

The development of communication skills in preschoolers in psychological and pedagogical research

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Abstract. The problem of communicative development in preschool age has existed and still exists today, since teaching to communicate, perceive, feel is one of the most difficult tasks. Numerous studies have shown that the experience of communicating with music, gained in preschool age, significantly determines a person's success in the field of communication throughout all subsequent stages of development. The relevance of the formation of communication skills in preschoolers is determined by the social order of society - the formation of a socially developed personality of a child. Currently, it is necessary to pay attention to the harmonious development of preschoolers, to involve and socialize their communication and contact with the outside world, as well as with peers. To teach them how to create, create in a team and be able to discuss the acquired musical knowledge and experience.

In domestic science in the field of psychology and pedagogy of art, unique approaches to the education of communication through musical art are considered. In the studies of G.S. Tarasov, the understanding of music as a form of artistic communication is significantly clarified, which makes it possible to single out those communicative positions that a person occupies in a situation of communication with music. Thus, the author emphasizes the role of the position ("creative") as the ability to express one's thoughts and emotions [4, P.115]. Thus, developing the ability to "creatively" improvise, compose, fantasize their thoughts and emotions, preschoolers learn to freely contact with the world around them, to successfully reveal their abilities.

In this sense, T.E. Tyutyunikova's methodology can be applied in conditions of early development, children are offered fantastic travels and fascinating research, in which the creative leader involves his pupils. The technique is used for musical and creative training of pupils in achieving the effectiveness of the results of creative activity. In the didactic sense, musical and creative activity is relevant as a method of stimulating the cognitive activity of a preschooler by means of elementary playing music. The organization of play activities

contributes to the development of the emotional sphere, the acquisition of experience of communication with music, develops imagination and visual-figurative thinking, expands the range of emotional representations, love of playing music and improvisation.

T.E. Tyutyunikova's methodology for elementary music making is based on two methods. The first method is aimed at enhancing the child's creative manifestations, his ability to improvise, play music, fantasy, and compose. The problem of children's improvisation is one of the most exciting and difficult, as it requires the creation of situations for creativity and imagination.

The second method is the modeling of a musical language, in which modeling becomes a learning mechanism. In his method, the author uses a number of creative techniques and principles combined in the process of "creating" with sounding gestures, improvising movement both jointly and individually with each one. Motto: do with us, these sounds about me, the music of my body, playing with sounds, folk dance, speech playing music, sounds before symbols, graphic recording.

Given the small life and musical experience of children, the underdevelopment of their emotional-sensual and imaginative sphere, it is necessary to include in the atmosphere of a complex of game actions.

According to the position of G. S. Tarasov, such play actions include the plastic intonation of musical speech in the form of "performing" participation of the hands, body, legs, head tilts when recreating the "pulse" of a musical work, its tempo and rhythm, dynamics, direction and pitch, musical phrasing, etc. The more diverse the themes of scenarios, games, dances, the process of fantasy and improvisation is revived spontaneously and unpredictably, thereby children are involuntarily involved in the play of an imaginary "musical theater". In general, according to G.S. Tarasov, artistic play involves playing out plots, events, images embodied in music in an improvised form. Children choose their own role and find those expressive means that are necessary to express their figurative vision of the work [5, p.55-58].

For the successful implementation and development of communication skills, it is necessary to involve pupils in various musical and cognitive games, in which each preschooler will be able to realize his own potential. In the game, according to A. N. Leontiev and D. B. Elkonin, there appears the most accessible way of processing information and an interesting way of expressing emotions and impressions. Volitional regulation is revealed in the development of a sense of space (*mise-en-scène*), movements (gesture, facial expressions, pantomime), when it is necessary to express an emotional state [7, P.27].

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According to the research psychologist I. G. Vechkanova, play as a form of organizing the activities of preschoolers allows us to study the factors that contribute to a change in the emotional regulation of the child, to identify the features and means of improving the derivatives of empathic emotions, the ability to reflect the feelings and states of others, since feelings are quickly formed in these games. sympathy for the adult, which ensures the emotional well-being of the pupil.

L.G. Kurevina and L.G. Peterson in the "Concept of education: a new look" formed a new reappraisal of values give a figurative example in this regard: if in traditional education the teacher "plays the role of a musician-performer, and children play the role of spectators, then in the activity approach, their roles change: the children themselves become performers, and the teacher-conductor"[2].

In his fundamental research from the point of view of psychology, B.M. Teplov revealed the meaning of a full-fledged perception of music as an active process, which involves not just listening, but also "making", and, moreover, it is not a purely mental act, but includes very diverse "bodily" phenomena, primarily movement. Thus, we can conclude that BM Teplov deepens the understanding of the problem developed by E. Jacques-Dalcroze from a psychological standpoint [6].

Following Teplov, D.K. Kirnarskaya from the position of musical psychology D.K. Kirnarskaya emphasizes that in order to be able to think multichannel and musically, as well as to make adequate decisions and implement them, you must first of all listen and respond responsively. The teacher's particular attention should be paid to the clearly formulated and well-grounded position of the researcher regarding the sequence of actions [3, p. 100-103].

L.S.Vygotsky. in his work "Psychology of Art" says that aesthetic emotion (emotion caused through the perception of a work of art, including musical) does not cause immediate action, in contrast to the emotion caused by real life circumstances. [1, P.326].

Thus, it is very important in the modern world to create favorable conditions for preschool children, help them accumulate musical experience, teach them to fantasize, improvise, and achieve success in understanding music as a form of artistic communication.

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