

## THE IMPORTANCE OF TEACHING FINE ARTS TO CHILDREN WITH HEARING PROBLEMS

Kamola Giyozovna Sadirova

Special Pedagogical Direction Of Nizami Tspu 2nd Stage Doctoral Student, Uzbekistan

**ABSTRACT:** Descriptive activities help to form a clear and holistic picture of the object and phenomena in the surrounding world in children, the description of objects requires a clear identification of the existing character, shape, proportion, position in space and other signs of objects in the mind. Readers not only reflect what they see, but also reflect the sensations that they receive on the basis of real phenomena and objects in paintings, creating compositions, new applications in new works.

**KEYWORDS:** Individualization, personalization, visual activity, drawing, modeling, application competence, communication process, identification, social identification.

### INTRODUCTION

Currently, in a number of countries, it is recognized that the importance of visual skills and abilities is increasing in order to express children's perception of the environment, which is one of the important conditions for the development of visual knowledge, creativity of children, the formation of their visual skills. German scientist R. Muller, analyzing the question of the possibilities of developing visual activity, comes to the conclusion that for this children must constantly acquire knowledge, skills, giftedness in harmony [24,-56 p.] The author attributes to this harmony the ability of children to know how to describe what they see. To form an image, it is necessary to develop children's visual characteristics, observations of things and phenomena in the environment, highlight the important things in objects and phenomena, be able to memorize the features of a particular object.

To form an image, it is necessary to develop children's visual characteristics, observations of things and phenomena in the environment, highlight the important things in objects and phenomena, be able to memorize the features of a particular object. On this basis, children develop the qualities of striving to imagine what should be drawn. R. Muller believes that it is not enough to develop the ability to describe the components mentioned above. In order for a child to be able to create a certain image, he must know the techniques and materials, the artistic and technical method of applying paints and the order of their use, techniques.

He also says that children should learn and master hand movements, learn to control them. Knowledge and ability to apply drawing techniques should help children use expressive means. Rigel, one of the German educational scientists, also recognized this path, which would become almost a good example for the study of visual activity. It shows three aspects of the problem of artistic image [28,-65 b.]:

- everything that exists, to show reality, to imagine;
- to show the integrity of a single whole, a picture that needs to be created (drawn), imagined;
- correct interpretation of the function of artistic and technical means, differentiation from each other in accordance with their application.

German scientist R. Main believes that the development of children's visual activity from the point of view of real art, in which children acquire and master the skills of visual activity, is an important condition for the formation of their artistic and technical abilities. He points out that by introducing visual movement into it, they develop in the process of activities aimed at achieving the goal [29,-56 b.]. Visual activity is the first effective type of children's activity, through which the child conveys his impressions of the world around him. The German teacher believes that in order for children to achieve a high purposeful orientation of actions and a level of awareness of activity, it is necessary to set meaningful, affective and reasonable requirements and tasks for them. In order to develop the latter in artistic creativity, it is desirable to put before young children a wide range of tasks that are interesting and require certain actions. In the process of creating an image, you can consult with the child, it is necessary to demand conscious attention to the similarity of the works, as well as their repeated return. In this way, children learn to control their movements.

One of the definitions given in the "Visual Activity", refers to V. S. Mukhina: "We understand children's visual creativity as a conscious reflection of the surrounding reality by the child in drawing, modeling, design. The child does not just copy the environment, but processes it together with the accumulated experience and attitude to the depicted" [148, -81.b.].

A. A. Melik-Pashayev believed that the influence of children was the same as that of everyone, and influenced the fact that he had a gradual structure with this. The visual activity of children (drawing, modeling, applique) is included in the fine art industry. Art is a reflection of the surrounding world: objects, Tabiat affairs, society, artistic (figurative) self [150, -148.b.].

Visual activity is of great importance for the mental development of the child and his ontogenesis. Drawing is considered one of the first types of visual activity that a child begins to master in early childhood. O.A. Makhmudova's research reveals the patterns of formation of visual activity in early childhood and kindergarten [23-43.b.]. Each type of visual activity - drawing, modeling, manufacturing – develops in one way, the purpose of which is to create a holistic image of the

subject. O.A.As It is noted by Makhmudova [23, -57 p.]: "in all these activities there is a specific relationship between imagination and action. In these types of activities, the child moves from the essence of an object or phenomenon to its material embodiment - his image. In the process of transition to material embodiment, the very essence of the subject becomes clear. Children acquire the ability to reflect the surrounding reality with the help of various expressive means. In the process of mastering these tools and methods of their application, there is a consistent development of visual skills, visualization improves the very organization of activities.

L. M. Ayvazyan, A.I.Aronova, R.I. Afanasyeva, L.A.Blatschuk, for their part, have different classifications of the formation of visual activity [25, 27,29,35.].

L.M. Ayvazyan, understanding children's creativity as an understanding of life, tries to find the reasons for children's specific depiction of the phenomena of the surrounding reality and defines two methods: familiarization of children with the body and the creation of a drawing by them. The researcher comes to the conclusion that children under the age of 3-4 years will continue to be interested in the material, the process of drawing strokes when drawing, and then there will be interest in the image. Based on these conclusions, L. M. Ayvazyan suggests the following periodization of children's painting [25, -87 p.]:

- before depicting the period;
- preparatory period (up to 4 years);
- realistic image period (up to 7 years).

Revealing the features of various periodizations of the development of visual activity, A.Aronova I studies the periodization of the stages of the development of children's drawing in ontogenesis and connects them with the development of visual understanding and consciousness, on which the nature of children's drawing depends [27, -79 b.].

It should be noted that L. M. Ayvazyan, A.Aronova and I also note the pre-imaginative stage of children's creativity, but do not include it as an independent stage in their periodization. If we put aside the stage of "brunettes" and hosiery and start counting from the moment when the child correctly understands what drawing is, then the following levels of formation of a child's drawing stand out:

- the stage of the scheme is from 1.5 to 2.5 years;
- the stage of appearance of the concept of shapes and lines is 2.5-3 years 4 years;
- The stage of formation of a life image from 4 to 7 years (this scheme disappears from the picture of children altogether);
- Plastic image scene from the age of 7 (light and shadow, furniture upholstery, motion transmission).

The development of the visual activity of the child V. S. has been comprehensively studied by Mukhina. The author considers drawing as a form of assimilation of social experience by a child. V.S. It is important for us that Mukhina is interested in the psychological aspect of pictorial activity (the development of drawing as a peculiar character), the pictorial means used by a child to express his attitude to those drawn. He wrote as follows [147, -17 BC]: "If a child has the opportunity to draw with pencils and paints, he will discover an amazing world of graphic designs and colors, in which lines, colors, mixing with each other, create various combinations that affect his emotional world." The author claims that the child finds expressive means in the process of developing imaginative and pre-educational experience.

V.S. According to Mukhina, the general course in the development of children's painting can be expressed as follows. Swinging a pencil on paper (or drawing with a brush) is initially one of the manifestations of the child's general research activity, which is formed in the process of elementary actions with objects and communication with adults. However, due to the ability of a pencil (or brush) to leave traces, this directed activity soon acquires a special character, which is aimed at finding the opportunity to draw various drawings and fill in the area of a sheet of paper. The decisive moment - the appearance of a deliberate repetition of a randomly obtained configuration (or an example proposed by an adult) - indicates the formation of a new type of orientation to the shape of the graphic trace. The child begins to master the character function, which is one of the most basic mental abilities of a person. [147, -54 b.]:

As a response to scientists who oppose the teaching of drawing techniques in teaching children, L. V. Panteleeva writes: "Some people say that they are children - brilliant artists. If you look from this point of view, it seems to me that they do not need to be trained at all. A child, abandoned to the mercy of fate, stands on a certain slope and stops at understandable, favorite themes and drawings, does not move forward. On the other hand, they won't have graphic literacy." Developing the idea that children need to be taught something, he emphasizes that the head should help children learn the features of various materials, master the skills of working with them. For example, giving moustaches, paints to children's hands, working with them and how to mix paints, apply them to paper, of course, should be carried out in practice by a specialist who knows his technique and interprets the process [163, -99 b.]:.

K. Makhover believes that drawing as a graphic activity occurs in children up to one and a half years old. E.A. Ekzhanova, E.I. Ignatiev, A.A. Melik-Pashaev, I.A. Lykova, T.G. Kazakova recognize that up to this age, the child, as a rule, uses the opportunity to act only with new material for him the condemnation of the child on this the stage is considered a motor game [79, 90, 98, 127, 142.]. During this period (after a year), the child is interested in the world of objects and methods of working with them. This is the prevailing type of the infant's attitude to the outside world. The leading activity in this age period, in which the child can realize this need, is manipulative, and then subject activity. The actions of a child with illustrative material constitute one of the characteristic manifestations of this activity. The first drawings of children are characterized by

chaotic movements, which gradually obey the motor rhythm. The rhythmic organization of movements remains characteristic for attracting children under the age of three. E.A. Ekzhanova considered the preliminary stage of drawing as a procedural period, a period of mastering actions that are expressed in the absence or insignificant degree of purpose, result and content of activity. However, without adults, a child will not be able to master specific techniques for using visual material. They were invented, chosen by mankind for hundreds of years and passed down from generation to generation. This is reported by the press service of the President of the Republic of Tajikistan Emomali Rahmon. Bundai Hold, Ms. is working on a description of the material, a one-step calculation method. Kattalar bilan met Isa bundai founder of amalga oshirish instrumentasidir. L.A. Wenger, G.D.Grigorieva, Or.I.Ignatiev, Nin siralariga Kira, bolaning uncontrollably of the holding and the body of the kildi movement, repeated nodulation of hoshiyalar chisiladi. Kon tomirlarining Journaling and Alpine form of accompaniment tasodifiy state bilan belgilanadi. Bu training rhythmic movement of the organization etadigan "hoshiyalar" period [ 42, 63, 90.]. In the second year of life, the movements that children mastered earlier improve. Individual lines also have a different character: they round off, break off at an angle, zigzags appear, cut lines. The constant repetition of homogeneous movements serves to obtain a place that stands out against the background of the sheet. This is the period of folds (partially rounded, partially broken lines).

In the process of drawing folds on paper, enriching the child's life experience, he begins to associate them with real things. The appearance of associations in the process of drawing defines a qualitatively new stage of children's painting, as it indicates the emergence of a child's understanding of the pictorial role of drawing.

The most important thing, according to the researchers, is that adults at this stage of the development of drawing are required to show interest in what the child writes on his sheet. To strengthen the child's interest in the image, to determine the integral connection, you can beat the picture. Such a picture develops the imagination of the baby. And imagination is the basis of any creativity, the development of creativity without imagination is unthinkable. In the process of such a game, the child better understands the meaning of visual activity, which is important for his further development.

### REFERENCES

1. Ўзбекистон Республикасининг Ногиронлиги бўлган шахсларнинг ҳуқуқлари тўғрисидаги қонуни Тошкент ш., 2020 йил 15 октябрь, ЎРҚ-641-сон
2. Ўзбекистон Республикасининг таълим тўғрисидаги қонуни. Тошкент ш., 2020 йил 23 сентябрь, ЎРҚ-637-сон
3. Ўзбекистон Республикаси Президентининг «Ўзбекистон Республикаси халқ таълими тизимини 2030 йилгача ривожлантириш концепциясини тасдиқлаш тўғрисида»ги Фармони. Тошкент ш., 2019 йил 29 апрель, ПФ-5712-сон.

4. Выготский, Л. С. Вопросы детской психологии / Л. С. Выготский. Санкт-Петербург : СОЮЗ, 1997.
5. Мухина В.С. Возрастная психология: феноменология развития, детство, отрочество: Учебник.- М.: Академия, 2010.- 452 с.
6. Жуковская Р.И. Игра и её педагогическое значение. М.: Аспект пресс, 2008.
7. Авдулова, Т.П. Психология подросткового возраста: Учебное пособие для студентов учреждений высшего профессионального образования / Т.П. Авдулова. - М.: ИЦ Академия, 2012.