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# The History of The Origin of Pedagogy and The Role of Theater in The Educational Process of Students

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**Abstract:** In this article, the synthetic nature of theater art is an effective and unique means of artistic and creative education of students and youth, as a result of which children’s theater occupies an important place in the general system of artistic and creative education of children and youth. Preparation of theatrical productions, as a rule, becomes a collective creative activity of not only young actors, but also vocalists, artists, musicians, lighting technicians, organizers and students.

**Keywords:** Pedagogy, artistic education, artistic culture, educational process, educational methods, innovative technology, theater pedagogy, creativity, ability, personality.

**Introduction:** The synthetic nature of theater art is an effective and unique means of artistic and creative education of students and youth, as a result of which children’s theater occupies an important place in the general system of artistic and creative education of children and youth. Preparation of theatrical productions, as a rule, becomes a collective creative activity of not only young actors, but also vocalists, artists, musicians, lighting technicians, organizers and students.

The teacher’s goal is to provide the students with the resources. The student reads a work or gets information about the national culture of a nation. When you see them with your own eyes, they are firmly fixed in your memory. In such situations, every pedagogue should know how to use theater pedagogy in his place. Anyone who has chosen the teaching profession will witness

that the theory of pedagogy does not provide information about the conscious development of practical skills. That is why we turned to theater pedagogy.

Reforms implemented in the education system take into account the implementation of such goals, state, socio-economic and personal needs and interests. In this regard, within the framework of the implementation of new education, the standards are aimed at developing the artistic and creative competencies of students and young people, who can independently acquire knowledge and express their opinion in accordance with the standards of their native language through theater pedagogy. Therefore, there is no doubt that the formation of artistic and creative competences is a problem today.

Often, researchers pay attention only to information about internal and external mood in the system of K.S. Stanislavsky. But K.S. Stanislavsky suggests working on the role, not based on mood or mental states, but based on the logic of physical behavior. If the behavior is performed correctly, it creates a suitable mood and affects the human psyche. Stanislavsky's concept used in teacher training is about vivid physical behavior that produces a logically expressed feeling, and first of all, it requires training the teacher's sensory organs under certain pedagogical conditions. is enough. Living organic, as well as pedagogical behavior begins with perception. Violation of this rule excludes the teacher from the process of interaction with the class.

K.S. Stanislavsky, understanding behavior as a physical and mental unity, rejects the separate development of internal and external, physical and mental elements of behavior, and demands close connection of method and pedagogical technique. That is why pedagogical skills are based on interrelated parts. These are: theory of pedagogy, pedagogical technique and methods of working on the subject of the lesson, organizing and conducting it. [1]

In recent years, the theater has been used more and more to solve a wide range of problems related to the development, education and socialization of various categories of students and young people. Many international studies confirm that theater activities in the educational process help to: 1. Develop cognitive activity and increase educational motivation attract);

1. Acquiring meta-subject competencies and increasing the general level of academic efficiency (formation of reflexive, communication skills, problem-solving skills);

2. Development of art and creativity, formation of critical thinking;

3. Socialization and strengthening of interpersonal interactions (using effective and socially acceptable methods of conflict resolution, expressing one's feelings and understanding the feelings of the interlocutor, to the experience of inclusive interaction to have). [2]

Abroad, various forms of theater and dramatization are systematically used in school practice. In a number of countries, theater activities are included in the main part of the general education program (Australia, England, Iceland, some provinces of Canada). In Russia today, the use of theater in pedagogical practice is limited and unsystematic, because it is mainly implemented in the additional (outside of the classroom) education system at the initiative of specific pedagogues. Within the framework of this research, an attempt was made to observe the history of the use of theater practice in the educational system of different countries, as well as to identify the main differences between foreign and local traditions of the use of theater in practice.

### **History of using theater practice for educational purposes abroad**

The practice of teaching through the theater originated in Ancient Greece, where they began to use the means of dramatic art to educate the harmonious population of urban politics. [3]

They had to get acquainted with and also learn the Latin language. From the X th century, the practice of playing scenes from the Bible became widespread in churches and monasteries, the main purpose of which was to visually describe the content of Latin songs, which were often incomprehensible to the audience. It is possible to talk about the formed didactic function of theater activity from this moment. [4.]

It was formed at the end of the 16th century, when the plays of ancient authors began to be considered as a means of moral upliftment of a person, as well as an effective means of learning ancient languages. In this historical period, the concept of academic (school) dramaturgy appeared.

At the same time, there were theaters where dramatization was used to teach memory and "flexibility of the mind", to develop literary taste, to build a strong character, to cultivate feelings of nobility, morality, patriotism and "virtue". In 1727, the German School in Munich published the work of Francis Lang, a Jesuit minister and theater director, which was the first practical guide to theater for colleges. [5.]

A new page in the history of school didactic theater is associated with the emergence of theater circles and teams in American universities at the end of the XIX th century. The first such university was Harvard, where

students staged classic French plays by Moliere, Racine, and Cornelius to learn French.

In the XX th century, American colleges and universities, interested in expressive forms of education, were the first to systematically include dramatic arts classes in the curriculum. It is considered a student theater. The Harvard Dramatic Club influenced the development of the revolutionary American play of the XX th century, in particular, the American classicist Eugene O'Neill. In addition, former members of university theater groups and graduates of theater courses have begun to actively apply theater principles in the classroom, and amateur theaters have opened in schools across the United States.

According to M. Fleming and J. Merrill, the preparation of the play meets the requirements of the project method because it encourages student initiative. The manifestation of the student's initiative forces him to enter the path of continuous development and search for ways to express his ideas, improve them and finally get closer to the "ideal". [6.] In addition, the role Taking responsibility is considered by the authors as a way of translating the studied material into their own subjective position: role-playing creates a "personal dramatic environment" that involves the child in the learning process: emphasized. By 1966, 90% of middle and high schools in the United States offered regular theater productions, and one in four accredited colleges in the country supported curricular theater programs and produced plays. staging works have been carried out. [7.]

1960s-1970s In education, theatrical activity is clearly used as a unique pedagogical technology called "artistic-creative". Since then, attempts have been made to plan and evaluate learning outcomes through dramatization. During this period, the first practical guidelines for the use of theater activities in working with children of different categories appeared.

The development of school theater in Great Britain followed a special path. In 1965, the "Theatre" movement appeared here and was led by professional theater staff who implemented school programs to develop creativity and interest in art through dramatization. Theater directors and actors organize discussions and conversations, resulting in sketches and improvisations. Students create roles themselves, learn to write scripts and discuss. Over the years, theater pedagogy has taken an important place in British education: today, English schools regularly hire specialist theater companies to present plays or interactive performances with students and young people, including in the format of forum theater or play theater. established. Such projects usually address

current social issues and require students to actively participate in discussions, improvisations, and storytelling. This will develop artistic and creative competencies in students. Within the framework of theater pedagogy, theater activity is mainly in the form of an experiment, in which students and young people develop a wide range of skills and competencies, including artistic and creative competencies.

The analysis shows that in the practice of foreign education, the theater has gone through a complex historical path, from repeating dramatic works to improving specific skills (artistic and creative competencies), and developing to the level of an independent tool for organizing the educational process. It has been shown that theater pedagogy is able to solve various problems related to education, development, creative thinking and socialization of students.

### **History of using theater pedagogy in Russian pedagogy**

In Russia, the use of theater activities for pedagogical purposes began in the XVII th century during the reign of Tsar Alexei Mikhailovich Romanov. For the royal children, the "Chamber of Fun" was created, where children participate in theatrical performances. The performances were directed by Simeon Polotsky, who is considered the founder of school theater in Russia (he also wrote works for the stage). originated from Poland. Gradually, more and more theaters began to open in theological schools in Russia. Educational and religious plays were performed on their stage, where the characters often became allegorical concepts.

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characters often became allegorical concepts.

Thereby, the traditions of Russian theater, first of all, the theater traditions of the schools of that period, which determined the goals and principles of the Russian school theater for centuries, were adopted as follows:

-  To educate students morally;
-  To form their artistic imagination;
-  To develop creative abilities.

This approach to theater activities has long defined the repertoire of school theaters, and any attempts to change the goals of theater activities have caused misunderstanding.

In 1779, in the Tula region, with the efforts of the scientist and writer A.T. Bolotov, who taught science at the Bogorodsky boarding school for noble children, organized the first amateur estate theater. Due to lack of relevant works, A.T. Bolotov himself wrote exemplary plays performed by children living on the estate. This was the beginning of the home theater, the tradition of which has been preserved in noble families for a long time.

Accumulated personal experience in organizing theater pedagogy (M.K. Tenisheva, O.I. Galakhova, V.D. Polenov, etc.). According to Bakhtin, the theater is to a certain extent more important than books, because it provides the reading of literary materials at the same time and believes that it allows “to form the artistic and creative abilities of different ages as much as possible”. [9.] At the beginning of the XX<sup>th</sup> century, a completely new approach was taken to understanding the goals and tasks of using theater pedagogy in school, i.e. psychological-pedagogical.

So, A.S. Makarenko said that he believed that dramatic action was boring and not very interesting for young men. This is A.S. Makarenko and S.B. Persky introduced elements of improvisation to the school theater; in performances, they began to use not only the stage, but also the entire space of the room, often involving the audience in the actions taking place. So in the 1920s and 1930s. school theater acquires new functions: it stops paying attention to the cultural experience of the past years, stops repeating texts and independently creates new meanings, experiments with images and its own based on collective creativity begins to build its reality. In other words, didactic theater turns from a reproductive activity into a productive activity, giving the participants freedom of creativity and self-expression. It should also be noted that from that time on, a contradiction arose between the theater activities in children’s groups and the children’s theater itself, and it was recommended to “draw its repertoire mainly from fairy tales, science

fiction and classic works.”

In Russia, scientific interest in theater pedagogy and its role in the development and upbringing of children of different ages appeared in the 1950s and 1960s. At this time, the school theater was no longer accepted as a form of extracurricular activities for staging performances (clubs, amateur performances, studios) and its boundaries were expanded to such forms as interactive teaching, role-playing, staged educational practices. The main goal of theater pedagogy was to increase educational motivation and involve students in the learning process.

During this period, in the process of humanizing education, pedagogy tried to supplement the regular visits to theaters and the work of theater clubs with specialized theater education courses, to involve theater workers in project work at school. Theater pedagogy was used to form the teacher’s directorial position in relation to the organization of the lesson and the students’ activities. By the 2000s, school theater pedagogy combined theater practice with schoolchildren. Theater pedagogy is considered to be a form of educational artistic and creative activity that satisfies the needs of self-preservation and development of culture and creativity. Being a part of theater pedagogy and based on its principles, school theater pedagogy aims to educate the personality of the student through the means of theater art.

Subsequently, the following new trends related to the dramatization of the educational process appeared in Russian pedagogical practice:

1. “Theatre pedagogy as a means of creating a developing educational environment” (N.E. Basina, E.Z. Kraisel, N.N. Sanina, N.P. Sulimova, O.A. Suslova, E.N. Tanaeva, E.E. Khramtsova);
2. “Directing and root pedagogy” (S.V. Klubkov);
3. “Pedagogical directing system” (E.V. Kojara) “dramatic hermeneutics” (V.M. Bukatov); [10.]

The main principles of these directions are the organization of artistic and creative activities between the teacher and students, in which the teacher acts as a consultant and assistant based on the student’s personal experience, interests and capabilities. Within this direction, the following principles were taken from theater pedagogy:

- ❖ The principle of physical activity (use of the entire space of the school classroom, active movement in the lesson, interaction, gestures, physical exercises);
- ❖ The principle of changing scenes;

❖ The principle of synthesizing the types of artistic activity (for example, you can sing educational material, not pronunciation);

❖ The principle of changing the pace and rhythm of activity (changing the intensity of activity);

❖ The principle of group work of students (from 3 to 6 people in a group).

Practice shows that with this teaching method, children tend to show initiative and independence, take responsibility for activities, get involved in the educational process, and develop creativity competencies. Today, various game technologies are actively used in the development of artistic and creative competences in preschool educational institutions and primary classes, and there is also experience of using these technologies in teaching disabled children. Interestingly, according to representatives of this field, theater pedagogy involves involving students in various forms of interaction and experience.

Thus, theater pedagogy in the Russian tradition has turned into teaching technologies through dramatization. However, it should be noted that today in Russian schools, the use of theater is used on a very large scale and is carried out in the additional (outside

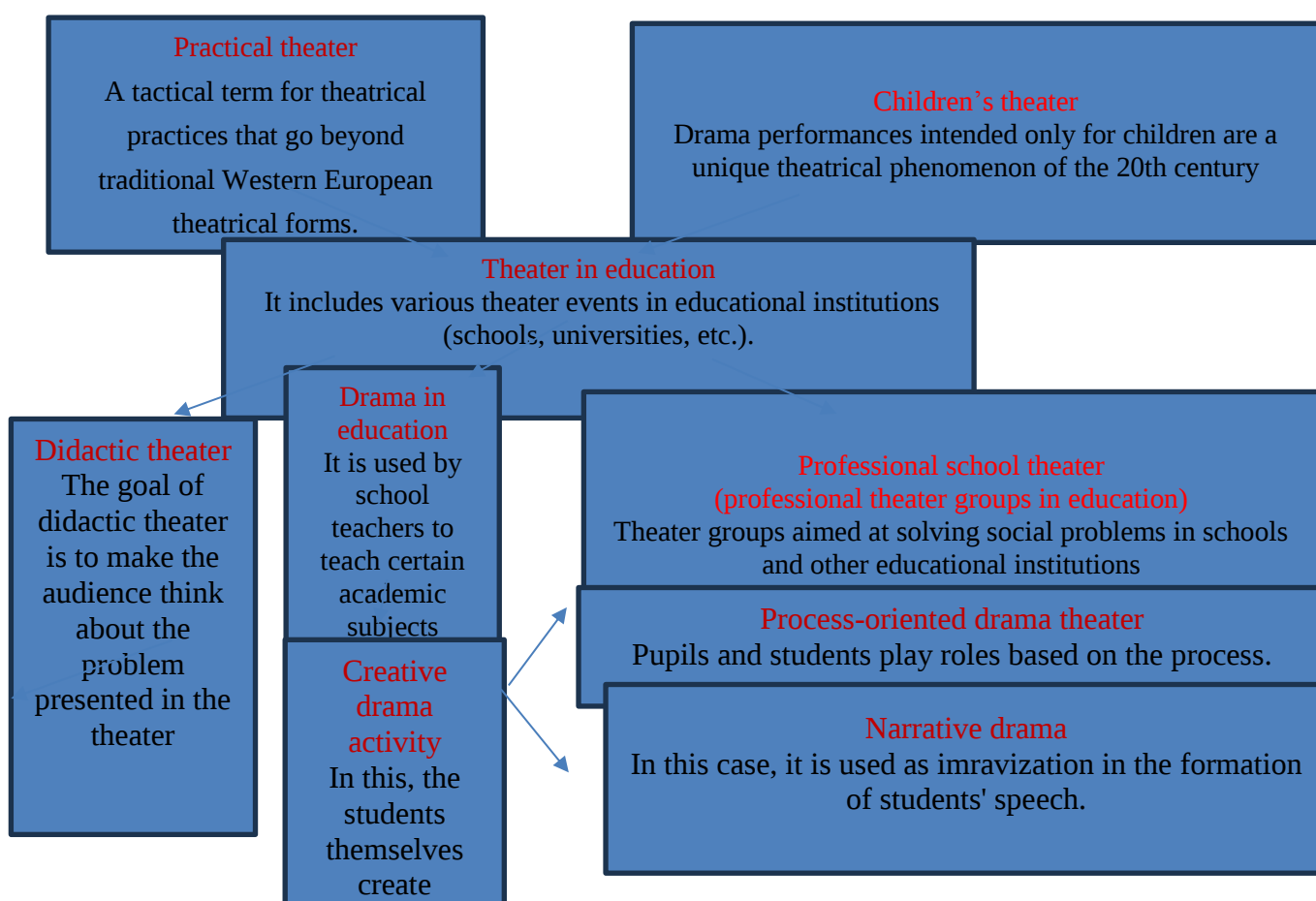
of the classroom) education system. In addition, often in real school practice, in theater pedagogy, children and teenagers are turned into reproductive activities, observers of the teacher's ideas and literary desires.

Modern theater pedagogy in foreign education

When talking about the modern practice of using theater activities, it is necessary to emphasize the terminological confusion that significantly complicates the analysis of approaches to the use of theater for educational purposes. Interestingly, this problem is inherent in both Russian and English terminology, and seems to be related to the diversity of existing practices and the complex history of their emergence and development.

In the local tradition, the terms "theatre", "theatre technologies" and "theatrization" are used to describe theater pedagogy in education. The concepts of "drama" and "dramatization" of teaching, which work as their synonyms, are less common. In English, the concept of "theatre" usually means the final product (learning, drawing conclusions, independent, creative thinking) shown to the audience.

Modern directions of theater pedagogy in foreign education are schematically presented



**The scheme describes the directions of theater pedagogy in foreign education.**

Of course, the presented diagram is not complete and served only to guide the diversity of existing pedagogical practices. The boundaries between the designated areas are often arbitrary, and the terms can be used in different ways depending on the context.

In Russian practice, there are currently significantly fewer areas of theater in education. These include:

- Children's theater or children's theater is a professional theater focused on the interests and needs of children and adolescents, in which the child is the object of influence of adults (including the teacher), which is a unique "plays the role of a mediator". He is the "guide" of children in art. This category includes theaters for young audiences (Youth theaters), children's puppet and musical theaters, etc.
- Children's theater work (including for educational purposes), in which the child becomes the subject of theatrical action (amateur performance, after-school or improvisation).
- Children's (and teenagers) theater is a theater genre in which small actors play, and it is also an independent field of theater studies.

In general, in local pedagogical traditions, the theater is still considered primarily as a means of introducing students to cultural heritage, as well as a means of education. In this regard, in school practice, we can often find plays on themes from the works of the school curriculum, as well as on patriotic themes. At the same time, in Russia, the focus is almost always not on the process of its creation, but on the final product - the performance in front of the audience. Elements of dramatization that do not represent the final product are sometimes carried out in foreign language classes, but even here they work not as a means of experimentation, but as a means of practicing specific language skills. With this approach, theater pedagogy in Russian practice is distinguished by the fact that it is included in the additional (outside the classroom) education system.

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