

*objectives of the spatial orientation of children with visual disorders. Stages of spatial concepts and directions of formation of spatial orientation skills.*

*Formation of spatial representations and ways of orientation requires the interaction of different analyzers: visual, kinesthetic, tactile, auditory, olfactory, which initiated the case of visual deprivation. That is why the spatial representation of children with profound visual impairment have features, and their formation requires correctional and developmental support.*

*Analysis training spatial orientation of blind children showed that the process of formation and multilevel associated with the development and improvement of the integration process, the formation of skills and capabilities of blind children holistically and generalized perceive the surrounding space, analyze it using both specific and generalized guidance.*

**Keywords:** *children with disabilities of primary school age, spatial orientation, spatial presentations, children with visual pathology.*

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#### **THEORETICAL AND METHODOLOGICAL ASPECTS OF THE ORGANIZATION OF FINE ART ACTIVITY OF PRIMARY SCHOOL CHILDREN WITH VISUAL IMPAIRMENTS**

*Fine art plays an important role in learning and development of sensory-emotional attitude of primary school children with visual impairments to the surrounding reality, developing their natural talents. Therefore, there is a need to study the theoretical and methodological aspects of fine art activity of primary school children with visual impairments.*

*In the article there are theories that reveal the nature of the fine art activity: biologize theory, Gestalt theory, Freudian theory, the theory of social inheritance of mental properties and abilities. There are listed the basic approaches for organization of the fine art activity of primary school children with visual impairments: an approach that is based on the assumption that creativity needs to be taught and come to creativity it is only possible due to strong mastering of the canons and patterns of creativity that has already created by others. And only mastered these canons and rules, the child can go to independent creative work. The second approach is that supposed to use fine art activity, as the most accessible to the child's space in the manifestation of his activity, expression of individuality in the environment perception, the desire to see him other through the material with which the child is the most easily can express his own "I" about the environment.*

*It is analyzed the functions of fine art activity: aesthetic, communicative, cognitive and educational and it is defined the phasing of fine art activity of the child with visual impairments. The fine art activity is considered as a complex system consisting of four complex operations: mnemonic, sensory, intellectual and motor. It is specified the organization features of fine art*

*activity of younger pupils with visual impairments: consideration of the child development of this category: the course of psychical processes, the features of the development of creativity, space perception; color perception and its shades.*

**Keywords:** *fine art activity, primary school children with visual impairments, organization features.*

Changes in the educational system of Ukraine cause to search the new approaches to the educational process of children with visual impairments. In this regard, the theme of the organization process of the fine art education of children with visual impairments in primary school is the vital question.

According to the State standard of the primary education, the fine art is a part of the educational branch "Art" and one of the parts of a continuous educational art that logically provides the basis for successful pupil's mastery of art competencies of primary school. A fine art studying in primary schools is essential for the detailed development of the child with visual impairments. In the process of the image creating it is shaped the observation, aesthetic perception, artistic taste, creativity in a child with visual impairments. Fine art activity gives the child the opportunity with available means to convey their emotional state, attitude to the world, to create beautiful at its own (O. Bakushynskyy, L. Vygotsky, V. Kuz, Vladimir Kuzin, M. Leshchenko L. Masol, O. Savchenko, G. Tarasenko, AV Shcherbakov, A. Scherbo) [3,6].

Therefore, there is a need to study the theoretical and methodological aspects of fine art activity of primary school children with visual impairments.

Thus, based on the analysis of psychological and educational and special literature we separated the approaches to the fine art application in a special general school. The first approach is based on the assumption that creativity needs to be taught and come to creativity it is only possible due to strong mastering of canons and patterns of work, have already created by others. And only mastered these canons and rules, the child can go to independent creative work. The second approach is supposed to use fine art activity, as the most accessible to the child's space in the manifestation of its activity, expression of individuality in the perception of the environment, the desire to see him the other through the material with which the child can the most easily express his own "I" about the environment. [2]

The main theories that interpret the nature of the fine art activity are the following: the «biologize theory», according to which the child in ontogeny certainly should "get rid of" the certain stages of fine art, completed by the ancestors of modern man; «Gestalt psychology», where in the middle of nature perception there is appeared an image that opens each time as an individual outside of motivational factors and the subject activities, aesthetic perception, therefore and art in general, it is based on cognitive processes caused by forms and types of vision; «Freudian theory» totally eliminates the function of knowledge in the art branch; «theory of social inheritance of mental properties and abilities» - the appropriation by person the material and spiritual culture created by mankind (nature, regularity of development and control of fine art activity) is understood as a psychological actions that cannot occur naturally and must be appropriate by child. [1]

The fine art activity has the following functions: aesthetic function – it bears the aesthetic values (aesthetic feeling, attitude, assessment, consciousness, judgment, taste, ideal, etc.) and generates the aesthetic consciousness. Communicative function (contacts, communication of information from human to human by fine art means in the process of cognitive activity) – it extends the social experience of interaction with other people, nature and society, and also attracts to the historical practice of the society. Cognitive function is directed to study the phenomena of nature, public relations, kinds of activities, knowledge of the human personality, spiritual values, expressed by fine art means. Educational function provides systematic and meaningful influence on the spiritual development of the person, affects primarily on aesthetic and moral education [2].

It is established that the model of visual memory of P. Anokhin (concerning the structural and functional analysis of the fine art activity of primary school children) shows the representational activity as a complex system consisting of four complex operations (subsystem): mnemonic, sensory, intellectual, motor.

Mnemonic subsystem. In the process of creative development of children of the primary school age the shaped impressions of the surrounding world rapidly accumulate, which are integrated into the entire structure, presentation and are stored in long-term visual memory. As well, in this memory there are also stored motivational settings related to the features of the mental structure of the child, interests, emotions; it is learned the general techniques, methods of creating the artistic images and organizations of representation. In addition to that, the representation process should be understood as an image reproduction of reality, worked by subjective perception. Realistic images are reflected in the drawing of the child not mechanically. Selecting some and rejecting other features, the child shows the ability to transform actively and selectively the life experiences. In choosing of the object the child has to go by the interest of the subject, not by the ease of his representation. Based on the dominant motivation at this moment that mediates the salience attribution of perceiving impressions, operational short-term visual memory selects information that is needed to create an image, setting goals and organizing of the appropriate image.

Sensor subsystem - in the conditions of fine art activity it is a system of operations of sensory images forming at the level of perception, rapidly forming according to the content of visual tasks, the nature of the perceiving object, the mastering level of child by perceptual actions and its cognitive activity.

Artistic perception – it is a process of visual assessment of the most significant features of the perceiving object, its analysis and organization in a correspondent visible image. Artistic and creative perception includes also the emotional attitude towards the perceiving object, which is reflected in the quality of the created image. The more subject is interesting and activates the child emotionally, the better the child represents it. Visual sensory memory is an important source of the image formation. It operates with reflected information and selects the most significant informative content. In accordance with the goals and tasks of fine art activity there are selectively allocated that modality of the object characteristics, which are keeping in visual memory, serve as a guide and tool for images formation. The main content of this activity is not so much the activation of previous perception as its active transformation, which leads to creation an image different from its visual material, on basis of which it was originally appeared.

Depending on the target set, the intelligent unit includes thinking operations: analysis, synthesis, comparison, identifying similarities, etc. Based on the comparison of the accelerated perception of past experience of perceiving information and the real object it is searched and made the decision, the choose of the most appropriate and the plastic method of representation among all possible, which are available in the child store at the moment. The image, that captures the result of design, is constructed by method of visual thinking, by taking into the account the requirements of fine art task. During creation a task, it can be a re-orientation to the more significant properties and characteristics, that is recording to the "its own" fine art language. This process can take place with the participation of consciousness or carried out automatically.

The whole process of representation element by element is controlled by means of comparison by child of originate drawing with the task. Each new line is compared with the amount of lines that are already painted on paper. Every part of the picture is reviewed analytically. As a result of plan inconsistency the child provides correction of the drawing under the guidance of a teacher. The drawing is specified, corrected, supplemented. Then the child gradually monitors and evaluates the loyalty of picture according to the task, on basis of which the following fine art activities are formed. In the process of image creating a child consciously determines what information, used skills and experiences of image of long-term

visual memory he has used in accordance with the nature of the put fine art task. During representation a child explains their images, ensures the accumulation of ideas, and leads in order the results of his work [2].

G. Kershenteyner highlights the phasing by which it occurs the development of fine arts activity of the child: the pre-stage phase - image scrawl, strokes, etc.; the first stage - implementation of schematic sketches, far from real objects (a child draws what he knows, not what he sees); the second stage - there is a sense of form and line, it is a mixture of formal and schematic, transferring of parts relationships, it is born the sprouts of image similar to reality; the third stage - the degree of similar image, with which the scheme disappears, and silhouette or outline appears, but there is no plasticity of object, perspectives; the fourth stage - the plastic image, in which some parts are represented convexly using the lights and shades, prospect appears, movements transfer [5].

It should be noted that fine art activity is closely connected with the development of individual psychological functions (perception, memory, thinking, imagination), that's why the visual impairment can cause the narrowing and deformation of the visual field, fragmentation, schematism, verbalism of imaginations. The inability to recognize objects, allocation of essential features, it affects the fine art activity of primary school children with visual impairments. The sense of teaching children with visual impairments in fine art activity in primary school lies in promoting the timely mental and personal development of general abilities. Thus, the main task of teaching fine art activity is primarily the formation of motives, as primary school children with visual impairments often have not got interest in fine art activity. They can paint and sculpt because they were asked for it, but not because they are interested in it. It can be absent the creativity motive, desire to find new ideas in the process of tasks performance. All this explains the nature of the impairment of the fundamental properties of visual perception (objectivity and integrity, structure and detail, selectivity). It leads to reducing the adequacy of the representation of visual information and consequently reduces the regulatory role of this information in the fine art activity [4].

As well as, within the education of fine art activity the corrective tasks also are solving: development of visual perception and its inclusion in poly-sensorial activity, manual dexterity, orientation in space, development, clarification and correction of perceptions about the world of children with visual impairments (I. S. Morgulis, L.I. Plaksina, L.I. Solntseva, L.P. Ufimtseva).

In the process of drawing the children of this category do many irrational movements. This is showed in the inability to do precise, coordinated movements, monitor and control their power, speed and rhythm. Impairment of differentiation of fingers also negatively influence over the interest in fine art activity.

The topic of drawings of primary school children with visual impairments is different: images of humans and animals, fabulous, fantastic and real stories, various objects, buildings and transport. The form of complex objects the children draw with lines. Reproducing the structure they can draw not all details, break proportions of depicting. The extensionality of objects and depth of space in images the primary school children usually do not reproduce or recreate partly. They mostly show the objects in silhouette, sometimes can draw the shade. Often in the drawings it is found the diverse image when the objects are drawn as if from the different points of view. It is not typical for children with visual impairments depict the prospective phenomenon. Composite construction in the drawings can be simple - frieze images when the all objects are located along the bottom edge of the sheet or the entire sheet is filled with small images. In such various compositions can be reflected events that took place at different times, maybe consistently. The most children use the color for imaging according to reality: grass - green, sky - blue, the sun - yellow. Children with visual impairments usually do not mix colors in order to get complex shades.

Fine art activity gains the significant value for the cognitive development of children with visual impairments - creation of images provides an enough clear ideas about objects and phenomena, which are formed by direct visual observation and monitoring these objects

and phenomena, or images; sensory development of children with visual impairments (in the process of fine art activity the children directly, clearly, sensually see the objects and phenomena, its properties and characteristics, shape, color, size, position in space, they define and call these properties, compare objects, find similarities and distinctive features). Also the significant influence on forming of the volitional powers and the independency (in order to create a picture, a child needs to show some efforts that aimed at the object observation, detection and image its features, it is necessary to master the techniques with various materials); on the developing of aesthetic perception (the ability to analyze the subject and identify in it what determines its beauty, the perception becomes aesthetic when the aesthetic feelings appeal - excitements, joy and fun after beautiful familiarity).

Thus, the organization of fine art activity of primary school children with visual impairments requires to take into account the special features of children in this category: the behavior of mental processes (disruption of the visual analyzer leads to the identity of the behavior of mental processes); the specialty of the development creativity (it is possible to reveal it); the perception of space (the basic rule of the knowledge development is a unity of sense and logic, the breaking of this dependency is not allowed to evaluate adequately and understand the process of spatial orientation); perception of color and its shades (difficulties in identifying of colors and its shades).

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#### **Теоретико-методичні аспекти організації образотворчої діяльності молодших школярів з порушеннями зору**

*В статті висвітлено теорії, що розкривають природу образотворчої діяльності, основні підходи до організації образотворчої діяльності молодших школярів з порушеннями зору, функції та етапність розвитку образотворчої діяльності дитини з порушеннями зору. Розглянуто образотворчу діяльність як систему, що складається із чотирьох комплексів операцій: мнемічної, сенсорної, інтелектуальної, моторної. Визначено особливості організації образотворчої діяльності молодших школярів з порушеннями зору: врахування особливості розвитку дітей даної категорії: протікання психічних процесів, особливості розвитку творчого потенціалу, сприйняття простору та кольору.*

**Ключові слова:** образотворча діяльність, молодші школярі з порушеннями зору, особливості організації.

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## **Теоретико-методические аспекты организации изобразительной деятельности младших школьников с нарушениями зрения**

*В статье описаны теории, раскрывающие природу изобразительной деятельности, основные подходы к организации изобразительной деятельности младших школьников с нарушениями зрения, функции и этапы развития изобразительной деятельности ребенка с нарушениями зрения. Рассмотрено изобразительную деятельность как сложную систему, состоящую из четырех комплексов операции, определены особенности организации изобразительной деятельности младших школьников с нарушениями зрения: особенности развития детей данной категории, особенности развития творческого потенциала, восприятие пространства; восприятие цвета и его оттенков.*

**Ключевые слова:** *изобразительная деятельность, младшие школьники с нарушениями зрения, особенности организации.*

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### **ЖИТТЯ ВІДДАНЕ ДЕФЕКТОЛОГІЇ**

*Щасливий той, хто бере під свій  
захист те, що він любить.*

*Назон*

*Стаття присвячується діяльності видатного українського вченого-дефектолога – Івана Гавриловича Єременка, його науковим, педагогічним дослідженням у сфері корекційно - виховного процесу та диференційованого підходу до навчання і виховання дітей з порушеннями розумового розвитку.*

**Ключові слова:** *дидактика, урок, корекційно - виховний процес, диференційований підхід у навчанні.*

У посібнику «Спеціальна педагогіка. Понятійний словник» на сторінці 131, скупими рядками написано: «Іван Гаврилович Єременко займався теоретичними проблемами загальної та спеціальної педагогіки, методології і методики дидактичних досліджень, відомі як в Україні, так і за її межами, методичною розробкою уроку в