

USING PEDAGOGICAL TECHNOLOGIES IN WORKING WITH PARENTS OF PRESCHOOL CHILDREN WHEN TEACHING DRAWING SKILLS

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Abstract

In the article, the author pays special attention to the importance of using pedagogical technologies in working with parents to preserve and develop parental relationships with preschool children.

These technologies instill confidence in children, broaden their horizons, and technologies give the child the opportunity to cope with internal experiences and improve relationships with their parents.

Keywords: technologies, pedagogical. children, parents, learning, drawing.

"Pedagogical technology is usually called a direction of foreign pedagogy, which aims to increase the effectiveness of the educational process, guaranteed by the achievement of planned learning outcomes by students."

Pedagogical (educational) technology can be called a complex consisting of:

- some idea of the planned learning outcomes;
- diagnostic tools for the current state of students;
- a set of learning models;
- criteria for choosing the optimal model for these specific conditions.

What is a model of pedagogical technology?

The model can be considered as steps. The first step includes methods and forms and relates to didactics, the second or lower step includes pedagogical technique (tools and techniques), they are supplemented by the personal characteristics of the teacher (attitude, gestures, behavior), which is pedagogical skill.

How can and should we, specialists-educators, help parents raise and educate their children and use pedagogical technologies when teaching preschool children drawing skills? The most important thing is that parents have the necessary literature, teaching aids, books that help to comprehensively develop and educate their children under their direct supervision (i.e. mastering the model teaching and

upbringing of their child). And therefore, the first task of the family, if we are talking about the spiritual and aesthetic qualities of raising a preschool child, is to develop his spiritual and aesthetic sensitivity to everything around him through model teaching as an integral part of pedagogical technology.

We, scientists, must provide a mechanism and tools with which parents can prepare and educate, i.e. prepare their children well for school.

And this is a completely accessible task. After all, from birth, a child is ready to learn, even the smallest child has elementary spiritual and aesthetic feelings. He reaches out his hands to a bright toy, sings along to a cheerful song, dances to the rhythm of the music, etc.

A mother does the right thing when she says to her child during a walk: "Look at how beautiful the sky is today, soft blue, with light, dancing clouds, and mountains with a haze. And admire the autumn park: some trees are glowing with the sun's rays, others are yellow-orange, and there in the distance are yellow-green. And how beautiful are all these shades in the blue autumn sky! " "How beautiful is the khan-atlas, it shimmers in the sun with all the colors of the rainbow! And do you know the legend about this material and the master who invented it?" Such observation under the guidance of an adult contributes to the development of a more precise and subtle distinction in the child and the formation of spiritual and aesthetic qualities in preschool children. This obliges parents to choose things that a preschooler uses in their everyday life more carefully, to avoid things that are gaudy and tasteless in form (toys, clothes). For example: "Which of these two bowls do you like more?" The child is very willing to make such a choice: "Why do you like this bowl more?" Parents help children understand what qualities and properties of an object can be attributed to a positive aesthetic assessment. What is beautiful, majestic and harmonious, what is carefully and lovingly made, such as Granny Khamro's toys, what is pleasant in color combinations, etc. Even the simplest aesthetic judgments and recommendations that a child hears from parents have a great influence on the formation of spiritual and aesthetic qualities. If a child hears from his parents that the pattern (badam) on a man's skullcap is beautiful in its combination of symbols and colors, and on a woman's, the plant patterns are beautiful because they are bright, elegant, and this symbolism also protects its owner from the evil eye, the child hears from an adult about the history and legend of the origin of the silk material - khan atlas (that all the colors of the rainbow are hidden in this material and this is a reflection of the rainbow in a mountain river, that this or that act is beautiful because it is modest, noble, etc. Then, under the influence of his parents, the child gradually begins to understand that not only what is bright and elegant is beautiful, but also

what is masterfully executed, what is truthfully and harmoniously executed. Drawing classes provide great opportunities for the formation of spiritual and aesthetic qualities. The basis of these classes should be the systematic development of the child's ability to actively and purposefully examine objects and phenomena surrounding him and to convey what he sees in a drawing as best he can. It is very important to have the right approach to the drawing process in the family from the very beginning. That is, it is very important to correctly use pedagogical technologies that will help parents correctly and skillfully manage this process of their child's development. To help parents, we have developed a series of methodological literature based on pedagogical technologies for preschool children of different ages (from 3 to 6 years old). In the books for parents "Let's Draw Together" (in Russian and Uzbek), parents receive information about the process of working with children of younger preschool age, about the specifics of working at home and the method of work as co-creation, where the child receives an unfinished plot and brings it to a meaningful conclusion together with his parents. Co-creation is joint actions of a parent and a child, joint completion of tasks. Joint actions of the teacher with children are one of the methods of developing creativity, since the visual abilities of children are still very limited. By offering the child to finish drawing some part, detail of an object, the parent arouses the child's keen interest, joy, and the opportunity to see a familiar object in its full image. The purpose of this method is to correctly form the methods of action when depicting a complete form. From the time the child learns to understand and highlight the form, it is possible to teach form-building movements. In the individual practical workbooks "Drawing for Kids" No. 1, No. 2, No. 3, the child, together with adults, learns and studies drawing skills during practical exercises, while spiritual qualities are simultaneously formed. For example, you need to feed the mother lamb and the son lamb with juicy, green grass. The lambs want to eat. Or the sun needs to draw rays for butterflies, hedgehogs, flowers and everyone will be warm and happy. The parent takes a lot of interesting and informative information about the legend from the notebook - the history of the national material khan-atlas. But the child learns not only the story of the talented and brave master who invented this pattern, but also paints the dress of the dancing girls with strokes. The parent reads poems that are selected for each technical method that is given in these notebooks. Under the guidance of the parent, the child develops technical drawing skills, consolidates them, performing many exercises on this knowledge, which are supposed to take into account the age characteristics of preschool children. When drawing, the child does not just depict certain phenomena of the life around him or an object, but expresses his attitude to

the depicted by means within his power. Therefore, the process of drawing in a child is associated with an assessment of what he depicts, and in this assessment, the child's feelings, including spiritual and aesthetic ones, always play a large role. Striving to convey this attitude, the child seeks means of expression, mastering technical methods and skills of drawing with a pencil, felt-tip pen and paints. Workbooks for mastering drawing skills help parents to manage the drawing process, i.e. to optimally develop drawing skills. Working with a child, upon completing all the tasks in an individual notebook, a parent learns better about the abilities and individual characteristics of their child. For example, as parents note, some children (younger) draw with one color, others actively choose a color scheme, and others are fans of graphic drawing. The manner of execution is also peculiar: For example, some draw large, without detailing their image with small details, others, on the contrary, create a small image, but strive for decoration and detailing. This is explained by how each child individually masters drawing skills. And the parent sees and understands how successfully this process is going, how the use of pedagogical technologies helps him to manage the process of mastering the drawing skills of his child. Some parents noted that after the first demonstration their children immediately began to successfully complete the proposed tasks-exercises in an individual notebook, other children required repeated demonstrations and reinforcement of the given exercise, and the third category of children required more systematic, long-term work and support from their parents. The notebooks we offer are designed taking into account the different psychological characteristics of children. To master one educational task, for example, a brushstroke, up to 10 exercises in different versions are offered, which helps the parent to consolidate the same technical skill in an interesting and entertaining way. The child practices the educational task in a playful, entertaining way. And the result is that the child develops this skill. As a result, we have noticed and state that children who have mastered visual skills and abilities well have rich sensory experience, they have developed perception and their drawings are expressive, interesting. They are self-confident, the failures they encounter in the process of work do not upset them, and they remember the mistakes and do not repeat them in future work. The parent should support the child in the process of work, instill in him confidence that he himself can correct his mistakes. Prompt in time (but do not dictate your decisions), verbally supplement the logical connection of the depicted, call for help from the younger child, if there is one in the family, even ask the child for help on how best to depict this or that object to an adult, if he is drawing at the same time with the child. The last pedagogical technique forms such qualities in the child as mutual

assistance. Analyzing the work of parents according to the developed pedagogical technologies and introducing them into the practice of the family, we analyzed the acquisition of drawing skills by children when examining their practical works by the parents themselves. They included the following analysis criteria: spiritual and emotional attitude to the process of creating an image, the content of the work, the transfer of form, the structure of the object, composition, color, visual material, independence of the work performed. As a result of the research work, the most interesting, expressive and creative were those drawn works of preschool children who had well learned and consolidated, i.e. freely mastered the drawing skills. We have found that the use of pedagogical technologies in working with parents of preschool children in teaching drawing skills increases efficiency when parents guide the child's work process individually, mastering a set of learning models and defining models for specific conditions. The parents themselves write about the results of their guidance in children's mastering drawing skills.

Thus, the analysis of pedagogical technologies in the work of preschool children in teaching drawing skills shows that teachers and parents highly appreciate the development of spiritual and aesthetic qualities of the child of the third millennium.

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