



THE IMPORTANCE OF USING MONTESSORI EDUCATION IN THE FORMATION OF CREATIVE ABILITIES OF PRESCHOOL CHILDREN

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ABSTRACT

This article presents ideas about the importance of using Montessori education in the formation of creative abilities of preschool children. Recommended for use by educators and parents.

KEYWORDS: *Observation, daily notes, lagging behind, free creativity, analysis, synthesis, ornament, combination, collection of specific material*

It is the humanization of education and the opening of human abilities, as well as the satisfaction of its various needs in relation to education, ensuring the priority of national and universal values, and the harmony of human, society and environment interactions. That is why, today, in order to develop the pedagogy of preschool education, a number of advanced methods are being implemented. One of them is Maria Montessori technology. This is essentially a "natural" method learned from life, popularized by its all-round perfection in child rearing. As the Minister of Preschool Education A. Shin noted: "Humanity's talent should be revealed right from childhood." Maria Montessori's technology is a set of methods that promotes this idea, and plays an important role in educating a mature, independent thinker and a person who always strives for success. We can achieve the intended goal only if we combine this technology with the national cultural and historical heritage of our people and universal values in the education of preschool children. Creating the foundations of such education is our main goal today. A new approach to the field of education in pre-school educational organizations, proper organization of work in terms of quality and content is the demand of the times. The teacher should remember that there are additional ways to get information about the child. Additional sources of information about the child's individual characteristics, interests and needs include: information received from parents; conversations, interviews, analysis of children's activity products, special pedagogical situations organized by pedagogues and specialists.

It is possible to witness that there are mentally normal children who are very shy (dauntless) in drawing, both in the family and in the kindergarten. If we leave such children at the disposal of their perception (judgments) and a clean white sheet, they will not start drawing for a long time. They are left behind in the sense of satisfying the desire to know the

relationship of time and space that exists in every person. What to do with such children? Should we leave them on their own and wait for them to engage in "free creativity" independently, or should we come to their aid, that is, put Montessori's geometric shapes in front of them and explain how to use them? I followed the way Montessori preached, says Julia Ivanovna Fausek, a follower of Maria Montessori in Russia. Maria Montessori and Julia Fausek met twice in Rome. These two researchers wrote many books and achieved success in the field of pedagogy. Yuliya Fausek says that every educator has different options: from complete non-interference to real teaching, that is, to help, in this case it is necessary to turn to this end. Other children, on the other hand, are quick to describe and draw what all little children draw. Some of them draw in this way for a long time and do not quickly get used to geometric shapes, while others draw by themselves for some time and quickly begin to draw using geometric shapes. Daily notes are notes for educators who record the main events and impressions at the end of the day. They are useful for tracking some achievements and failures, daily events or important events. Such notes may describe what the child is doing, but they must be factual and free of opinion to be useful in assessing the child's development. Observation should become an ongoing practice, part of all interactions and actions, and a way to observe small changes and individual characteristics. Regular monitoring allows you to act in advance and prevent problems. It is recommended to take notes during and after the lessons. It's easy to forget the different situations that are happening. Notes make it easier to identify patterns and growth. Although the teacher's notes are primarily intended for the teacher's own use, the diary can be shared with colleagues and parents. Here are some examples of child observation for teachers from Julia Fausek's children's diary:



1. "Lena K. — 5 years old, daughter of a junior postmaster. He was admitted to kindergarten in November. November-December. Taking paper and pencils, he quickly began to draw: he simply colored the paper with different pencils. It only lasted one day. Red dominates in his paintings, and only by the last days (December 12-17), he began to add fiery, yellow and green colors (in chromatic games he always chooses red, sometimes fiery)."

2. "Shura S. - 5 years old. A capable, but very timid (shy) girl. Received in November. He loves to draw and draws a lot. He immediately (immediately) began to draw houses, but the very next day he was obsessed with geometric shapes."

3. Yura V. - 3 years old, son of a teacher. He was accepted in November, and he started painting at the beginning of January. For the whole month, he was engaged only in drawing on paper with red and blue pencils in different directions. At the beginning of February, Yura took geometric shapes and drew roads on one sheet many times, coloring most of them with one color pencil. On March 20, Yura came to me with a triangle and said: "Teach me." We sat together. With my help (I held the frame) Yura drew a triangle and a frame and painted the finished picture with red and blue pencils.

4. Genya B. Genya started trying to learn the combination in April. Not satisfied with one form, he began to combine 2 - 3 forms. At first, his favorite shape was the triangle, and later he began to add others. The hand, which was weak before, is now determined, the short and vague strokes in the colored pencil are now longer and more reliable, (faster) and do not go out of bounds.

5. "Kolya P. On January 27, Kolya suddenly said again, "I don't draw, I can't draw." I convinced him and said, "You know how to draw." He went to work (based on geometric shapes), repeated the same picture several times, and for some time did not draw anything at all or very little. Gradually, the need for development appeared in it, but how? Neither he nor I know this yet. March 24. "I want to draw a star!" We sat down and I helped her draw the star, which meant I held the triangle and the frame while she drew the shape. The next day, he came up with a combination of three shapes. April-May. Many combination pictures of shapes.

6. Shura S. - 5 years old. In April, after a long practice of individual painting, he accidentally placed an iron circle on a square and began to work independently. "This is how I draw!" he said. He repeatedly repeated the combination of two shapes (a square and a circle) in different forms. Interested in making patterns, uses all 10 shapes. By watching them, you can see that when he creates patterns, when he places the first or second form on paper, when he changes it, he thinks about it, looks carefully, and sometimes, when he is not satisfied with the result, he abandons the work he started and starts combining new forms. He repeats his favorite combination 2-3 times. He observes full symmetry when painting.

7. Yura. V. - 3 years old. March. Yura came to me in a triangular shape. A triangle was drawn on his paper. "I want a star." I showed him how to place the iron triangle on the drawn triangle on the paper so that the star would come out. Yura drew a triangle with a pencil and painted the resulting

picture with pleasure. The next day he said, "I want another star." This process was repeated again. After that, Yura began to draw stars independently. They made a lot of noise, but he was very happy.

"I started collecting pictures of children when I had the opportunity to observe them more under the influence of external conditions," says Yu. Fausek. But both the earliest observation and the most recent observation to date give the same result. This type of drawing, that is, drawing using geometric shapes, primarily serves as an additional factor in the development of children's writing. I will repeat that if we look at many children's drawings of this type, we will see that first the lines and colors go beyond the limits, and then they are done keeping within the strict limits. Through these pictures, it is possible to observe the improvement (improvement) of the child's hand muscle apparatus. Due to the existence of boundaries that children define themselves, they coordinate the movements of their hands and fingers. Only then is he freer than drawing sticks on a ruler or drawing a line on a white paper with no boundaries. In the first case, it is compressed by a very large inertia, in the second - its complete absence creates free movement. If we observe this type of drawing in a row in a number of children for some time, in the exercises, children are not satisfied with the image of one geometric shape, but begin to make 2 or more combinations of one shape from different angles. Some children approach this combination independently, while others imitate their friends. It can be said that at the beginning of this work, the child does not have a preconceived goal, that is, he does not have a clear picture in his imagination. He gains experience based on samples, as a result of which one or another pattern emerges by chance. If such a random combination turns out to be lucky (good), the child repeats it several times, and sometimes many times. Every time a well-made example brings great pleasure to the child. "Look what I came up with", "I drew them in such a way that the result is a star", says the child, showing the triangle in different positions. Most children's favorite geometric shape is a circle. They like to hold it in their hands, touch it with their fingers, turn it around on the table, and finally draw endlessly with a pencil.

After observing children's drawing in Montessori kindergarten for a long time, we notice that all children go through three stages of drawing. In the first period, they draw what they want, then they spend a lot of time creating patterns, coloring outlines, and then there is a period when they are devoted only to shapes. At the same time, some leave "optional pictures" and are given only such pictures. Others return to "optional pictures" from time to time. And finally, there comes a time when children seem to feel a new strength in themselves, and they start drawing voluntarily again. This process happens in all children: (all children behave this way) those who draw a lot, those who draw little, and those who don't draw at all. Even children who do not draw at all begin to draw. His next drawings are very different from the previous ones. Children draw not only flat geometric shapes, but also geometric objects and other objects (cubes, pictures, plates, boxes, etc.) that are among the didactic materials of Montessori. Based on them, they happily discover familiar



shapes. "Discovering geometric shapes in objects," says Montessori, "they enjoy seeing familiar things." For them, it ends up not simply observing the subjects, but synthesizing them through analysis and interpretation. It is the sameness that outwardly appears diverse, or, to be more precise, the real limitation of forms." This desire of children to identify traces of objects not only on paper, but also on clay, sand, soil, wax and other surfaces is familiar to every observant person who lives with them not only in kindergarten, but also in life. They look with surprise and interest, for example, at footprints in wet sand or snow, at the trail of fallen leaves in autumn gardens. I have observed such phenomena hundreds of times. Who hasn't seen children making traces of various objects in clay, wax, or snow? Stamping on melted plasticine is a passion of many children. By drawing a flat geometric figure, the child performs the same analysis: he creates something abstract from a concrete object. By repeating such analyzes many times, the child gradually moves to a combination of forms that pass into synthesis. Later, when he observes the result of his work, he analyzes it more deeply. He creates a combination by adding other geometric shapes to the geometric shapes he has drawn. The child is able to interpret each picture, no matter how difficult it is. "I took a triangle and placed it like this," he says, placing the triangle on top of the picture.

"I took a triangle and placed it like this," he says, placing the triangle on top of the picture. "Then I took this circle and put it like this, then a small circle" and so on. They practice making ornaments for a long time (and we can emphasize from our experience that children are devoted to this for a long time, always and carefully). Most of the children can understand and analyze the ornaments that were not made by them. Among the ready-made contours that we give children to paint, there are also ornaments, or, as children say, "patterns". If you ask a child to explain such a picture, he will look for all the geometric shapes included in the picture and place them in its contours. Some see shapes and recognize them without geometric shapes. Sometimes children do this on their own without our prompting. In addition, children begin to see ornaments in the environment around them, pay attention to them, and begin to understand them well.

No matter what 5-6-7-year-olds draw, except for some really gifted ones, none of them are creative or elaborate. For the development of children's imagination, there is a need for real material collected from the environment. If you don't collect enough and accurate material, you won't be able to create. If the correct vision and manual mechanism are not developed, if there is no means to rework the material with great mental work and renew it, then there will be no such opportunity. Only when all of this is established in some sense, we can think about the level of development of the child's impression. But we shouldn't label their work as "reworked" or "creative." After all, we are not judges in this sense, we can be very wrong without knowing anything. Children are not creative, each of them is preparing to be creative in their own way. The creator is naturally gifted with great talent. They become creative even without our intervention and without our efforts to develop "child's creativity". We need to use scientifically based methods in each part of the Montessori system, paying

particular attention to saving their energy in the formation of children's creative abilities in the future.

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