

THE TASK AND METHODS OF INTRODUCING CHILDREN OF EARLY AND PRESCHOOL AGE TO LITERARY WORKS

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Abstract: The article reflects modern problems, tasks and methods of introducing children of early childhood and preschool age to fiction, highlights the features of theatrical activities when introducing works of art in preschool age. It also reflects the stages of introducing children to works of literature, development tasks, forms and means of pedagogical work.

Key words: early childhood, literature, means, method, approach, assistance, play, ability, scene.

At an early and preschool age, the aesthetic attitude towards the world becomes multifaceted. This is not only an attitude towards nature and the surrounding natural environment, but also an attitude towards the world of people - towards themselves, their loved ones, peers, and other adults.

A preschool child has ample opportunities to become familiar with art, its artistic images, and to engage in artistic activity. He is distinguished by his holistic and emotional perception of artistic images, and his simple understanding of their content. For example, when a child listens to fairy tales and works of art, he first of all perceives their general mood and notices its connection with a certain movement characteristic. In the system of artistic abilities, along with the ability to express emotional attitudes and sensory abilities, artistic thinking is also determined. He compares artistic images with each other, compares them with relevant life events, and comes to his first generalizations.

By the age of four, children, having emotionally and holistically perceived a literary text, express their understanding of it not only in speech (retelling, retelling, answering questions), but also in object and game situations. They distinguish two or three characters or events, establish a specific connection between them, and in this way they tell the plot of the work. Repetition of the description often causes them more difficulty.

At this age, the perception of a literary text consists of an "action" that is close to the practical and playful activities of children. In other words, to fully engage with a work of art, a child needs to listen to it, look at the pictures, hold the book in his hands, play with toys, recite or "shout out" parts of the text, and identify their application in specific life situations. At this age, the perception of a work of art cannot be limited to performance and creativity.

In the fifth year of a child's life, the mechanism for perceiving a literary text as a content-essential unity begins to form. In the process of communicating with children, the teacher can now draw direct conclusions about the extent to which the child's actions and thoughts correspond to the perceived work of art. Most children cannot express the content of a text in simple speech forms, but they demonstrate their understanding of it in appropriate ways through pictures, play situations with toys, and in dialogues with adults and peers.

At this age, another situation may also arise - children are given words to describe a complex text or parts of it that they have difficulty understanding.

By the age of five, the emotional and holistic perception of a work of art leads to the fact that children, having isolated individual images and elements of the plot, begin to "play" with them. At the same time, they weave and fill it, improve individual panels, weave their own fairy tales, including literary images that they have isolated, and form game plots based on works of art. Children not only distinguish this or that literary image, but also combine them, creating artistic types - generalized images based on a single emotional-content dominance.

Children begin to differentiate literary genres: they are able to see the different means of expression in fairy tales, stories, and poems; they can express the mood of a poetic work through humor, lyricism, and solemnity. The traditional three-part structure of narrative texts (introduction, development of action, conclusion) and their stylistic devices (traditional introductory formula, fairy tale conclusion, repetition, etc.) begin to take shape.

At the age of three or four, children are able to choose literary works: they know and love certain literary characters, they single out certain works for themselves and constantly ask to be read or recited to them; they also repeat favorite poetic texts many times. By the age of five, a preference for certain plot actions and characters begins to become more noticeable. All of these are generalizations of the rich literary experience of a five-year-old child.

–Taking into account the age characteristics of preschool children, teachers should implement the following developmental tasks when introducing them to children's literature:

-- develop the ability to listen to literary works of various genres and topics - fairy tales, stories, poems, small forms of poetic folklore, express an emotional attitude to their content and follow the development of the plot;

– to introduce children to individual works and their cycles, united by exactly the same characters;

-- telling stories about familiar works together with the teacher, involving them in full or partial staging;

– creating favorable conditions for children's verbal creativity, playful and humorous variations of poetic texts;

–enriching children's play and drawing activities with artistic images;

- to form a caring attitude towards the book as a work of aesthetic culture, a desire to independently and creatively read and listen to illustrations repeatedly.

We will consider the issues of the content and conditions of work on introducing young preschool children to children's literature.

– The following genres of fiction for children of this age are suitable for the purpose: small forms of fairy tales, prose and poetic tales, stories, poems. At the same time, the emotional appeal of literary images for a child increases in the following cases.

- the artistic content is within the scope of his/her perception;

- the artistic work is presented vividly and expressively;

- the child expresses the content of the artistic text in external movements; and improvises on the basis of the artistic work.

Pedagogical work should be carried out in two interrelated directions.

First direction - It is associated with organizing the perception of a work of art as a holistic and

complete aesthetic object. Children encounter the same work many times, the educator reads it repeatedly, organizes the staging of this work, and the demonstration of filmstrips and videos. Children recite the poem from memory (in whole or in part), thereby enhancing the expressiveness of the reading with elements of staging. It is necessary to create conditions in the group where children can freely use the book they like. In this regard, it is very important for the educator to honestly tell the children what books they like.

Second direction - It involves creating the necessary conditions for the development of imagination in children in the process of transforming individual artistic images and synthesizing several images. This can be achieved by grouping objects based on similarity or contrast, and developing images in various manifestations of their activity.

Illustration is one of the main tools that allows a child to monitor the development of movement and understand the text. In this regard, it is necessary to use interesting illustrations of high artistic value, performed in various artistic methods and techniques. However, due to the specific characteristics of three- or four-year-old children, a situation often arises in which the picture does not decorate the text, but rather the text gives life to the picture. Therefore, some works should be presented without visual aids, of course, in order to develop the child's imagination, ability to listen to and perceive artistic speech. This is especially true for works with highly ambiguous imagery and highly expressive imagery (small forms of folklore poems).

In implementing the above developmental tasks, it is necessary to form the following abilities in children:

Cognitive ability: listen attentively to adults reading and telling stories, avoid distractions, and listen to the work to the end. With the help of adults, understand the content of the text, determine the sequence of events in it, see the most vivid actions of the characters created by the author's words, and recognize them from illustrations.

Speech skills: sharing impressions from the read work with adults and peers. Expressing impressions, thoughts, and images in words. Telling familiar fairy tales, reciting poems from memory, participating in the staging of literary plots and staged games.

Attitude: Children are characterized by vivid emotional relationships, active sympathy for the depicted events and characters, and concern for them. Children seek repeated encounters with books, poems, and folk songs. They enjoy wise thoughts, humor, and rhyming words and want to remember them and use them in their speech.

By the age of five, a child:

- Names several works that he/she does not own; which book do you not like?
- Names several works that he/she does not own; which book do you not like?
- What is it about?
- Who is the story about in this fairy tale?
- Who else is in this fairy tale?
- What did they do?
- How did it all end? Can answer questions such as;What is it about?
- Who is the story about in this fairy tale?
- Who else is in this fairy tale?
- What did they do?
- How did it all end? Can answer questions such as;

The pictures can be selected based on the development of events in a familiar fairy tale. If an extra character appears among the pictures, the child removes it, but at the teacher's request, he thinks about what could have happened if this character had also participated in the fairy tale; Children can emotionally recite a small poem (a rhyme) or a rhythmically structured text (a folk song, parts of a fairy tale). Children uses literary images in independent activities - in games, drawing, and other everyday situations.

4. Specific features of the staging of a work of art.

The specific feature of the theatrical activity of preschool children is that it does not arise by itself. In its implementation, a teacher who skillfully manages this process plays a major role. The staging activity of preschool children simultaneously performs a cognitive, educational and developmental function. Therefore, this should not be reduced to just preparing children's speeches.

STAGES OF INTRODUCING CHILDREN TO WORKS OF ART

1. PREPARATORY WORKS FOR PRESENTATION OF A WORK OF ART	
Teacher	Children
1. Getting to know the text: — conditionally divide the text into logically complete parts — formulate its main content in the title; — highlight words and phrases that children need to learn in order to fully understand the work	1. Expanding and clarifying children's ideas, necessary for a full understanding of the work. 2. Initial vocabulary work aimed at enriching the vocabulary, explaining the meaning of unfamiliar words and expressions
2. Formation of familiarization tasks: cognitive, moral, aesthetic, speech	
3. Planning the methodology for conducting work on familiarization with a work of art: - choosing a style and methodological methods for familiarization with the work - choosing a form of introducing children to the literary word.	
2. WORK ON INTRODUCING CHILDREN TO LITERATURE (organizing the perception of a literary text)	
3. ASAR USTIDA KEYINGI ISH - Organizing re-reading and discussion of works; - Repetition of memorized poems, retelling of familiar works; - Listening to audio recordings; - Visual activities of children based on works - Director's games and staging based on the plots of works; - Theater performances; - Literary concerts; - Literary quizzes; - Group library activities.	

– The organization of staging activities as a form of presenting a work of art is carried out in accordance with developmental and educational goals. The content, forms and principles of implementing theatrical activities help achieve the following goals:

- developing interest in theatrical activities;
- creating an atmosphere of creativity;
- social and emotional development of children.

As O.V. Akulova emphasizes, the implementation of these goals requires taking into account the basic principles of staging activities:

1. The most important principle is the principle of the specificity of this activity, which combines the components of play (free, voluntary) and artistic (prepared, meaningfully experienced).

2. According to the principle of improvisation, the activity of staging is considered as a creative activity that determines the interaction of adults and children, and children with each other, the basis of which is a free environment, encouragement of children's initiative, lack of examples, the presence of a child's own point of view, individuality and desire to express themselves.

3. These two principles find their expression in the principle of integrativity, according to which targeted work on the development of staging activities is included in the holistic pedagogical process.

Conditions for the emergence of acting activity:

- Interest, acting skills;
- Knowledge of the work of art;
- Attributes.

Indirect methods of organizing staging activities:

- Reading a work of art in class, discussing its content.
- Viewing pictures (complementing children's impressions with illustrative images, suggesting elements of costumes, decorations).
- Watching a film, video (living space).
- Re-reading a work of art, assigning roles, retelling in your own words, analyzing intonations, gestures, and facial expressions.
- Observing the habits of animals in natural conditions, imitating their movements, conveying emotional states - fear, surprise, joy, etc.
- Listening to the work on audio recordings, watching various types of theater (especially puppet theater).
- Developing attributes for the game (involving parents).
- Drawing, modeling, programs on the theme of the work of art (preferably collective).

When introducing works of art, it distinguishes between forms of theatrical activity:

I. Table theater games:

- Table toy theater. This theater uses various toys - industrial dolls and handmade dolls, natural and other materials. Children's imagination is not limited, the main thing is that toys and crafts should be stable on the table and not interfere with movement;
- Table painting theater. The drawn characters and decorations must be double-sided.

II. Stend teatr o'yinlari:

– stend kitobi. Kitob shaklidagi sahnalashtirish voqealari bir-birini almashtiradigan rasmlar yordamida tasvirlangan. Ushbu turdagi o‘yinlardan sayohat kabi o‘yinlar uchun foydalanish qulay.

flannelgraph. The images are displayed on a screen. The flannel that secures the screen and the back of the image holds them in place. The images are selected from old magazines, books, and are drawn in stages;

shadow theater. A transparent paper screen, expressively cut out black fairy-tale characters, and a bright light source behind them are used, which casts shadows on the screen.

This game requires children to prepare for all previous types of games.

In conclusion, the role of the staging method in introducing primary and preschool children to works of art is very important. This method is an effective tool for forming children's aesthetic taste, developing their speech, enriching their thinking, and cultivating their creative abilities.

The main advantages of staging in introducing fiction are listed:

1. Deeper understanding of the work of art. Through staging, children experience the content of the work not only through reading or hearing, but also through practical activities. This increases their ability to remember.
2. Speech and language development. During role-playing games, children learn new words, phrases, and sentence structures. They try to speak like the characters in the work, gaining a wealth of speech.
3. Creative and social development. Dramatization develops children's imagination, fantasy, self-confidence, and independent thinking. It also develops skills in working in groups and communicating with others.
4. Emotional education. Through the stage, children experience the emotions of the characters. This allows them to understand moral values and critically evaluate their own behavior.
5. Active participation. Compared to regular reading or listening, the child is actively involved in the dramatization process.

Staging is one of the most effective ways to implement artistic education in preschool educational organizations. Through this method, the child not only understands the work, but also acquires vital skills such as self-expression, understanding others, and teamwork.

Foydalangan adabiyotlar

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