

AESTHETIC EDUCATION OF YOUNG CHILDREN IN THE FRAMEWORK OF FAMILY PEDAGOGY (ANALYSIS OF METHODOLOGICAL LITERATURE)

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ABSTRACT

The article is devoted to the actual problem of aesthetic education of young children (1-3 years old) in a family (family pedagogy). Possible areas of activity that are organic for this age period, as well as methodological publications, the correct use of which will contribute to the most effective implementation of the aesthetic education of young children in the framework of family pedagogy, are considered.

Keywords: aesthetic education; family pedagogy; early age; method of aesthetic education; methodical literature.

INTRODUCTION

Aesthetic education plays one of the most important roles in the formation of a comprehensively and harmoniously developed personality. Susceptibility to beauty, aesthetic feelings not only enrich the spiritual world and human life as a whole, but also give direction to his behavior and actions. Therefore, it is of such great importance in the harmonious development of the personality of the child. At the same time, in principle, elementary aesthetic feelings are inherent in a person almost from birth. However, similarly to the development of other abilities, the ability for aesthetic susceptibility is also amenable to education and development. Already at the initial stage of aesthetic education, the child should form and develop the right aesthetic feelings, which in the future will contribute, among other things, to the formation of a humanistic attitude towards the world around him - able to admire nature, animals, he will try not to harm them and treat them neatly and carefully.

At the same time, the family is the environment in which the child is from birth, and to which he is very susceptible. It is the influence of the family, accumulating, that later becomes an integral part of the structure of a person's personality. This impact is based on the social status and sphere of activity of family members, the level of education of parents, the intra-family atmosphere, etc., having a wide and significant impact on the child from a very early age. Therefore, it is very important that this influence occurs exclusively in a positive way, performing the function of protection, creating an atmosphere of love, kindness and confidence, becoming for the child the fundamental foundation on which his entire spiritual world will be built.

At any time, the family has been a very important and indispensable factor in the harmonious development of the human personality, therefore, despite the fact that today it is possible to send a child to preschool and additional educational institutions at an early age (from 1 to 3 years), many families still adhere to family education in general, and aesthetic, in particular,

since in a family environment it is easier for a child of this age to learn new information, acquire knowledge, he does not experience stress from the presence of strangers, he does not have to get used to a new environment and etc. In this connection, the topic of family pedagogy, and, in particular, aesthetic education in the family, is popular today, but there are practically no systematized data regarding the methodological literature on this issue, which justifies the relevance of this work. Thus, the purpose of this study is a kind of systematization of the currently available methodological literature, including the latest developments, on the aesthetic education of young children in the framework of family pedagogy in order to popularize this topic among teachers interested in this issue (who in this case are especially parents and family members).

RESEARCH OBJECTIVES

emphasize the relevance of addressing the issue of aesthetic education of young children, including (or especially) within the framework of family pedagogy;

highlight the most important areas of aesthetic education of young children in the framework of family pedagogy;

trace the release of methodological publications on the chosen subject from earlier to modern ones.

Materials and methods of research: analysis of psychological and pedagogical literature, comparison, generalization.

The scientific novelty lies in the fact that in this study, for the first time, a review and analysis of the currently available methodological literature on the aesthetic education of young children in the framework of family pedagogy, including the latest developments, was carried out. So, the problem of aesthetic education of young children (from 1 to 3 years old), including within the framework of family pedagogy, is being developed by a number of teachers and psychologists. As some introduction to the issue, let's pay attention to the article by M.E. Khomenko "Aesthetic education of young children", in which the author rightly points out that children of the considered age category spend most of the day at home, therefore it is very important that the room be equipped accordingly - light-colored furniture in soft colors, educational toys located in the free access for children, a cozy room, which in general has a positive effect on the aesthetic perception and development of the child. The author also notes that it is advisable to use such means of aesthetic education as music and the word of art in working with young children very early. Folk nursery rhymes, short poems (for example, by A.L. Barto, E.A. Blaginina), children listen with great interest. In the third year of life, the program of aesthetic education includes elements of visual activity, mastering which, children not only learn to handle pencils, paints, plasticine, but also participate in creating an image. Speech and music classes serve to prepare the basis for the development of children's creative abilities in various types of artistic activity [15]. When considering specific methodological publications, deservedly increased attention in this article will be given to the work of the teacher and speech therapist E.A. Yanushko, under whose authorship over the past few years a fairly large amount of methodological literature has been published on the problem of interest

to us, moreover, it has been repeatedly republished, which clearly indicates an increased interest in it in society. So, in the methodological manual "Drawing with young children" (editions 2006, 2015, 2017, 2019), intended for parents, teachers of preschool institutions and tutors, the methodology for conducting drawing classes with young children is presented, recommendations are given for acquiring skills drawing with pastel crayons, felt-tip pens, pencils. The manual examines in detail the technique and various methods of drawing with paints, it is indicated that these classes will develop in children the coordination of hand movements, fine motor skills of fingers, artistic imagination and aesthetic taste, as well as creativity and speech. It is worth noting that this book is supplied with a CD-ROM with an application consisting of color drawings.

The publication states that drawing classes give great freedom of imagination and contribute to the development of artistic and aesthetic susceptibility in young children, and also notes important information for parents that it is inappropriate to clearly exaggerate the artistic abilities of a child, saying, for example, in his presence, that he is a future artist, but one should not treat children's creativity as something unimportant. In the process of drawing, the child not only depicts certain objects and phenomena, but also expresses his attitude towards them. Consequently, children's drawing is inextricably linked with the evaluation of what is depicted, and here the child's feelings, including aesthetic ones, play an important role. In an effort to convey his attitude, the child comprehends a variety of means of expression: finger painting, drawing with pencils, and then with paints. Often children draw with great interest, and here the most important thing for parents is not to deprive the attention of this child's penchant for creativity and to support it with all their might. The upbringing of a living aesthetic susceptibility to the surrounding reality, various encouragement of the child's creativity, holding home "exhibitions" of children's drawings with their discussion, visiting art galleries - all this is accessible and feasible for any family, which in the future will become the foundation of the aesthetic development of the child's personality.

E.A. Januszko emphasizes the fact that the desire of children to draw must be supported and encouraged in every possible way, for this it is important to provide the child with elementary materials for creativity: paper, pencils, paints. You can not treat children's creativity with disdain, sharply condemn and criticize unsuccessful drawings. Before drawing anything, the child carefully examines and studies the subject. Here you can help the child by determining with him what colors and shades should be used in the future drawing. The author in the work notes that young children often draw the same object, for example, only cars or houses, which indicates an insufficient development of observation. Parents are able to help the child learn to notice and admire what is around him. The manual indicates that you can draw the child's attention to the landscape outside the window, suggest how best to depict it on paper, explain what the foreground, middle and far ground are. Show how to draw trees, birds, clouds, choose the right shade of paint, etc. [nineteen].

In addition to "Drawing with young children" E.A. Januszko published the following methodological developments, which were included in the "Developing Education" series: "Application with young children", "Modeling with young children", as well as "Development of fine motor skills in young children" and "Sensory development of young children" . Let's

consider each of them in more detail. The methodological manual "Applique with young children" (2006, 2017, 2019), intended for a wide audience, including individual work in a family setting, contains the most effective application techniques developed taking into account the psychophysiological characteristics of young children. This manual was developed and published with the aim of helping parents and professionals in the most harmonious and economical way to get an idea of the whole variety of existing methods of application with children of this age. The system of classes described in the book provides great opportunities for creative search in working with paper, glue and scissors. The book describes in detail how you can teach children useful practical skills and techniques, introduce them to various artistic techniques used in the application [16]. The edition of the book "Modeling with young children" (2005, 2014, 2019) describes the most diverse and effective techniques for working with plastic materials for children of this age. This manual was developed, among other things, to help parents get an idea of the existing modeling techniques. The system of classes described in the book provides ample opportunities for working with a variety of plastic materials - dough, plasticine, modeling mass, gives an idea about the use of various tools. The manual describes how to teach children useful practical skills and techniques, introduce them to various artistic techniques that are used in modeling [17]. The manuals "Development of fine motor skills in young children" (2007, 2015, 2019) and "Sensory development of young children" (2009, 2016, 2018) describe in detail the organization of classes, various and effective methods for developing fine motor skills and sensory development in young children, presents various games with clothespins, buttons, loose materials, etc., describes the technique of hand massage, finger games and, perhaps, especially important in the context of this study, shadow theater. Also in these teaching aids are presented classes on the study of color, shape, arrangement of objects in space.

In addition to the above authors, the following were involved in the development of teaching aids for drawing, including with young children: E. Privalova ("The Big Book of Drawing: We Draw Everything!" 2018), M.D. Filippov (series of books "School of Drawing for Children" 2015) and others, in which the authors also give both theoretical and practical recommendations for parents and children on the drawing technique [14].

From all of the above, we can conclude that, of course, quite deservedly, a lot of attention in modern methodological publications on the aesthetic education of young children is given to visual activity. At the same time, the Soviet and Russian teacher, creator of an integral system of artistic and aesthetic education T.S. Komarova in her 2010 work "The School of Aesthetic Education" indicates that books and literature play an important role in the aesthetic education of young children, noting, in particular, that children listen with pleasure to fairy tales about Little Red Riding Hood, Kolobok, Teremka, etc. A lot of works have been written about the influence of fairy tales on the upbringing of children, including aesthetic ones, but in general it can be said that the images of fairy tale characters and their good deeds evoke in the child a feeling of sympathy and disgust for negative characters. The plots of children's fairy tales develop a sense of justice, help children understand the difference between good and evil, beautiful and ugly deeds, and teach them to be honest and polite. Children have a desire to

imitate their favorite fairy-tale characters in their behavior and games. By the way, the very word "folklore" is translated as folk wisdom.

The author points out that it is advisable to start acquaintance with children's literature at the age of 2-3 years, when children are already able to understand the meaning of what they read. According to T.S. Komarov, it is best to start with folk rhymes and fairy tales, small poems by famous authors, since modern books certainly attract attention with vivid illustrations, but at the same time they cannot always be considered a highly artistic literary work. That is why, for starters, it is better to acquire works known, time-tested and more than one generation of children who have grown up on them. As in any educational process, frequency is important here, so the author recommends reading aloud several times a week and discussing works of art with children, paying attention to the poetic description of nature, the beauty of the Russian language, and beautiful speech turns. This brings up an aesthetic sense in children and instills a love of poetry. It is necessary to try so that the child more often hears the verses of such great Russian poets, accessible to children's understanding, as S.Ya. Marshak, S.V. Mikhalkov, A.S. Pushkin, A.L. Barto, A.A. Fet, N.A. Nekrasov, F.I. Tyutchev and others. Such works will develop the memory, attention, imagination of the child and have a beneficial effect on his aesthetic development [7, p. 52-55]. Well-known teacher and honored worker of science of the RSFSR N.A. Vetlugina, who laid the foundations of the system of aesthetic education of preschoolers, was of the opinion that within the framework of the aesthetic education of young children, it is important to start introducing the child to such art as music as early as possible, emphasizing the fact that without music, songs, dances, human life cannot be full and interesting.

The musical upbringing of a child in a family depends on those initial conditions that are determined by the innate musical inclinations of the parents, the way of life of the family, its involvement in the culture, and established family traditions. Each family has its own level of musical culture. In families with respect for folk and classical music, attending concerts, various musical performances, often listening to music with their children, parents understand that music brings joy and spiritual satisfaction to their children, they try to develop their musical taste in the right direction. In other families, parents practically or not at all engage in the musical education of their children, not considering it important, referring to the musical art as entertainment that does not carry practical benefits, so children spontaneously hear mostly modern, "light" music, which, often, far from contributing to the aesthetic development of the child.

In families that are serious about the musical education of children, the child is constantly in the musical environment, receives various impressions, on the basis of which his musical culture is further formed and musical abilities are developed. Singing and playing musical instruments are the most accessible types of performance for a small child, and therefore the family may have a toy xylophone, piano or pipe. Music-savvy parents can help children pick up a tune by ear.

Music in the family can exist as an occupation or in the form of entertainment, and it can also quietly accompany other activities of the child, for example, drawing, which was discussed in detail earlier. Home music class involves the active role of an adult, listening to a musical

composition with a child, singing, playing musical instruments. Listening to musical fairy tales, music from animated films can be attributed to a less active form of guidance. The perception of music during other activities is fragmentary, but even such unobtrusive assimilation is useful for the development and enrichment of the child's auditory experience and musical impressions. It is also advisable to use music during morning exercises; rhythmic compositions are suitable for this purpose.

The famous Soviet composer and conductor D.B. Kabalevsky wrote that there is an "entertaining" art, the meaning of which is to accompany human leisure. But the purpose of high, true art is much wider. It not only brings pleasure, but also enriches the spiritual world of a person. It follows from this that with children it is necessary to listen not only to cheerful and light music, but also to classical music. Unfortunately, few families do just that. The book "About Three Whales and Much More", which was based on the composer's conversations about music, which he conducted on the radio for several years, describes its connection with life, literature, and painting. This edition will help to introduce the child to the world of music. For the aesthetic education of the child, it is useful to organize so-called home concerts where children sing, play and dance for their family and friends.

All of the above has a positive effect on the formation of the correct musical taste in the child, and will help to distinguish real art from a fake. Thus, family musical education plays a very important role in the harmonious development of the child's personality, in particular, at an early age, and parents who have chosen family upbringing should strive to take part in it to the maximum [2, 3]. Despite the fact that the first part of this article was largely about modern publications, there are a number of sources that came out much earlier, but have not lost their relevance in the issue of aesthetic education of young children, to this day. Thus, the writer and musicologist G.Ya. Levasheva in her 1975 book "Stories from the Music Box" introduces young readers and their parents to the world of music, helps them understand what thoughts and feelings it evokes, how to listen to music and what it means to love it [10]. A. S. Klenov's book "Where Music Lives" 1985 will help parents open the world of music for their child, develop his imagination, fantasy and creative abilities. The publication, in a language understandable to a child, tells about musical instruments of different times and peoples, about how music is born, who creates it, about the significance of music in people's lives [6].

With all this, of course, it is impossible not to take into account modern reality, in particular, the saturation of the media space with a variety of children's animated films (cartoons). Teacher A.F. Laletina in her research work "Analysis of the educational potential of animated films" in 2010 writes that the cartoon is not only a media product, but also one of the art forms that should carry an educational function. A modern child spends a lot of time at the TV screen, and this effect often cannot be called positive for his fragile psyche. From the author's point of view, Soviet animated films carried a certain morality that the creators wanted to convey to the younger generation. They teach to appreciate the family, not to betray friends, to understand what kindness, honesty, responsibility are, that lies and hypocrisy are not qualities of a worthy person. They are understandable for perception and simple in content for young viewers, but this does not detract from their usefulness for the emerging personality of the child. The heroes do not use parasitic words in their speech, but communicate in the correct, literary language,

their actions can be given to children as examples and anti-examples. Thus, Soviet cartoons can be actively used at home for the purpose of aesthetic education of young children. According to the author, the vast majority of modern cartoons do not have an educational function, their plots often contain non-childish elements, profanity, the aesthetic component is also often at a low level, so it is important to carefully select the material for viewing by children [9, p. 82-88]. However, here, perhaps, one can single out the children's educational animated series "Houses" from the Russian animation studio "100kilowatts" (2017-2018, 2 seasons), which is largely dedicated to the aesthetic education of children, including those of an early age (mainly perhaps two to three years). His characters are houses that can talk. Cheerful camper Grisha in each series goes on a new journey, including visiting such masterpieces of world artistic culture as the Taj Mahal in India, the Colosseum in Rome, the Academy of Arts in St. Petersburg, etc., and then shares his impressions with friends. The advantage of this series is the acquaintance with various kinds of masterpieces of art in forms and language accessible to young children. Even in the text of the song intro to the cartoon there are the words "Hello, theater and the Colosseum" [4]. In addition to the above, it can be noted that one of the forms of children's activities that contribute to aesthetic education is theatrical games and dramatization games. Theatrical activity of children allows them to be introduced to highly artistic literature, joint modeling of costumes, scenery, attributes, to create an expressive artistic image, as well as teach them to independently find image techniques. Thus, theatrical games contribute to the artistic education, aesthetic development of the child, enrich children with new experiences, consolidate their previously acquired knowledge, activate, develop initiative, speech, artistic taste, in general, have a comprehensive impact on the development of the child. Many useful recommendations on the methods of pedagogical management of theatrical games are contained in the works of R.I. Zhukovskaya ("Game and its Pedagogical Significance", 1975), E.A. Antipina ("Theatrical activity in kindergarten" 2009), M.D. Makhaneva ("Theatrical classes in kindergarten: A manual for employees of preschool institutions" 2001) [1, 5, 11].

CONCLUSION

Thus, it can be noted that today there are many different ways of aesthetic education of young children within the framework of family pedagogy. A large amount of methodological literature on this topic is available, which contributes to a logical, expedient, rational, scientifically based organization by parents of the home process of aesthetic education of children - numerous methodological manuals on drawing, modeling and applications with young children E.A. Yanushko, drawing books with children A.S. Murzina, creative workshops by N. Kostikova, musical books by G.Ya. Levasheva and A.S. Klenov, publications dedicated to the children's theatrical activity of R.I. Zhukovskaya, E.A. Antipina and M.D. Makhaneva, etc., as well as, in general, reading the children's literature recommended in them, listening to music and watching animated films help parents organize leisure for young children that is interesting, useful and developing from the point of view of aesthetic education.

The chronological range of such literature is from the 1970s to the 1970s. up to the present time. At the same time, over the past few years, interest in this topic has increased, and quite a few publications of this kind have appeared. A sufficient amount of this literature is of a

universal nature, that is, the recommendations described there are applicable both within the framework of family pedagogy and in a preschool educational institution.

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