

# Development of Historical Thinking in High Class Students through Theater Pedagogy

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## ABSTRACT

the article reflects the essence of the concept of school theater pedagogy, the need and stages of its formation, the aspects of using theater pedagogy in the education of foreign schools, the existing problems and their solutions.

**KEYWORDS:** theater pedagogy, person, educational activity, pedagogue-director, object, subject, attitude.

## Introduction

In the concept of education for sustainable development adopted globally until 2030, it is emphasized that "social sciences have a practical, convenient and sustainable solution that is closely related to other fields in achieving sustainable development." Taking into account the fact that scientific and technical information technology on a global scale is gaining momentum today, the use of various tools and methods of education to rapidly form the national idea and ideology of students in history teaching will have a positive result in increasing the effectiveness of history education. no doubt. A number of scientific research works are being carried out on the organization of theater performances in history classes, the wide use of the method of dramatization of historical events, and the creation of scenarios related to the content of history subjects for various performances.

Scientists and pedagogues offer different concepts of the educational process, and teachers offer unique methods of teaching. In this sense, it is becoming urgent to create a new pedagogical paradigm in the field of education, to create a new, "cultural-creative" type of innovation, to build a single and integrated educational process. In this process, school theater pedagogy is a means of interdisciplinary integration, and it involves mastering the cultural-historical experience of students in order to directly involve the child in cultural and creative activities.

Modernization of general secondary education in our republic, creation of normative bases for formation of theoretical and practical competences of students in academic subjects requires an integrative approach. According to it, to improve the science program of the subject of history and the integrative content of the textbooks and study guides and the methodology of its teaching based on the scientific-methodical and practical experiences of advanced foreign countries. there was a need

to conduct scientific research. This in itself requires revision of the integrative content of the existing State educational standards, science programs and corresponding textbooks, manuals and further improvement of integrative teaching technologies based on them.

School theater pedagogy is an interdisciplinary direction, the emergence of which is connected with a number of socio-cultural and educational factors.

The dynamics of socio-economic changes, development, processes of democratization of public consciousness and practice are capable of adequate cultural self-identification, free choice of one's own position, active self-awareness and cultural-creative activity. creates a need for a person. Personal self-awareness is formed at school, the culture of feelings, the ability to communicate, the plastic expressiveness of one's body, voice, movements, and the sense of proportion and taste, which are necessary for a person to succeed in any field of activity, are formed. . The theater, which is naturally included in the educational process, is a universal tool for the development of personal abilities of a person.

The goal of theater pedagogy is to reveal the psychophysical structure of the learner-actor. Theater teachers create a system of relationships in such a way that they create maximum conditions for creating a very free emotional connection, calmness, mutual trust and a creative environment.

In theater pedagogy, there are general laws of the process of teaching a creative person, which can be purposefully and effectively used in the education of both students and future school teachers as a creative person.

**Discussion and result.** The term "school theater pedagogy" is a part of theater pedagogy, which exists according to its laws and has other goals. If the goal of theater pedagogy is the professional training of actors and directors, school theater pedagogy is to educate the student's personality through the means of theater art.

The term "school theater pedagogy" refers to events related to theater art in one way or another in the educational process of the relevant schools and higher educational institutions; they are engaged in the development of imagination and figurative thinking, but they are not involved in the professional training of actors and directors.

### School theater pedagogy includes:

- creating a play not as a goal, but as a means of the student's emotional sphere;
- inclusion of theater lessons in the school curriculum;
- training specialists to conduct theater classes at school;
- teaching the basics of directing skills to students of pedagogical universities;
- teaching school teachers the basics of directing.

Each of these blocks, in our opinion, creates a very favorable ground for researchers, theorists and practitioners: teachers, psychologists, directors, theater specialists and others.

The modern era of educational development has brought teachers to face a number of problems. In our opinion, the problem is to replace the authoritarian style of communication and learning with a democratic style. The most effective way to solve this problem is dramatization. Theatrical teaching methods are explained by the fact that during the educational process, the system of object-subject relations can be changed into a subject-subject system. The authoritarian education system is based on the understanding of the student as an object of activity, the student is an object of application of activity, he allows himself to be treated as such and is changed, evaluated, manipulated in one way or another. will be done.

Theater teaching methods fundamentally change such subject-object relations due to the unique characteristics of theater as an art form.

firstly, the student becomes active in the lessons conducted using theatrical methods. Activity is the initial description of the subject;

secondly, activity has a conscious character, because it is mediated by the goal of self-knowledge;

third, activity is free because it offers play;

fourthly, human activity gives freedom, and it is precisely this that allows human activity to be evaluated ethically. It is possible to give a moral value to the action only if the person has the freedom to choose both the goal and the methods and means of its implementation. Each lesson should be structured in the form of problem situations, everything should be aimed at finding solutions, discoveries, means of implementation;

fifthly, theatrical educational methods imply intersubjective relations. These are relations that focus on each other as mutually active, self-directed subjects as participants in the same action, as equally active and equally free partners.

Thus, theatrical teaching methods allow students to act effectively in a non-standard situation, find optimal solutions to a problem, they create a game model of understanding aimed at self-determination of a person in the world. Theater teaching methods include opportunities to play one's being, being and interpreting oneself.

When considering the use of theater teaching methods, the positions of subject-object relations in the educational

process when using these methods, object-subject relations (traditional, authoritarian pedagogy) are replaced by subject-subject relations, and the problem of subjectivization of education and authoritarian the problem of replacing the communication and educational method with a democratic one will be solved.

Modern reform processes in education, clear inclination of schools to independent pedagogical creativity and in this regard the urgency of the problems of school theater create the need for professional training of the director-pedagogue.

There is an interesting foreign experience in this regard, for example, in Hungary, children's theater groups are usually organized on the basis of schools and have a professional leader or a teacher trained in special theater courses.

A number of community colleges in the United States offer theater majors for those interested in working with children between the ages of 17 and 68. Similar initiatives are underway in Lithuania and Estonia.

The urgent need to put theater work with children on a serious professional basis does not call into question the priority of pedagogical goals.

**In conclusion**, it is worth saying that it is necessary to attract experienced theater specialists and organize activities in cooperation with teachers. This can be the status of a teacher who teaches theater history, theater and play classes, and perhaps the position of a director, whose tasks include not only working with the school theater group, but also developing an important methodological problem. Also, enrichment of didactics with theater pedagogy, teachers' use of theatrical methods in their lessons, which requires the organization of classes on lesson dramaturgy between directors and teachers.

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