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## **ORGANIZATION OF DIFFERENT KINDS OF PLAY WITH PRESCHOOLERS**

**POLEVIKOVA O.B.**

[polevikov@list.ru](mailto:polevikov@list.ru)

**Ph.D.**

**assistant professor of the preschool and elementary education department**

Kherson State university

Kherson, Ukraine

**SHVETS T.A.**

[tattishvets@gmail.com](mailto:tattishvets@gmail.com)

**Ph.D.**

**senior lecturer of the preschool and elementary education department**

Kherson State university

Kherson, Ukraine

The game is one of the most interesting types of human activity, a leading activity of the preschool child, a means of its comprehensive development, an important method of education, a real social practice of preschoolers. Children's play is an activity aimed at orientation in the subject and social reality, in which the child reflects the impression of their knowledge. The game forms all aspects of the child's personality, there are significant changes in its psyche, preparing the transition to a new, higher stage of development.

At the same time, the game has a huge potential for communication, the development of dialogical broadcasting. In the game, the children are, firstly, in game relations, and secondly - in real, which involves dialogical communication.

In the opinion of educators and psychologists, the child's personality develops in gambling activities that are most accessible to the child, since most of all it corresponds to its mental and physical characteristics. In game activities, the preschool child's speech, its feelings, perception, emotional sphere are enriched, because of the game the child takes possession of the whole system of human relations.

Preschool age - a period of intense physical, psychological and social development of the child's body. Since ontogenesis is a short phylogeny recurrence, the individual development of each child undergoes certain stages that are common to all [4, p.60].

Unfortunately, scholars and practitioners note that for the various psychological, pedagogical and social reasons, children have often replaced game content relationships with simple manipulation of toys, which does not require meaningful communication. Therefore, the task of the teacher is to help children establish a game interaction, to fill it with interesting content for children, to encourage the exchange of replicas, that is, dialogue.

Modern pedagogy often uses such classification of games as:

- creative games (directorial, plot-role (family, domestic, public), construction, games on the themes of literary works (dramatization, staging));
- games with rules (mobile (large, medium, small mobility, storyline, games with subjects, with the predominance of the main movement (running, jumping, etc.);
- game-relay race) and didactic games (verbal, with toys, desktop-printed)), folk games (fun, mobile, didactic, ritual).

Let's dwell on the characterization of those kinds of games of preschoolers that best contribute to the development of speech in general and dialogical skills in particular. Among them: creative, role-playing, directing, dramatized, didactic games, speech-language games, games by plot of artistic works.

Creative games are games that children invent, reflecting the impression they have from the knowledge of the surrounding world. The main feature of the creative game is the imaginary situation that the child creates instead of the real, acts in it,

performing the role according to the values that it gives to the objects surrounding it. The pedagogical value of the creative game lies in the fact that in its process, in addition to the relationships stipulated by the content, roles, rules, there is a real relationship between the children. After all, they have to negotiate a game, distribute roles, monitor the implementation of rules, etc. In the game, preschoolers are easier to establish contact with each other, subordinate their actions, inferior to each other, because it belongs to the content of their roles. This is the most significant aspect of our study. Real relationships are the basis of the organization of the children's society, which gives reason to consider the game a form of organization of life and activities of preschoolers.

Scientists define directorial games as games of a child with toys and their substitutes for the plot created by it. In these games, the child moves from playing action with a toy to a game on its own plan, independently defining the plot, playing equipment. They also have an imaginary situation, roles, toys or substitutes. However, for the transition to a role-playing role in a preschooler, there is not enough communication experience. The story events in individual directorial games are the result of the associative perception of the child of the surrounding world. The director 's games are developing from the subject - reflecting game activities of the child in the process of communicating with adults, assimilation of the simple subject stories they propose. In them, the preschooler shows its ability to display in the game not only actions with objects, but also the relationship between two or more characters. It has an idea of the role and its predecessors, subordinated to a single game plot of action. The main condition for the further development of the directorial game is the formation of skills of joint actions: the ability to coordinate the plan, to pick up toys and attributes, to distribute roles, to coordinate actions.

The role-play game is considered by academics as a figurative game for a particular children's plan, which is revealed through appropriate events (plot, plot) and playing roles. Such games are related to the sphere of human activity and human relations, because their content they reproduce is this aspect of reality. By resorting to them, children try to recreate their actions in their own way, the relationship of adults,

creating special gaming situations. In games of preschool children, they are extremely diverse and reflect the specific conditions (their socio-historical, geographical, household, etc.). In these games, preschoolers reproduce in their roles all that they see around themselves in the lives and activities of adults. The creative role-playing game promotes the formation and development of regulatory and planning functions of speech. During the role-playing game, there is a need for context-based speech, and then dialogical speech is being improved. New communication needs inevitably lead to intensive language proficiency.

Researchers define theatricalized games as playing in the person of a literary work, reproducing with the help of expressive means (intonation, facial expressions, gestures, poses, moves) of specific images. Theatrical games include the activities of children with dolls or acting on roles; literary activity (choice of theme, compilation, staging of own works, etc.); visual activity (drawing of scenery, production of attributes); musical activity (staging of musical works, etc.). The dramatized games include dramatizing games and games by scenes of literary works. Let's take a closer look at these types of games.

Game-dramatization consists in the depiction; play in the person of literary works, preserving the sequence of episodes. The plot of the game, the sequence of events, the role, actions, the language of the heroes are determined by the text of the literary work. Game-dramatization takes place in a predetermined plot and provides for roles regulated by the limits of the author's text. Children should literally remember the text, realize the course of events, images of heroes of a fairy tale or story and show them exactly what they are in the product. The literary work, by its content, determines what actions are to be performed, but it does not contain guidance on the ways of their embodiment - movements, facial expressions, intonations. Such a game is much more complicated for children, compared with the one in which it is imitated seen in life. It helps to understand the idea of a work, its artistic value, teaches children to express their feelings, promotes the development of memory, speech, the expression of independence, creativity in the selection of figurative and expressive means for creating images.

In the older group, dramatization should ensure the acquisition of children by receptions and conversation, fantastic transformation, exaggeration; elaboration of the ability of emotionally and intonationally expressive characterization of characters, revealing their own attitude towards them and their actions; mastering the expressive means necessary for performing various roles, displaying role actions, relationships; the ability to play well-known and new stories on the content and motives of literary works, fairy tales and other genres of oral folk art; the ability to use and produce attributes that characterize the typical features of the image, signs of the place of events.

Scientists distinguish three stages of dramatization: 1) preparation for the dramatization game, which covers the activities aimed at assimilating the literary text: reading or speaking the text by the educator; listening to the text in the recording; conversation with children about the features of characters, the voices of characters; retelling the content of the text, during which the children fix in their memory a sequence of events occurring, direct speech characters; retelling by executed children illustrations, story drawings, etc .; 2) enriching children's knowledge of the characters and events mentioned in the game; Exercise in explicit reading of the text; preparation of attributes and scenery; 3) the drama play itself, which develops the creative abilities of children.

Arranging game-dramatization, the instructor first determines who will perform one role or another, depending on which of the children perceived the fairy tale. Gradually, the children of the senior preschool age themselves are accustomed to correctly distribute the roles among themselves. Game dramatization must begin with simple fairy tales. Expanding game-dramatization, the teacher inquiring, replicating, and gesturing directs the action. Sometimes the teacher takes on the duties of the presenter: tells the author of a text of a fairy tale, which brings the children to a certain action. Older preschool children play more sophisticated dramatizing games. They together with the educator are preparing suits, discussing which of the children the role is more suitable.

In addition to dramatizing, kindergarten perform staged works of art. Pricing - is the processing of any work (including fairy tales) for a scene or a cinema. The scoring differs from the dramatization of the consistent reproduction of the literary plot, the special learning of words.

The development of dialogic skills of senior preschool children is also promoted by didactic games. Scientists offer to distinguish between didactic games for educational content, action games and rules, the organization and relationships of children, the role of educator, etc. They distinguish: travel games that reflect real facts and events through the unusual: simple - because of the mysterious, complex - because of overcoming, necessary - because of the interesting; designed to enhance the impression, provide cognitive content, fairy-tale unusual, draw children's attention to what is nearby, but they do not notice it (travel to a designated place, overcoming space and time, travel of thought, imagination, etc.); Game Orders in which the game task and action games are based on proposals to do anything; Game-assumption, the game task of which is expressed in the names ("What would ...?", "What would I do if I ...?", etc.); prompts children to comprehend the next action, which requires the ability to compare knowledge with the circumstances or proposed conditions, to establish causal relationships, active work of imagination; puzzle games that develop the ability to analyze, generalize, form the ability to think, draw conclusions; games-conversations, the value of which is to enhance emotional and mental processes (unity of words, actions, thoughts, imaginations of children), in the upbringing of the ability to listen and hear the teacher's questions, questions and answers of children, the ability to focus attention on the content of the conversation, to express judgments. In accordance with the nature of the game, the didactic games are divided into games-orders, based on the interest of children in the action with toys and objects: to pick, to draw, to separate, to combine, to nail, etc.; games with the search for objects, the feature of which is the unexpected appearance and disappearance of objects; games with guessing the riddles that are built up to find out the unknown ("Recognize", "Guess", "What's changed?"); plot-role-based didactic games, whose action games consist of reflecting different life situations, performing

roles (buyer, seller, wolf, geese, etc.); Fantasy games or in the forbidden "penalty" item (picture) related to interesting gameplay moments for children (reset card, hold off, do not say forbidden word, etc.). Close to our study is role-based role-playing didactic games.

Also, there is a separate group of games - games of speech orientation, which can include popular games, folk verbal games, directing, dramatized games, music games, games, fun games. Scientists share popular games in six groups, all of which are accompanied by a figurative folk language. We are interested in the first two groups of games: plot folk games with elements of dramatization; popular mobile games. Tangible to the problem of our study are games with verbal text that reveal to children the beauty, imagery and richness of their native language, contribute to the formation of expressiveness and connectivity of speech; games - funny things that help to create a positive, emotional mood in children, development of speech activity, figurative speech, exercise in the ability to conduct dialogue, to select the necessary words for the game.

We define games based on scenes of artistic works as games in which children embody the plot of an artistic work, transmit the characters' dialogues to the work closely to the text or interpret them.

Games on the themes of artistic works are less tied to the plot and the composition of a particular work than dramatizing games. They can combine events from various literary sources, arbitrarily interpret their content, foresee new heroes. At the same time, preschoolers can easily embody the plot of an artistic work in the game. The source of information for the games of older preschoolers is observation and adult stories, stories of tales, stories.

Tales and stories are differently embodied in children's games. Some of the preschoolers play separate episodes of fairy tales, others act like a favorite fairy tale hero or try to recreate the whole fairy tale, enriching her meaning with facts from real life, revealing creativity. In children's games, the heroes of artistic works can act very unexpectedly. Ending the game can be the way the child wants it, not the way it is said in the work.

Note that children of preschool age relatively easily implement in the game the plot of a literary work. Separate heroes are so fond of them that preschoolers call themselves their names, are guided by their behavior. Let's dwell on determining the influence of the game in general and games on the subjects of artistic works in particular on the development of broadcasting preschoolers. Any gaming activity of children is accompanied by speech: from the speech of the tutor preschoolers draw samples of the correct speech, speech protocols, statements; Speech is required by the child to invite peers to a joint game, explain its essence, collect attributes together, start and finish the game.

In implementing their game plans preschoolers use the word, their actions, substitutes. The development of children's imagination is directly related to speech. In the game, children activate, develop their linguistic opportunities, and thanks to various expressive linguistic means, their game becomes more meaningful and brighter. If at first, preschoolers use the word to denote actions (in order to comprehend them), then later they replace the action by expressing their thoughts and feelings. Especially important role belongs to the word in directing games, because the child in them organizes the game as a director, regulating the relations of actors. Carriers of roles in such games are toys (dolls, animals), other objects, on behalf of which the child acts, speaks. It requires from her the ability to regulate their behavior, to contemplate actions and words, to restrain their movements.

Reincarnation and creation of an image are possible in the presence of certain knowledge of the child about objects and phenomena of the surrounding world depicted in the literary work, skills of expressive reading and oral history, experience of motor activity. The game of dramatization requires the children of creative abilities, such as: poetic hearing - especially sensitive perception of the content and form of the literary text in unity, as well as the expressive language of the child; the ability to quickly perceive and understand the meaning of a literary work; the ability to preserve the liveliness of impressions, the expression of the attitude to the image of the hero and the feelings that arose on this basis, while using the language, movements, and facial expressions.



Modern scholars are investigating the formation of the social orientation of a child of preschool age in the game, the development of moral relations in games, and so on.

Consequently, in the process of playing, children not only designate and accompany their actions by word, comprehending them, but expressing their own thoughts and feelings. They get the opportunity to create a word, phrase, text (build expressions, replica in a dialogue, independent judgment, paraphrase and create their own versions of the poetic accompaniment of the game, instructions for evaluating the participation of the players, distribute the roles, get in touch with other players in the game, play with them the game dialogue, etc.).

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