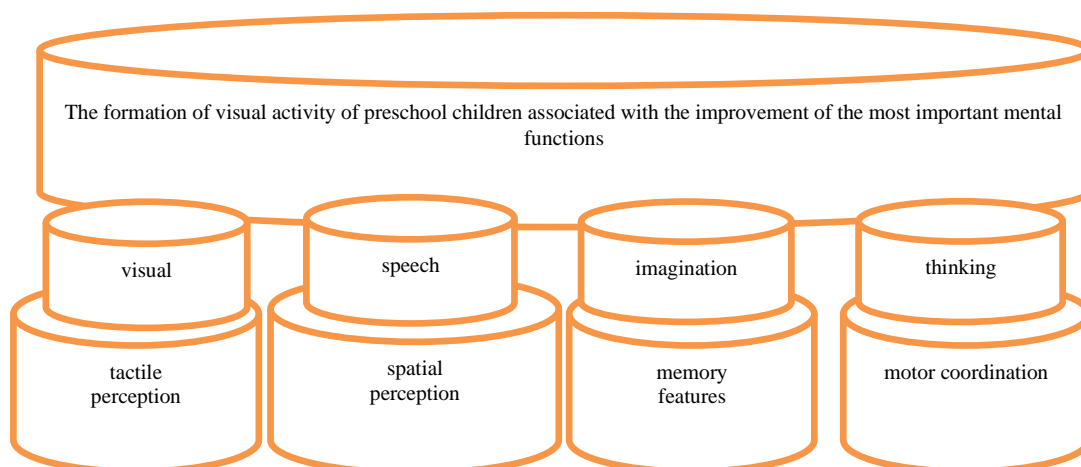
- doodles;
- a set of graphemes (separate, unrelated objects; figurelist);
- object images (static single object);
- pseudo-plot images (in the process of creation, such drawings are similar to true plot ones, but in content they are closer to graphemes or object drawings);
- plot images (the child unfolds some plot captured in the picture 2).

A systematic approach to drawing believes that drawing is not an isolated process and should be considered in the context of systemically related to visual activity³.

This approach allows us to establish some conditions for the formation and development of children's visual activity.

The main conditions for the formation and development of children's visual activity are:

1. Perception 4
2. Visual-figurative thinking 5
3. Sign-symbolic activity 6
4. A certain level of development of speech functions 7
5. Arbitrariness 8
6. Imagination⁹
7. Hand-eye coordination 10
8. Generalization¹¹



The development of art perception begins in early childhood, when the child learns to peer into the objects around him and masters sensory standards. The perception of art is based on the development of sensory

T.S. Komarova notes that when learning to draw, a child develops manual skills that allow him to create an image that is close to a real object in the process of drawing. There are three main components of manual skill that are directly important for drawing.

The first component of manual skill directly includes methods of using various tools and materials (brushes, pencils, paints, etc.).

The second component is formed on the basis of establishing a connection between an object and a certain pictorial movement, which should be reproduced to convey its form.

The third component is formed on the basis of the action of perception, when movements are controlled by visual control, an idea of the features of the drawing that the child must make. The drawing reflects the experience that the child received directly from his own actions with objects, from his graphic activity in the image, as well as from the teaching influences of an adult 12.

Research by O.A. Makhmudova increased the level of development of the visual abilities of older preschoolers by introducing such drawing techniques as "6 circles", "Draw the house to the end", "Complete the second half of the person's face", "Draw the girl's face", "Make a jug", "Make a human shape", "Make a car" when forming children's ideas about drawing, working with clay, plasticine, cold porcelain¹³.

Research methodology. The development of visual activity in preschool children is closely related to the improvement of the most important mental functions - visual, spatial and tactile perception, features of memory, imagination, motor coordination, speech and thinking. Classes on the development of productive activities contribute to the development of each of these functions, and at the same time coordinate them with each other, helping the child to organize new rapidly acquired knowledge.

Results. Visual activity includes two components: perception of art and performance.

experience, however, it has its own characteristics, since it includes several components:

1. Cognitive

² Екжанова, Е.А. Изобразительная деятельность в системе воспитания и обучения дошкольников с умственной недостаточностью: умственно отсталые дети и дети с задержкой психического развития: Дис. ... д-ра пед. наук: 13.00.03 / Екжанова Елена Анатольевна. – М., 2003. – 372 с.

³ Н. Gardner, 1984; R.P. Jolley, 2010; A. Toomela, 2002; P. Van Sommers, 2009.

⁴ Л.А. Венгер, 1976; А.В. Запорожец, 2008; И.А. Грошников, 2002; Е.А. Екжанова, 2003; Е.И. Игнатьев, 1959; Т.Г. Казакова, 1983; Т.С. Комарова, 2005; В.С. Мухина, 1981; 2006; 1972; 2006; А.Д'Анжулли, С. Маджи, 2003; R.P. Jolley, 2010; J.A. McMahon, 2002; P. Walker, J.G. Bremner, K. Merrick et al, 2006.

⁵ И.А. Грошников, 2002; Е.А. Екжанова, 2003; Е.И. Игнатьев, 1959; Т.С. Комарова, 2005; В.С. Мухина, 1981; Ю.А. Полунов, 2000; R.P. Jolley, 2010).

⁶ Т.Г. Казакова, 1983; 2006; В.С. Мухина, 1981; 2006; 1972; Ж. Пиаже, 1994; R.P. Jolley, 2010). зрительно-моторная координация (И.А. Грошников, 2002; Е.А. Екжанова, 2003; Т.С. Комарова, 2005; В.С. Мухина, 1981; 1972).

⁷ Л.С. Выготский, 2002; Е.А. Екжанова, 2003; Е.И. Игнатьев, 1959; В.С. Мухина, 1981; 2006; 1972; Н.Я. Семаго, 2003; R.P. Jolley, 2010; C. Sacchett, 2002; A. Toomela, 2002),

⁸ В.С. Мухина, 1981; А.Г. Сулейманян, 2004)

⁹ Л.С. Выготский, 2002; Т.Г. Казакова, 1983; 2006; Т.С. Комарова, 2005; В.С. Мухина, 1981; 2006; 1972; Ж. Пиаже, 1994; Т. Рибо, 1901; Дж. Сели, 1901, ¹⁰ И.А. Грошников, 2002; Е.А. Екжанова, 2003; Т.С. Комарова, 2005; В.С. Мухина, 1981; 1972),

¹¹ Л.С. Выготский, 2002; И.А. Грошников, 2002; Т.С. Комарова, 2005; В.С. Мухина, 1981; 1972),

¹² Комарова, Т.С. Развитие художественных способностей дошкольников. 3–7 лет. ФГОС. [Текст] / Т.С. Комарова. – М. : Мозаикасинтез, 2014. – 144 с.

¹³ Мактабгача катта ёшдаги болаларни тасвирий фаолиятга ўргатиш методикасини такомиллаштириш. (PhD) 13.00.08. Автореф. дисс., Т-2022- 53 б.

2. Emotional.
3. Moral (empathy).

The development of performance develops gradually and goes through a number of successive stages.

1. PRE-FIGURATIVE LEVEL:

a) From 6 months, the child begins to manipulate paper, pencils, plasticine (tearing, crumpling, throwing);

b) From the age of 1.5 years, the stage of “scribbling” (scribbling) begins; the child accidentally leaves marks on the paper while manipulating with a pencil; during this period he is not interested in the image, he simply enjoys the movement itself. Teaching a child to draw during this period is completely pointless, since he cannot yet correlate visual images with the drawing process. The role of the adult during this period is to draw the child’s attention to the fact that the pencil leaves marks on the paper, it is very useful to draw in front of him, and also teach him to look at pictures.

c) From 2-2.5 years old, the child has the ability to visually control movement, although still imperfect. Therefore, an adult does not always notice qualitative differences between the drawings of this period and the previous one, but they still exist, since before the child could not voluntarily engage in drawing, but now he has this opportunity.

2. d) From 2.5-3 years old, the child begins to interpret his

images. In terms of quality of execution, they differ little from scribbles, however, the child already knows exactly what he wants to depict. Voluntary processes at this age are not yet sufficiently developed, so you should not be surprised that, having started to draw a dog, a child says after a few seconds that he is drawing a house, then a bird.

2. PICTORIAL PERIOD:

a) At the age of 3-5 years, children begin to depict elementary plots. The level of development of performance is much more advanced and sometimes others can understand what is shown in the picture. Children love to draw a person and are able to convey their attitude towards him using various visual means; they try to convey movements. During this period, they are very fascinated by the process of examining their drawings. Children love to talk about what they depicted.

b) At 4-5 years old, the stage of drawing by observation begins. From this period onwards, the formation of the skills of observing an object, rather than the drawing technique, has the leading importance. Further improvement of a child’s visual activity largely depends on training.

c) the stage of realistic depiction, which characterizes a new stage in the development of visual activity, begins for some children at 7-8 years old, and for most at 9-10 years old, coinciding with the beginning of the use of conscious analysis of nature in drawing.

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Teaching children to draw contributes to the formation in children of the ability to search for knowledge, creativity, as well as the development of a creative personality. Methods of teaching drawing should be aimed at developing aesthetic education in the child; on the development of reflecting the surrounding reality in drawings, embodying ideas, on children’s search for ways of depicting, teaching them in these ways in the classroom. Methods of teaching drawing should arouse children’s interest, evoke an emotional attitude towards what is depicted, a desire to evaluate their work, notice the variety of shapes in them, the brightness of color combinations, and location in space.

The development of aesthetic perception will be more successful if teaching methods are associated with practical activities: children learn to examine and evaluate drawings and find the most expressive works. Children acquire the artistic experience of decorative drawing in the process of observing the surrounding reality, when familiarizing themselves with works of art (display of paintings, objects of decorative and applied art, figurative toys). Visual and verbal methods evoke an emotional response and a feeling of joy in children.

At the stage of learning to draw, we introduce children to the simplest types of non-traditional drawing techniques. It would be wrong to teach drawing to direct the child’s activity to solving specific visual problems directly related to the reproduction of the forms and structure of any object. At this stage, it is very important to educate children in the initial forms of sensory processes (sensations, perceptions, ideas, as well as teach them to concentrate their attention on certain properties of image objects.

A system of exciting exercises such as “winding a ball of thread”, “rain - drip-drip-drip” and many others, as well as didactic tasks of a sensory nature associated with recognizing, naming and distinguishing objects according to various characteristics, make it possible to move on to the next stage of interest formation to visual activities.

When teaching children to draw, a large place is occupied by the method of joint actions between an adult and a child - co-creation. The teacher shows the children ways to complete tasks in drawing classes. Working together with a teacher, children learn various skills and abilities more easily and quickly. Co-creation helps children act collectively. In the process of drawing, obeying the general rhythm, children are happy to complete tasks on one common sheet.

Joint actions should be united by simple, accessible content. Having mastered the methods of independent action, children can apply the drawing methods mastered in classes in other conditions, without the help of an adult. Teaching methods should be aimed at: developing perception processes, differences in shapes, colors, and their reproduction in a drawing.

Methods of teaching drawing in preschool age are characterized by the use of gaming techniques: introducing figurative toys, creating game situations.

Let’s look at some types of work recommended during the preparatory period.

Observation of the visual activities of adults. In order for children to develop independent visual activity, they must see how adults draw, sculpt, and build. Creating such an opportunity is one of the important tasks of training at the initial stage. Drawing by adults for children,

examples of drawing, observing the activities of an adult - these are all names for one type of work.

Children's attention is drawn to the depiction of objects (preferably toys), as well as various scenes and fragments from the life of each child. Thoughtful educators usually approach the choice of toys very carefully - from those available in the group, they choose the most attractive ones that evoke a special emotional relationship in the children.

The teacher draws with chalk on a large board (which is required for the group room). Drawings should be schematic and reflect only the most essential things that characterize the situation being depicted. The content of this drawing gradually becomes more complex: from reflecting individual everyday or play actions of children to plot-based games and excursions.

When drawing, the teacher accompanies his actions with emotional storytelling: he explains what he is drawing, names the emerging elements of the image, as well as their necessity in the depicted situation. Let's look at an example. The teacher, having sat the children down, turns to them: "We played with you today, guys. Who played ball for us? Are you Madina? Now I'll draw Madina, how she played with the ball... (draws with chalk on the board). This dress is new for Madina... Madina, what do you have embroidered on your dress (addresses the girl)? Who is this? Duckling? So I got a duckling... And here is the ball.. Here, Madina, the ball (draws a ball), hold it. Madina (turns to the girl again), show me how you played with the ball. Take it. Look guys! Here is Madina playing with the ball and here is Madina playing with the ball... Who else wants me to draw him? Anwar wants. What toy did you play with? With a car? Take her... So. Show me how you played with the car. What, guys, does he do with the car, how does he play? Yes, he carries her. So now I'll draw how Anvar drives the car. And everyone is watching whether I draw correctly or not. Whether I succeed or not..."

This example shows the adult's attention to ensuring that children's perception of the images he creates is as conscious as possible. (The teacher constantly turns to the children with the request "Show me how you played.") Drawing specific children, calling the girl in the drawing by the name of the girl from the group, he emphasizes the subject-related nature of the image. In addition, he demonstrates how to convey the specific life (play) experience of a child in a drawing.

The conditions of choice should be complicated over time, increasing the number of objects (quantitative method) or introducing qualitative changes to ensure that children master new, more complex types of mental actions. To do this, children's attention is drawn not only to identifying an object from a number of others, but also to identifying a distinctive feature (shape, color) of homogeneous objects that have a common functional purpose.

Discussion. In this lesson, one can note the work on developing the perception of color and shape, as well as consistent attention to activating the mental activity of each child. Firstly, the visual material itself contains many developmental aspects, and secondly, in the process

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of its use, children's vocabulary expands, the understanding and use of grammatical structures improves, and the meaning of words is clarified. This material is becoming universal.

In the system of games and exercises aimed at developing in children the perception of various properties of objects, a special place is occupied by games for the development of coordinated movements of the hand and eyes, which is a necessary condition for visual activity, and subsequently writing.

In order for the eyes to follow the movement of the hand, so that the hand subsequently "submits" to vision, firstly, it is necessary to work in this direction systematically; secondly, you need to have special didactic material, which teachers usually prepare themselves. For this purpose, on large sheets of paper, with a thick felt-tip pen, draw various lines - "paths" - straight, arched, wavy, zigzag, along which children must "lead", for example, "the doll home", "the bear to mother", "bunny to carrot"

First, children are offered sheets with one "track." When they begin to perform movements without difficulty, see the end point of the "path", and stop slipping from the intended path, they are presented with more complex material - "paths" of different colors can intersect, as if returning almost to the starting point.

This requires the imagination of an adult. The wealth and volume of knowledge on a topic of interest allows us to set a creative task for the child in the image and reduce the demonstration, as a methodological technique, to a minimum. Therefore, each topic should be preceded by preliminary work, in which the teacher identifies what knowledge children have on a given topic and supplements what is missing.

Conclusion. Thus, the following conclusions can be drawn:

1. Visual activity at different stages of a child's development is a powerful stimulus for his mental development and the formation of his personality.

2. The prerequisites for visual activity are laid precisely at an early age on the basis of sufficient maturity of the child's psychomotor development, and further maturation and development of the visual activity itself contributes to the improvement of higher mental functions and the normative social and emotional-personal development of the child.

3. During early childhood, normal mental, social and emotional development of a child is possible only in conditions specially created by adults, in expanded joint "child-adult" activities. The formation of all types of children's activities (including visual arts) occurs only under the influence of a positive social development situation.

4. Finally, the main task of the visual arts methodology is solved - helping preschool children imagine the environment. Developing their powers of observation, learning methods of description, as well as a sense of aesthetic beauty¹⁴.

Thus, the role of the external social environment and education is crucial in the mental development of a person and in the formation of personal qualities. This, in turn, shows that the role of family and society in nurturing a child's personality is extremely great.

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