

FORMATION OF VISUAL ACTIVITY OF PRESCHOOLERS WITH HEARING IMPAIRMENT

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Abstract: The purpose of the study is to study the peculiarities of the formation of visual activity in preschoolers with hearing impairment. The object of the research is non-traditional methods of formation of visual activity of preschool children with hearing impairment. Using non-traditional ways with preschoolers helps them to better understand the world around them, with the help of such drawings, children express their feelings and emotions. Such activities contribute to the education of a sense of beauty, form hard work, develop fine motor skills of hands, attention, memory.

Keywords: visual activity, preschooler with hearing impairment, drawing technique, drawing, paints, paper.

Visual activity is one of the most common types of creativity in childhood. This is due to its accessibility, and partly to the mental characteristics of the child's development. Drawing at preschool age also serves quite utilitarian purposes - the child's hand develops, he learns to make subtle differentiated movements with a brush. And the development of hands directly affects the development of cognitive abilities, the development of the brain as a whole.

Hearing loss creates significant obstacles in the process of cultural development of the child. According to the research of R.M. Boskis, A.I. Dyachkov, T.A. Grigorieva, S.A. Zykova, T.V. Rozanova, I.M. Solovyov, E.G. Rechitskaya, hearing loss, delay and peculiar formation of speech create difficulties in acquiring life experience, in the development of cognitive processes. Children with impaired hearing experience great difficulties in mentally operating with images, in their transformation. In the research of G.L. Vygotskaya, A.A. Kataeva, T.I. Obukhova, J.I. Shifa and others. It is shown that sensory deprivation, lack of emotional communication, qualitative originality of mental processes, lack of understanding of the phenomena of the surrounding world negatively affect the formation of subject and play activities of children with hearing impairments, which are closely related to the formation of visual skills¹.

Taking into account a certain level of perception, visual-imaginative thinking, imagination, stock of ideas, etc., it can be said that in children with impaired hearing, the formation of visual activity lags behind in its development from normally hearing children, or has a qualitative peculiarity (A.A.

¹ Wenger, A.A. Teaching deaf preschoolers visual activities [Text] /A.A. Wenger; Academy of Pedagogical Sciences. Scientific. - after that. Institute of Defectology, Moscow: Prosveshchenie, 1992. - 156s.

Wenger; M.Y. Rau)².

So, in children with impaired hearing, later, the formation of an object drawing, the impoverishment of its content, and a large number of stereotypical images are noted. Also, the ability to draw from nature has not been formed: they do not know how to examine and examine an object in order to depict it, as a result of which they do not receive sufficiently complete and accurate representations of it. They are more often guided not by observations, but by a stereotypical way of depicting a given subject. As a result, children do not see the general shape of the object, do not determine its proportions, do not understand the features of its structure. These reasons explain the fact that the subject images of deaf and hard of hearing children resemble a schematic drawing with a simplified form transfer.

Preschoolers with hearing impairments also have a later formation of object modeling, the impoverishment of its content, and a large number of stereotypical images. The plot modeling appears late and develops within limited limits. The plots are very simplified, the modeling is primitive by design. This is due to the fact that deaf preschoolers have a lag at the stage of determining the design and subject of drawing. The insufficiency of the approximate research level arises due to the insufficiency of perception, with difficulties in forming images of representations, in particular with their fuzziness, vagueness of reference representations that are not fixed in the word. The formation of an integral image of the object is slow, which further determines the later formation of the subject drawing. The full perception of the world by a child with hearing impairments has its own characteristics.

The ability to see and perceive the world correctly does not come to the child immediately; its spontaneous formation does not always turn out to be complete, even in a normally developing, hearing child. According to T.V. Rozanova, I.M. Solovyov, J.I. Shif, N.V. Yashkova, the visual perception of deaf children develops according to the same laws as the perception of hearing children. But the complete or partial absence of auditory sensations and perceptions and delayed mastery of verbal speech create special conditions for the development of visual perception of the deaf. After all, a word that has not received sufficient support in visual images is not remembered by a child.

Along with this, there is also the opposite phenomenon: a word that a deaf child has memorized and can repeat does not cause him to have an idea about the subject that this word means, or about the specific situation that it reflects. The word turns out to be "empty". Thus, the visual perception of the shape of objects develops in the practical subject-manipulative activity of children while simultaneously mastering the appropriate designations.

More complex processes, requiring not only the presence of a visual image, but also the ability to synthesize the whole, are formed more slowly in children with hearing impairments, it is more difficult for them to have a single analytical and synthetic process, and incompleteness of analysis often leads to incorrect combination of elements. The peculiarities of the development of the meaningfulness of perception are clearly manifested in the analysis of the perception of images, paintings. According to N.V. Yashkova, when perceiving images, deaf children experience difficulties in perceiving and understanding perspective images, spatiotemporal relationships between depicted objects; they have difficulties in perceiving objects in motion, in an unusual angle, when perceiving contour images; children do not recognize an object if it is partially covered by another. The process of visual perception of objects proceeds relatively slower for them than for those who hear. It turns out to be more difficult for them to mentally dissect objects into parts and highlight properties when perceiving objects,

² Wenger, A.A. Teaching deaf preschoolers visual activities [Text] /A.A. Wenger; Academy of Pedagogical Sciences. Scientific. - after that. Institute of Defectology, Moscow: Prosveshchenie, 1992. - 156s.

especially when it is necessary to highlight parts in objects that are similar to each other. Relatively more than hearing people, it is difficult, if necessary, to establish relationships between a complex whole object and its individual elements. Children with impaired hearing distinguish objects less accurately in shape and contour than hearing children of the same age.

So, the violation of auditory function already at the early stages of ontogenesis causes the lag of preschoolers in the development of creative abilities, which is explained by the poverty of the dictionary, the insufficiency of sensory experience, its small variety, as well as the lack of formation of combinatorial mechanisms of imagination. Such a lag allows us to talk about the greater stereotyping, the template of the work performed by deaf students compared to the norm, about their greater attachment to given models, patterns of action, about the difficulties of transforming existing ideas. By the older preschool age of children with hearing impairments, object modeling and object drawing prevail. By the end of their pre-school education, 15% of children have elements of plot drawing and modeling; and only 2% of children have plot images. In most children's works, a person is static, the child transmits his movements only in tests and comments that children give to their drawings.

Education and training determine the development of children's initiative and creativity of the child.

1. Systematic enrichment of children's aesthetic perception by observing nature, everyday life, social life, perception of various types of arts, which creates a favorable ground for the successful development of children's drawing, modeling, and educational work.

2. Providing the child with the necessary visual materials, quite diverse, The most important prerequisites for the leadership of children's creativity are:, in sufficient quantity and of good quality.

3. A creative and at the same time businesslike learning atmosphere that ensures children's ease and interest in work. This atmosphere is provided primarily by the teacher's interest in classes, faith in the child's strength based on knowledge of children's capabilities, and friendly relationships between him and children, as well as children among themselves.

4. A clear definition of the main and related tasks. The failure of classes sometimes occurs due to confusion and displacement of tasks, which leads to ambiguity of the target setting and the direction of children's attention. In the preschool period, when the child's knowledge of the environment in everyday life plays another significant role, especially at a younger age, elements of learning continue to be included in his practical activities (learning at home, in play, in work).

This form of education is valuable for further education. The child learns to appreciate knowledge and skill, as he feels their practical usefulness with all conviction. The main task of teaching children visual activities is the formation of the activity itself, primarily its motivational and need-based plan: the formation of interest and desire to draw, sculpt, design. Interest in visual activity is formed in the process of observing the drawing of adults and other children, examining and playing with drawings, stucco crafts, correlating the products of visual activity with real toys and objects.

Another important task related to the development of visual activity is the formation of perception, sensory education of children. In order to depict an object in a drawing, modeling, it is necessary to fully perceive it, i.e. to isolate the properties, the consideration of which is important in the image. The peculiarity of perception in children with hearing impairments is one of the main reasons for the delayed formation of drawing. Therefore, in the learning process, a systematic development of various types of perception is carried out: visual, tactile, motor.

The development of these types of perception occurs during viewing, tracing objects along the contour before drawing or groping before modeling. To transfer the properties of an object in productive activity, it is important to learn the perception of magnitude, shape, color, spatial properties and relationships, to determine the directions of space, its extent. The accumulation of ideas about the

various properties and relationships of objects gradually, in connection with other activities, leads to the formation of sensory standards.

The task of forming ideas about objects and phenomena is closely related to the task of sensory education of children in the process of visual activity, since it is important to teach children to depict not only the objects in front of them, but also those that children have observed before, to actualize the ideas that arose in the process of reading, telling. It is possible to influence the full-fledged formation of ideas by combining the perceived with the word. Therefore, in the process of visual activity, the work on the formation of representations turns out to be closely related to the work on speech development. The speech development of children in visual activities also acts as one of the tasks, since children master the vocabulary associated with the name of materials and tools, actions, perception of objects and phenomena characteristic of this activity (sculpt, draw, build, color, stroke, outline, touch).

When a child performs specific actions with objects, he learns the meanings of the corresponding words better. With proper guidance of visual activity, it can be one of the means of personal development of children, since in the process of activity, initiative develops, elements of self-esteem are formed, emotionality of perception of the surrounding world develops. At all stages of education, especially at the initial stage, it is important to instill an interest in visual activity, to arouse a desire to draw, sculpt, build. Therefore, one of the main methods used is playing with objects, toys that need to be molded, as well as playing with ready-made images, stucco crafts, buildings. In games, children learn to relate real-life objects and their images. In teaching visual activity at the initial stages, imitation of adult actions is used as one of the methods. The display of actions is carried out in a dissected manner so that children can see and imitate the actions of the educator well. In the older groups, imitation is mainly used to demonstrate the technique of performing images.

A condescending attitude towards children's "doodles" and a complete lack of guidance for them can lead to a delay in the development of children's drawing at an earlier age. Many children passively repeat certain movements and shapes; the hand and eye develop poorly; the transition to image and thematic drawing is planned only by the end of the year. There are many reasons for this. So drawing with pencils or paints requires a high level of technical proficiency from a child, formed skills, knowledge of how to work with various paints. However, despite the efforts, the drawing turns out to be unattractive. Yes, you can try to work with the child in line with the traditional drawing technique. However, there is a risk that he will simply copy the sample given to adults. This is on the one hand, and on the other hand, a lack of mastery of technology can lead to a loss of self-confidence (Doronova T.N., Zelenina E.L., Dyachenko O.M., Kazakova T.G., Kosminskaya V.B., Komarova T.S., etc.)³.

Non-traditional drawing techniques as a means of correcting the psyche allows you to overcome the feeling of fear. It can be said that they allow a small artist, moving away from the subject image, to express his feelings and emotions in a drawing, give freedom, instill confidence in his abilities. Non-traditional drawing techniques demonstrate unusual combinations of materials and tools. Undoubtedly, the advantage of such techniques is the versatility of their use. The technology of their implementation is interesting and accessible to both adults and children.

At first, children draw with one finger, then with several. At this stage, there is an acquaintance with color, shape, rhythm and position in space. In the second stage, children learn how to mix paints. Each finger is dipped in different paints and colors are applied to the color. As a result of mixing colors, children achieve the desired shade. By the preparatory group, children are already fluent in the "finger technique" and come up with themes for drawing themselves, using techniques such as poking,

³ Дьяченко О.М. Об основных направлениях развития воображения дошкольника [Текст] / О.М. Дьяченко // Вопросы психологии. - 2008. - № 6. - С. 52-60.

smearing, mixing paints in the plot. Unusual and original compositions are obtained with the help of the child's palms. You can start drawing with your palm from the age of two. The child puts his palm (the whole brush) into gouache or paints it with a brush (from the age of five) and makes an imprint on paper. They draw with both their right and left hands, painted in different colors. After work, the hands are wiped with a napkin, then the gouache is easily washed off. An impression (from three years old). This type of drawing does not require any special skills: you will only need prints of finished forms smeared with paint. The seal can simply be dipped in paint or pressed against a painted "stamp pad" - a flat piece of foam rubber - or smeared with paint or paints, specially choosing their combination. A seal can be made from a cotton swab, a cork or a piece of raw potato, a matchbox, an eraser, a piece of foam rubber, crumpled paper, a wood leaf.

The child draws with wax crayons (candle) on white paper. Then he paints over the sheet with watercolor in one or more colors. The crayon drawing remains unpainted, and the candle drawing remains white. Stencil printing is used in working with children from five years old. The child presses a seal or foam pad against a stamp pad with paint and applies an impression to the paper using a stencil. To change the color, another tampon and stencil are taken.

The monotype is subject-specific. Age: from five years old. The child folds a piece of paper in half and draws half of the depicted object on one half of it (symmetrical objects are selected). After drawing each part of the object, until the paint has dried, the sheet is folded in half again to obtain a print. Then the image can be decorated by also folding the sheet after drawing several decorations. Three-year-olds, picking up a brush and paints, very often draw "kalyaks" in the form of spots. There is nothing terrible in this, because such a "kalyaka" can easily be "revived". The child draws an arbitrary spot on a piece of paper. An adult and a child come up with what this "kalyaka" looks like. We finish the details to bring the work to the intended image. Blotting is usually used at the age of five years. The child scoops gouache with a plastic spoon and pours it on paper. The result is spots in random order. Then the sheet is covered with another sheet and pressed (you can bend the original sheet in half, drop mascara on one half, and cover it with the other). Next, the top sheet is removed, the image is examined: it is determined what it looks like. The missing details are being completed. Using a blob with a tube, the child scoops up the paint with a plastic spoon, pours it onto the sheet, making a small spot (droplet). Then it blows on this spot from a tube so that its end does not touch either the stain or the paper. If necessary, the procedure is repeated. The missing details are also being completed. The most attractive is the blotting with a thread. The child dips the thread into the paint, squeezes it out. Then, on a piece of paper, he lays out an image from the thread, leaving one end of it free. After that, he puts another sheet on top, presses it, holding it with his hand, and pulls the thread by the tip. Then the missing details are drawn.

Such a painting technique as spray painting can be used at the age of five years. The child picks up the paint on the brush and hits the brush on the cardboard, which he holds over the paper. The paint splashes onto the paper. Watercolor crayons can be used from five years old. The child moistens the paper with water using a sponge, then draws on it with crayons. You can use the techniques of drawing with the end of the chalk and flat. When drying, the paper is wetted again. Poking. This drawing technique is used by children starting from the age of 5. The child places the blunt end of the pencil in the middle of a square of paper and wraps the edges of the square onto the pencil with a rotational movement. Holding the edge of the square with your finger so that it does not slip off the pencil, then dips it into the glue. Next, he glues the square onto the base, pressing it with a pencil. Only after that he pulls out a pencil, and the folded square remains on the paper. The procedure is repeated many times until the desired amount of sheet space is filled with folded squares. Landscape monotype (from six years old). The child folds the sheet in half. A landscape is drawn on one half of the sheet, and its

reflection in a lake or river (an imprint) is obtained on the other. The landscape is executed quickly so that the paints do not have time to dry. The half of the sheet intended for printing is wiped with a damp sponge. The original drawing, after an impression is made from it, is enlivened with paints so that it differs more from the print. For monotyping, you can also use a sheet of paper and a tile. A paint pattern is applied to the latter, then it is covered with a damp sheet of paper. The landscape turns out to be blurry. Drawing in non-traditional ways with kids helps them to get to know the world around them better, with the help of such drawings, children express their feelings and emotions. Such activities contribute to the education of a sense of beauty, form hard work, develop fine motor skills of hands, attention, memory. The most important thing is that children like these classes, every little artist creates an original and unique masterpiece every time.

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