

ACQUAINTANCE OF PRESCHOOL CHILDREN WITH WORKS OF PAINTING**Iryna Hrechyshkina**

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Summary

The article is devoted to the problem of familiarization of preschool children with works of art. It has been established that works of fine art directly influence the formation of the system of values and meanings in preschool children. Modern and previous studies of the aesthetic development of preschoolers are analyzed. The article compares and reveals the concept of aesthetic education and the peculiarities of education. It was found that the problem of aesthetic education in pedagogy has always been given a lot of attention. In terms of pedagogical leadership, pictorial activity becomes invaluable for the versatile development of the child, his mental and cognitive processes: perception, performance and creativity, which are inseparable unity and are integral parts of the productive artistic and creative activity of preschool children. For a full artistic and aesthetic development personality in the period of preschool childhood, it is necessary to create optimal conditions, emotional comfort and fill the child's life with interesting activity content.

Key words: preschooler, multicultural space, education, features, information, art, feelings, artistic image.

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1. Introduction

Development of the Ukrainian state predetermines the necessity of education of new type of personality with the high level of spirituality and culture, capable independently to accept non-standard decisions, carry out a free choice, to think creatively, quickly to react on the changes of circumstances and to create them. In recent years attention has been paid to the problems of the theory and practice of the aesthetic development of children as an important component of a comprehensively developed, spiritually enriched personality.

2. Theoretical analysis of the problem

The works of fine art directly affect the formation of the system of values and meanings of preschool children, which contributes to the formation of a moral culture of the individual oriented to a creative approach to life. Thus, visual art, determined by social and cultural reality in the historical context, which in modern conditions has the format of a “multicultural space”, a unique opportunity to “connect” a person to the values and norms existing in society (N. Demyanko, O. Jus, L. Ivanova, S. Morozova, S. Protsyka, O. Pshevratska, Sh. Rzaeva, N. Roman, V. Sergeyeva, A. Sokolova, E. Fedotova, I. Fryt and others).

3. Purpose of scientific research. Educational potential of genre painting

The goal is to consider theoretically the peculiarities of familiarizing preschoolers with works of art.

A lot of attention has always been paid to the problem of aesthetic education in pedagogy. Philosophical and aesthetic aspects are considered in the scientific works of Y. Afanasyev, M. Kagan, M. Kiyashchenko, etc. The psychological foundations of aesthetic education of the younger generation are highlighted in the studies of L. Bozhovich, L. Vygotsky, O. Leontiev, I. Kon, B. Teplova and others. The theory of aesthetic education of preschoolers was formed on the basis of the scientific conclusions of E. Florina, N. Sakulina, N. Vetlugina, T. Komarova, V. Kotlyar, V. Zhdan, G. Pidkurgannaya.

P. Blonsky pointed out the aesthetic receptivity of a preschool child and defended his rights and opportunities to perceive and appreciate the beauty (*Romanez, 1988*).

Thus, the analysis of literary sources showed that in the pedagogical studies of N. Zubareva, N. Kurochkina, E. Fliorina, R. Chumychova and others attention is focused on the fact that children are interested in contemplating works of genre painting and purposeful, systematic pedagogical work with preschoolers promotes understanding of the cognitive and moral-aesthetic values of the content of paintings on the basis of the formation of the ability to identify logical connections in it and find expressive means of image (*Rubalka, 1996*).

Since art primarily is addressed to the sphere of feelings, some authors (N. Vetlugina, L. Vygotskyi, N. Volkov, L. Glukhenka, O. Zaporozhets, N. Zubareva, G. Lyublinska, V. Mukhina, H. Ovsepyan, S. Rubinstein, N. Sakulina, O. Savchenko, N. Skrypchenko, B. Teplov, E. Florina, P. Jacobson and others) emphasize that in the perception and analysis of works of painting, one should proceed not from the plot, but from the first emotional impulse caused by the visual impression.

Genre painting has a huge educational potential, involving children in the social culture and art of their people, cultural and national traditions and customs, moral and aesthetic rules and norms of society.

Genre paintings, unlike portraits, do not depict the personality of a single person, but reveal the relationships between people, their characters and state of mind. The artist typifies and summarizes everything seen in the genre event of the picture, reflecting one moment of life, but portrays it in such a way that the viewer perceives the action of the plot as a long-lasting event. The idea of a genre picture is usually “hidden” by the artist from the viewer and is expressed in a specific artistic image. In order to “see” the idea of the plot, you need to learn to analyze the relationships of the characters depicted and the motives of their behavior, to identify and determine the compositional and color solution of the picture.

The great psychologist Z. Rubinshtein writes that in preschool age you can observe the manifestation of aesthetic feelings. A child's emotional attitude to a picture is an indicator of interest in a painting. On the basis of an emotional personal attitude, value orientations, the foundations of his worldview, begin to form in a preschooler (*Syhorukova, 2010*).

In the pedagogical studies of N. Butenko, it is emphasized that for preschool children, getting acquainted with works of fine art is always an interesting moment, because it represents a specific cultural event with the embodied meaning of “event – work of art – perception – contemplation – understanding – meaning”. The transformation of semantic transformations in preschool age takes place in the process of holistic perception of works of art at the unconscious level (the way of “use”) through understanding the features of the aesthetic object and the constituent elements of its content (*Bytenko, 2020*). The meaning of the term “use” is understood

as the child's ability to create something of his own, for himself and for the life around him, on the basis of the acquired and assimilated knowledge.

According to scientists, the depth and adequacy of children's perception of paintings is influenced by a number of factors, namely: the level of the child's artistic and aesthetic perception, his life and artistic experience, the content and subject matter of the picture that are accessible for understanding, as well as the properly organized process of viewing the picture (Havrish, 2003; Lyblinska, 1974; Bohysh, 1992; Ponymanska, 1998; Shkarina, 1992).

4. Conclusions

The practice of working with preschool children in the institution of preschool education shows that the process of familiarization with genre painting is complex in terms of content and has its own characteristics. In the research of N. Kurochkina, it is emphasized that children of older preschool age are able to compare their own experience with the experience of the people depicted by the artist, and transfer the ways of their relationships to real life situations, enriching the moral experience of the child himself and the experience of self-knowledge (Rubalka, 1996; Bilan 2012).

1) Genre painting is distinguished by the variety of forms of building pictures, the specificity of depicted situations and a pronounced plot beginning. It is important to focus children's attention on the fact that the plot of the picture is always connected with the theme (the name of the picture), which the artist considers, evaluates and depicts from certain ideological positions – the ideological and thematic canvas of the work is formed. In the future, with the help of artistic means of expression, the artist reflects the content of the topic in specific moments of the plot.

2) In any genre the viewer's attention is focused on the semantic and compositional centers where the main idea of the picture is concentrated. It is necessary to draw the attention of children to the fact that the artist writes the compositional center especially vividly and expressively, and secondary objects, images and details that enrich the image, depict in general terms. Taking into account the age characteristics of children, it is possible to teach them to identify single-figure and multi-figure compositions of a picture.

3) The color of a genre painting always corresponds to the depicted moment of reality, which corresponds to the time of year and the state of the weather, the mood of the depicted heroes, etc. Genre painting is an expressive and emotional artistic addition to the content of the composition, effectively influencing the child's feelings, mood, thoughts, causing a variety of associations.

4) The selected paintings of genre painting should correspond to the socio and moral experience of children, reflect familiar events of children's life and the surrounding world of people, be close to the life impression of the child, which activates his personal experience and forms an emotional and valuable attitude to the content of artistic works of fine art.

Considering the complexity of understanding genre pictures in older preschool age, we note that in this aspect the teacher needs to:

– to give children the opportunity to admire and contemplate pictures with different plots for sequential consideration, comparison, and identification of logical connections in the plot to understand the social significance of the content;

– in the process of familiarizing preschoolers with painting, use different forms and means of expression, according to the artistic manner of depicting a picture of a genre painting.

We believe that the educator's professionalism, knowledge of methods, the use of new scientific developments, constant self-education and self-improvement are the main keys to the development of a child's personality.

Art in general, and painting in particular, occupy a huge place in a person's life. The ability to be creative, to create works of art is a significant difference between the human race and the rest of the living world. Among the types of art, painting has a special place.

So, summing up, we can say that painting contributes to the development of aesthetic feelings in preschool children, enriches their inner world and helps children to perceive and understand the beauty of the surrounding world more deeply. Painting also encourages children to develop aesthetic feelings, an aesthetic attitude to the world, and artistic thinking.

Familiarization classes contribute to the development of emotional speech and artistic memory in preschoolers, because in the process of examining a picture, a preschooler learns not only to notice, but also to convey in words what he saw, share the feelings experienced, chooses the right words that characterize his emotional state and reveal the meaning paintings. The child develops the skills of artistic "reading" of a picture.

Children develop observational, inquisitiveness, attention, memory, independence, as well as expanding their artistic worldview, forming a valuable attitude to cultural objects.

Getting to know the genre of painting allows you to teach a child to analyze, compare, compare, think, show perseverance, diligence, diligence while working on an image, to make sure from his own experience that the work of an artist is interesting, but also difficult, hard work to create something beautiful.

During such work, the preschooler learns to critically evaluate his drawings, and this is a very difficult internal work for the child, which plays an important role in the development of the child's personality, his reflexes, the ability to evaluate and self-esteem.

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