DEVELOPMENT OF THE FUNCTIONAL LIFE EDUCATION OF THE PUPILS IN THE PROCESS OF PERCEPTING AND UNDERSTANDING PICTURE TEXTS

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Abstract: *In our article, great attention is usually paid to the formation of communicative literacy in literary studies and the teaching of the Uzbek language, since this type of literacy.*

Keywords: *communicative, social, informational, successfully adapt, functional literacy*

In modern education, the question of developing universal skills and qualities in students that will allow them to successfully adapt and function in conditions of constant social changes and information overload is increasingly being raised. In this regard, the problem of the formation of functional literacy among schoolchildren and students becomes particularly relevant, which is considered by specialists [2] as a person's ability to enter into relations with the external environment, quickly adapt and function productively in it. Functional literacy as a meta-subject result [1] is formed in the process of studying various academic disciplines through listening, speaking, reading, and writing. The authors [2] consider independence, activity, and social adaptation to be the main signs of functional literacy of a person.

Analysis of psychological and pedagogical literature [1] on this issue has shown that there are different classifications of types and types of functional literacy as a complex integrative concept. Most often, the components (types) of functional literacy are considered communicative, informational, social, and reading literacy.

The formation of communicative literacy is usually paid much attention to in the lessons of literary studies and the Uzbek language, since this type of literacy implies the possession of types of speech activity and is associated with the ability to understand oral and written speech, to express their thoughts independently. Listening, speaking, reading, and writing are considered the main activities affecting its development. At the same time, it should be noted that the active use of gadgets by modern schoolchildren largely hinders the development of their oral coherent speech skills, the ability to express their thoughts competently, and build verbal communication.

Information literacy is expressed in the skills of searching for information from different sources, processing it, and presenting it in the form of their skills, judgments, and conclusions.

Social literacy is considered the ability to conduct a dialogue, and interact with others, as socialization and interaction in the process of interpersonal communication.

Reader literacy is described not just as the ability to read and understand the meaning of what is read, but also as the ability to see the subtext of what is written, to decipher the author's position of the writer.

As a means containing a rich resource for the development of all components of functional literacy, from our point of view, it is advisable to use not only literary texts but also visual (works of painting), since they are ambiguous in their interpretation and contain many layers of information: from superficial, subject-matter, to deep, related to the feelings of characters and position the artist [6]. Understanding a pictorial text is similar to solving a creative problem and requires viewers to have the same skills and abilities to read and interpret visual images of paintings as when understanding a literary text. Reading pictorial texts is deciphering, translating the symbolic text of an image into the language of one's mental images when extracting meaning from them, as M.V. Osorina rightly notes. [6], requires a specially organized approach on the part of the teacher, aimed at forming students' ability to read a picture like a book, extract information from artistic images and interpret it.

As one such approach aimed at developing all four components of functional literacy (communicative, social, informational, and reading) in younger schoolchildren, let's consider the technology of facilitated discussion based on the material of paintings, which is a group discussion in the process of children viewing a picture, based on a certain strategy of open-ended questions and paraphrase technique.

Since functional literacy, as experts note [1], develops best in the process of search and research activities, we consider the understanding of the pictorial text as a creative task where there are no ready-made solutions. The teacher takes the position of a facilitator – a person who provides guiding participation and supports the student's initiative in the discussion process when perceiving and interpreting artistic images. The lack of art history information on the part of the teacher, the creation of a special creative environment during the discussion, and a group form of work that implements the principle of educational cooperation, allow students to develop the ability to find, extract information from artistic images, independently interpret it, evaluate it, give their arguments based on visually presented information. All these contribute to the formation of information functional literacy. The structure of the facilitated discussion includes the following components: 1. teacher-facilitator; 2. pictorial texts, 3. a group of students in the number of 10-15 people (this is the number that allows everyone to speak out during the discussion and be heard); 4. a discussion strategy that includes open questions and a paraphrase technique. It should be noted that when selecting pictorial texts, which include, first of all, paintings, the teacher is guided by the following principles: understanding accessibility, taking into account the age

characteristics of the participants in the discussion, saturation of details, the degree of recognition: students are not presented with paintings that they are familiar with and the name of which they have known for a long time. It is by considering an unfamiliar picture that they take the position of researchers, carry out search activities, master the ways of extracting information from a pictorial text, the skills to evaluate and comprehend it. The absence of art historical information on the part of the teacher before the start of the facilitated discussion is an important condition for the productive development of functional literacy. The discussion begins with the fact that children are presented with a slide of a painting or the painting itself in the museum exposition and are asked the question "What do you see here?", prompting students to look closely at what is depicted in the picture, extract information from it and formalize what is perceived in verbal forms.

At this first stage, which we call actualized perception, a special role is played by the technique of paraphrase, when the teacher paraphrases what the child says without adding his meaning and distorting it, if necessary, formalizing the student's statements taking into account cultural and linguistic norms and features. For example, considering a painting by Sidorov V. "Near the old sheds" (the description of which is included in the Uzbek language program in high school), a participant in our experiment, a first-grade student said: "I see a house here, two houses, they are big," and the teacher paraphrased: "Zhenya drew attention to two large houses depicted by the artist in this painting." Paraphrasing is of great importance in the process of forming the communicative component of functional literacy, as it helps to concretize the child's thoughts, clarify the meaning of what he saw, gives a sample of competent speech design, and allows the student to feel heard and understood. The paraphrase demonstrates acceptance of the opinion of each participant in the discussion, which, in turn, activates his cognitive activity, as it creates an atmosphere of psychological security, support, and trust. It should be noted that within the framework of this approach when forming functional literacy in the process of discussing paintings, the teacher does not evaluate the responses of students, and does not express either praise or blame. It shows that every opinion has the right to exist, and this, in turn, activates the desire of students to take part in the discussion and develop such aspects of communicative and social functional literacy as the ability to listen and hear each other, the ability to conduct a dialogue, relying not only on their own but also on someone else's point of view. vision. In a special form of paraphrase, called linking, the teacher generalizes different points of view in the process of reading a pictorial text by children, creating a socio-cognitive conflict, which, in turn, encourages children to be more reasoned in their judgments and conclusions.

All the issues that underlie the facilitated discussion can be divided into three groups following the stages of development of functional literacy of students identified

by us [3]. The first stage is aimed at developing the skills to search and collect information embedded in artistic images, to distinguish them from the general plan of the picture, and to find the most accurate words and concepts for their designation. At this stage, the facilitator asks questions that encourage a detailed collection and search for the information presented in artistic images: "What do you see here?", "What is happening in this picture?", "What else besides this have you noticed?", "Where can this happen?", "When is it is it happening?". To understand the meaning of what they saw and develop the skills of argumentation in oral speech, students are asked the question "What do you see here that allows you to say so?". It is significantly different from the question "Why do you say that?" or "Why do you think so?", since it is this formulation of the question that allows us to provide a connection between the perceived images and the thoughts that have appeared, without which it is impossible to understand the picture. Thus, the first stage is mainly aimed at the development of information functional literacy. In the second stage, more attention is paid to the development of the ability to argue, interpret artistic images, and use more complex speech constructs in oral speech. There are already questions that require reflection and the promotion of their hypotheses, and judgments. For example, "Who can this person be?", "What can you tell about him?", "What can these people talk about?", "What do they feel?", "In which country could this happen?", "When does this happen?", "What is this picture about?", "Who is its author?" At this stage, the participants of the Discussion actively develop the ability to compare different points of view, analyze their own and others' judgments, the ability to hear the interlocutor, and be convincing in their speech. So, for example, when considering Pablo Picasso's painting "The Girl on the Ball" to the teacher's question "Who are these people?", the participants in the discussion began to put forward versions of who is standing on this ball and Petya (7 years old) He said: "Vanya thinks it's a daughter. And I don't agree with him, after all, this is a wife. Will you look at how she stands? Her husband says to her: "Stand on the ball!", and she does not want to, but she stands. And my daughter won't stand like that!". This example clearly shows how the interpretation of what is perceived is based on the experience and knowledge of the child, when building the argumentation of his point of view.

Thus, the second stage is mainly aimed at the development of communicative and social-functional literacy.

In the third stage, students appear and actively develop such criteria of functional literacy as speech variability, free communication skills, speech on their initiative, and the ability to independently build and conduct a dialogue and polylogue. The function of the presenter is already assumed by the children themselves, asking each other questions in the course of viewing and discussing the picture, carrying out a paraphrase, both step-by-step, and generalizing different points of view (linking). There are already

questions that require an understanding of the author's position, that is, aimed at developing the so-called reader's functional literacy: "What do you think the artist wanted to say with this picture?", "What did he feel when he painted this picture?", "What do you feel when looking at this picture?", "How would you name it if you were the authors?", "What could you tell about this painting to a person who has never seen it?", "What is its main idea?", "What task did the artist set for himself?", "What interested the author of the painting in this plot?". At this stage, the dialogue is intensified not only with each other in the process of discussing the painting, but also the dialogue with the author of the painting is activated, students are trying to put themselves in his place, to assume what the artist felt when he painted this picture and what he wanted to tell us. In the course of such a discussion, penetration into deeper layers of the pictorial text takes place. Students begin to think and interpret the author's position and compare it with their vision. It should also be noted that if the first and second stages concerned such activities as reading pictorial text, listening, and speaking, then at this third stage it seems appropriate for us to also include written speech, during which information obtained from artistic images is generalized, comprehended, and processed. Such creative forms of work as writing cinquains and quatrains contribute to this in many ways, since they enable students to summarize the information received from artistic images in a concise form and to process it creatively, presenting it already in the form of their thoughts and images.

The methodical method of writing quatrains, proposed by S.K. Tivikova [7], allows you to formalize the impression of what you saw from the point of view of mental, visual, auditory, and sensory images. As examples, we will give several quatrains written by schoolchildren after a facilitated discussion. Based on the painting by Aivazovsky K. "Bay of Naples", Arseny (9 years old): "I see people on boats in the sea. I can hear their young cries. I feel calm here. Their foot will stand on the shore, I know." Based on the painting by Levitan I.I. "Golden Autumn", Eugene (10 years old): "I see golden autumn, birches in gentle tones; and I hear cranes cry a mile away, but I also feel fear of frost; and I also hear the murmur of the river, as if Bach is playing." Based on the painting by Krymov N.P. "Moscow landscape. Rainbow", Zhenya (11 years old): "I see a rainbow and a city. I can hear the noise from the factory far away. I feel the streams of moisture in the wind. It's rained here, I know that." The social component of functional literacy within the framework of this approach is actively developing due to the group form of work, during interpersonal communication during educational cooperation at the level of student – teacher, student–student, student – author of the picture according to such parameters as the ability to listen and understand someone else's point of view, convey your point of view, compare different approaches, find common and differences in the perception and understanding of the pictorial text, the ability to negotiate. All of the above is reflected in the personality-

oriented educational technology "Image and Thought" [4], specially designed for the intellectual and personal development of primary school children through art and actively used in practice in schools and creative houses of the Nizhny Novgorod region for more than ten years.

The use of this approach shows that a facilitated discussion in the process of group viewing of paintings helps children learn to read the pictorial text as a book, extract information from artistic images, comprehend it and understand it, and is an effective technology aimed at forming all components of functional literacy of students.

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