MODELING THE SELF-RESEARCH ACTIVITY OF THE FUTURE TEACHER OF HISTORY IN THE PROCESS OF WORK ON ARTISTIC-HISTORICAL WORK

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ANNOTATION

The author notes that the technology of game modeling fits very organically into the educational process, does not affect the content of training, allows the most effective way to achieve the predicted learning outcomes and reveal the potential of each student.

Keywords: structure, system, education, humanization, learning, process, differentiation.

INTRODUCTION

The main ideas of our work on modeling the research activity of a future history teacher in the process of working on a fictional-historical work: the idea of the significance of the raised historical problems for the future teacher, taking into account their individual capabilities and increasing experience; the idea of consistency in the formation of their historical thinking in combination with pedagogical support and accompaniment; the idea of an educational creative space created during all years of study, its enrichment over the years and correlation with the individual trajectory of development of each student, his "zone of creative development". The modeled system is built on the following principles: the principle of the relevance of knowledge from history as "living" personal knowledge; the priicip of continuity in the activity of modeling independent activity in the future history teacher in the process of working on an artistic-historical work and individually differentiated assistance; the principle of movement from imitative creativity to creative imitation and situationally not stimulated creative activity (V.A. Prosetskiy, D.B. Bogoyavlenskaya). It is imitation that scientists consider to be a "springboard" from which a person takes off to the heights of independent creativity.

Let's consider only some of the components of the modeling process.

It is significant that students master the content characteristics of the teacher's methodological and reading culture. According to A.N. Leont'ev, the activity performed by students in the learning process should be adequate professional, that is, it should reproduce in itself the features of the activity that they will be engaged in. So, in the group work of future history teachers, they made basic notes on the formation of historical thinking in the process of working on a fictional historical work. The supporting synopsis as a teaching method ensured the interaction of students based on the operations of generalization, coding, "folding" knowledge using conventional signs, symbols, schemes, etc. with the subsequent "deployment" of their content in the conditions of CSR (collective way of teaching and work in groups of shift composition)

The groups exchange information on the compiled key notes, evaluating the work read.

1. The second step in approaching the solution of the problem of the formation of historical thinking in our model of independent research work of a future history teacher can be called

the comprehension of the meaningful image of the theme of a historical literary work, its general idea. Functional model of objective action, according to V.P. Zinchenko, includes the image of the situation and the mode of action. The image of a situation is understood as a "field of action", being a semantic formation and reflected in the context of current and future activities. It contains the very subject of knowledge and action. By the concept, as already noted, we understand the content image of the research topic, the general idea as a generalization of particular cases of educational objects. An image presented in a sign-symbolic system (schematic, drawing, thesis) and having a hypothetical and prognostic character of a "semantic field". Our research has shown the need for such forms of organization of education that would encourage future teachers in the process of forming historical thinking and mastering it in a fictional historical work and to sensibly approach the choice of the philosophical foundations of a fictional historical work. In the process of studying the problem of the formation of historical thinking when working on a fictional historical work, we came to the conclusion that it is necessary to take into account the following theoretical and theoretical provisions:

 a) it was supposed not only to consider the problem as an artistic historical work, but to present an image of a possible solution through known experience (ideas, technological solutions). According to psychologists, it is necessary "to form a new way of seeing the problem field by introducing a professional to the way of working" (IV Khristosenko) In modern culture, as the scientist notes, "the value of" living "forms of transfer future teacher into the content of a work of art. That is why it is so important to create a "breeding ground" for the crystallization of a new style of communication, in order to give an opportunity to come into contact with the real carriers of this new style. B) the concept presents the artistic text of the problem (theory, ideas). A.A. Brudny believes that understanding a text is a consistent change in the structure of the situation being recreated in consciousness and the process of moving the mental center of the situation from one element to another. As a result, a certain picture of the general meaning of understanding - the concept of the text - is formed. Thus, understanding is the process of translating the meaning of a text into any other form of its consolidation - an abstract, an abstract, a summary, a set of keywords, a concept, etc.; c) "... An image is built in action, and an action is built in the image."

The scientist suggests the existence of not only the external form of movements, but also their internal representation in the form of words, images, plans, schemes, rules of programs, and both of these forms are related to each other. It is supposed to think that the connection is given in the extremely abstract form of the "vertical of spiritual development", which includes such concepts as "face" and "spirituality". According to V.P. Zinchenko, this is the dominant of a new paradigm, the main essence of the construction of which is a "set of metaphors". In research, a metaphor is a kind of symbolic language that has been used for centuries to influence. Using a metaphor activates the work of the right hemisphere of the brain. Studies have shown that both hemispheres (left and right) interact in the conditions of language creation and decoding of verbal messages. The left hemisphere perceives language consistently, literally, logically. The right one grasps the message instantly, completely, catching the hidden meaning, which is the most important thing in the metaphor. The student becomes more susceptible to influences. In

psychotherapy, the metaphor is always addressed to the inner world of the subject, stimulates his need for self-building;

d) according to I. Prigozhin and I. Stengers, every science should be humanitarian, since it is the humanities that have experience in dealing with unique phenomena, teach not just to perceive and fix them, but to build an image of such a phenomenon, delve into it, penetrate into its structure and structure, look for its meaning and do not rush to mean, stick a verbal label. It is known that A. Einstein thought through visual images. Analyzing the views of a number of scientists on this problem, V.P. Zinchenko and E.B. Morgunov writes about the importance of building an image, finding and constructing signs, research and detailed description. The significance is the representability of the whole, the visibility of thought, the ability to build an internal image of the structure by visual means. "Imaginative or visual thinking is a means of forming a plan, an idea, a hypothesis, a scheme of transition to a new image" [1]. The image of the text content is considered by scientists as the process of understanding itself, taken from its content side. The image is fundamentally dynamic, its being is in constant formation. It is impossible to imagine, according to A.A. Leontieva, a static, "point" image of the content. This is an objective image, but its objectivity is of a special kind: a person operates from the very beginning with what is behind the text. This is a changing world of events, situations, ideas, feelings, motives, values of a person - the real world, as A.A. Leontiev writes, exists outside and before the text (or created by the imagination of the author of the text, but just as real, if not more real, for the reader). "We display it in the image of the text content, using a certain perceptual technique that determines the formation of this image" [2]. Assessing the content of the literary text, M.M. Bakhtin notes its polyphony, "many degrees of freedom". A person perceives the world behind him depending on the purpose and attitude with which he "peers" into the text. Every understanding of a living utterance is actively reciprocal. The student uses the pedagogical (scientific, educational) text as "an indicative basis for other activities that are qualitatively different from the perception of the text and include this perception as a structural component," writes A.A. Leontiev. There is no doubt that everyone "subtracts" somewhat different content from the text, and therefore "we build the same world" in different ways. The scientist observes: "There is a limit to the number of degrees of freedom, and this limit is the objective content or objective meaning of the text, or, in the words of A.A. Brudny, its concept." The type of text assumes a different form of obligation of such a concept: "The more this text is focused on a certain narrow way of understanding, the more unambiguous its interpretation is. This is, in general, a scientific text and especially an educational one" [3]. Our experimental work has shown that design is built first as a visual image, and then at the second stage of creative work, meaningful information turns into a diagram, into values, into symbols. The elements of abstraction are strengthened, the visual-pictorial solution of the meaningful image of the topic is replaced by a thesis form, acquiring an increasingly problematic hypothetical and prognostic character. The external design loses its original significance, being preserved in a figurative form only in one link of the concept. The semantic characteristics of the concept allow the subjects of the educational process to enter into a single value-semantic field. "It can be assumed that the image of the situation appears to the subject simultaneously, and the way of action unfolds in time. After its deployment, an "actual future field" develops, which also

acquires a simultaneous character. Now the image already carries not only a scheme of understanding, but also a scheme of action... The image could be compared to an overhanging cloud that rains down actions"[4]. The concept is only a model of future research, although with elements of a diagnostic and prognostic nature. This research, presented in the model, will unfold in further work as a chain of interrelated technological solutions, approaches, searches, comprehension of ideas of best practices and own capabilities in the implementation of its leading theoretical ideas. A concept lesson is a group form of training organization, involving joint work on the evidential disclosure of the meaningful image of the research topic, its leading ideas and principles, followed by the group's defense of its own assumptions on the diagnostic and prognostic characteristics of the problem and its technological solutions.

Reference notes, graphs are used, technological maps are drawn up over each work of fiction read, which are then discussed in an intergroup dialogue. Joint activity in microgroups is developing, collaborative. In the pedagogical literature, its signs are called (the presence of a single goal and a common motivation; the separation of functional responsibilities and activities; the coordinated execution of tasks; the presence of self-government, a single educational space and zones of individual action).

We have tested the form of organization of the formation of historical thinking of future teachers in the process of assimilation of a literary work of pedagogical technologies - a positional game (N.E. Varaksa refers the model of positional learning to the initial stage of students' work at the university).

The unconventional game form of the lesson itself becomes the subject of comprehension by future teachers. The preparatory stage included informative and technological blocks. The educational self-government of the student group carried out all the organizational work, then a game lesson and acted in the position of "experts". Tasks were offered both individually and in groups. Card No. 1: position "Thesis". The information is presented in a compact form: what is a work of art, including its historical structure. Card No. 2: "Concept". It was proposed to compare different definitions of the concept. Express your point of view and make your own choice. Card No. 3: the "Scheme" position. Two concepts are compared - traditional and non-traditional lesson. According to the similarities and differences in the structure of the historical work, a diagram is drawn. It is possible to use graphs. The task is difficult and requires consulting in some cases. Algorithm of execution: it is proposed to write out and number the structural elements of the artistic historical novel and arrange them in a column, and next to it is a column of structural elements of the billet. The arrows should indicate which elements of the historical novel and the elements of the billet should be consulted only in case of difficulty. Card No. 4: position "Critic". The position is of particular interest, since the "Critic" insists on the illegality of the plot of a historical novel and skillfully proves their irrelevance in history. To provoke a discussion, a student in this position needs to show artistic abilities, speak convincingly and defend his point of view. Kar- point # 5: the position of "Apologist". The student's task is to prove the opposite by revealing the lawfulness of the historical event Card No. 6: position "Symbol". A single symbol of the historical novel and billetristics is thought out and drawn out in the drawing. Card No. 7: the "Poets" position. Poems are being composed about the historical romance of billetristics.. Card No. 8: "Theater" position. A scene from a

historical novel is being designed - theatricalization. During the lesson, a theatrical miniature "historical event" is played out.. These are scenes from a historical novel, group improvisation. Card No. 9: the "Reflection" position. The difficulties in mastering the historical novel are comprehended, their own capabilities are evaluated. Card No. 10: position "Expert". The activity of all those who performed tasks, who participated in the game, is evaluated. This card is offered to the educational self-government. The assessment is given in humorous poetic sketches. "Laughter is a close-up form, it extraordinarily brings the object closer, destroys any distance Laughter draws the object into the zone of modernity, where it can be felt with hands, decomposed, penetrated into its interior, explored," writes M.M. Bakhtin [5]. Poetic lines can also be dedicated to the author of the novel. Card No. 11: position "Question". The position reflects the ability to see the most important thing in the problem, which is important in the activities of design and forecasting. If the task causes difficulty, then the answer can be found in the positional discussion. This kind of discussion of the future teacher should also be taught. Card No. 12: position "Practice". This is a summing up of the whole conversation, since students determine the "practical significance" of the technology in question for solving the problem, get acquainted with the concept of "scientific novelty 283" using concrete examples. It is better to offer the task to the educational self-government and advise to discuss this issue with everyone. Group work contributes to the development of an active personality capable of organizing himself in collective activity, cooperating, working together and being himself. Scientists talk about the dialogicity of individuality embedded in the system of relationships - the psychological polyphony of intellectual activity in the process of its deployment, the "polyphony of communications" (V.Ya. Lyaudis).

Recent studies show that students of pedagogical universities in some cases do not have a "project of their own future", the problem is in this regard the formation of the "I"-concept (SYU. Reshetina, E.S. Romanova). The student should feel like "the owner and author of his project." This approach requires creativity and expansion of the field of possibilities [6].

Deep emotional contact, the inclusion of an individual in a holistic historical environment contributes to the development of spontaneity in technology design activities; - the stage of demonstration and protection of individual technological projects and their collective discussion. At the same time, the defense is organized by a microgroup that unites topics close to the problem, which allows you to see the problem in its various aspects of theory and technological solutions. Subjective points of view, positions cause an interested discussion of the student group, demonstrate the transfer of ideas into the problem space of each topic; the reflexive evaluation stage completes the work and at the same time sets new tasks for its continuation, correction and improvement after testing during the period of pedagogical practice at school. So, the need for self-expression and the desire to organize their own independent research activities may come into conflict with the "teaching" attitude of the teacher. A positive emotional attitude is needed, maintaining a sense of existentiality, enriching a person. The emerging relationships should not be only situational, poly-dependent. They should be value-based, with a tendency to constancy and free. The space of personality as an existential-semantic space determines the openness of the "I"-a concept, a humanistic system. Interacting with the "other", the human "I" is enriched. The processes of assistance, co-thinking,

cooperation contribute to the integral nature of relations, new semantic constructs of actions, relationships and feelings, create a new quality of "I". Personal existential space is one of the most important conditions for an individual's self-expression. But the creative act itself is objectified in activity. And this act must be successful in order to bring personal satisfaction.

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