

**SPECIFIC ASPECTS OF USING PROGRAMMED EXPERIENCE IN MUSEUM
PEDAGOGY**

Dadabayev Suhrob Mansurjonovich
Namangan State Pedagogical Institute Teacher
of the Department of pedagogy and psychology
E-mail: dadaboyevsuhrob89@gmail.com

Annotation

This article provides recommendations on topical issues of teaching museum pedagogy, the importance of museum pedagogy, issues of using museum exhibits in the application of educational tools, specific problems of museum education, the use of programmed experience in teaching museum pedagogy.

Keywords: museum, exhibit, research, programmed Education, Experience, museum pedagogy, sustainability, historical context, educational tools Max material.

**ОСОБЕННОСТИ ИСПОЛЬЗОВАНИЯ ЗАПРОГРАММИРОВАННОГО ОПЫТА
В МУЗЕЙНОЙ ПЕДАГОГИКЕ**

Дадабаев Сухроб Мансуржонович
Наманганский государственный педагогический институт
Преподаватель кафедры педагогики и психологии
E-mail: dadaboyevsuhrob89@gmail.com

Аннотация

В данной статье рассмотрены актуальные вопросы преподавания музейной педагогики, значение музейной педагогики, вопросы использования музейных экспонатов в применении средств воспитания, специфические проблемы музейного образования, даны рекомендации по использованию запрограммированного опыта в преподавании музейной педагогики.

Ключевые слова: музей, выставка, исследование, запрограммированное образование, опыт, музейная педагогика, устойчивость, исторический контекст, образовательные инструменты местный материал.

Introduction:

In the past two years, the concept of museum pedagogy has often been encountered when it comes to topics such as sustainability in educational systems. Through museum pedagogy, systems gradually develop and form on the basis of politics and political ideologies [1]. Due to the lack of time and funds to experiment, curricula also exclude the important perspectives needed to shape the future. This leads to minimal space being given to a variety of learning styles to suit topics such as sustainability and historical context.

Museums, on the other hand, can balance this, as information can be seen that they enhance experiments when it comes to education. This also serves as a laboratory to study the extension or radical teaching methods of the classroom. The importance of museum pedagogy is that it is time to act as a place to explore and critically reflect on the rapidly changing world around us. Unlike auditoriums, museums themselves have unique opportunities to create worlds. These worlds work in parallel with society, building a bridge to reflect the times we live.

It also complements cultural and social prejudices such as the climate crisis, excessive consumption in the clothing industry and the intensification of less recognized narratives. The educational system in the country is formed by such features as its great flexibility, it is important to place future educators in very specific categories and hierarchies between more practical education and more theoretical streams [3].

This practice in turn serves as a bridge to the rapid development of our ever-changing society in the museum system. Not only that, but students' opportunities also depend on their socioeconomic status, which quickly becomes problematic. Combined with the heavy workload of teachers, this leaves little room for educational institutions to develop creative, innovative and inclusive curricula that integrate each other through shared knowledge and collaboration.

The museum is a non-profit, permanent institution in the service of a society that researches, collects, preserves, interprets and displays material and intangible heritage. Museums open to the public and inclusive provide diversity and sustainability. They operate and communicate in the presence of morals, professionals and communities, offering a variety of experiences for education, enjoyment, reflection and sharing of knowledge.

Through several interviews and focus group sessions with teachers and students, it became clear to us that it is necessary not only to think critically, but also to exchange experience and knowledge and work together more efficiently. Given all these elements and the higher education system it's time to recognize that the majority of students contribute to the future of fashion as local practitioners and wearers [4].

During our research, we have collaborated with many professionals, including teachers and students, as well as researchers, designers and creators from the fashion industry and beyond.

It is important to consider their individual ideas openly and in the best ways. The use of museum pedagogy based on an innovative program was developed to help students recognize and map their design processes, focusing on materials and stories. In the first phase, the introduction to the program and the topic of cotton were studied, focusing on people, materials and planets.

The second stage students study their interests more deeply, as well as their local system. The final and third phase of the program offers students the opportunity to showcase their new work at the exhibition. Future innovations are seen to provide space for a new generation of manufacturers to reflect on the future of the museum and the major environmental and social challenges.

The educational tools collection future class: stories behind Cotton, developed and launched as the physical culmination of the project, open source consists of a six-week "Cotton" - themed course in March of that year and includes podcasts, videos, and fun content to support future teachers. This project has given us a great deal of information about the possibilities that museum education can have in the long term. The toolkit is the first of many alternative educational resources, offering a new perspective on local creative education and leading to a more collaborative approach of support and awareness to increase educational equity. At the end of the day, education should be a safe place for everyone who reflects the developing society around us.

Thus, our ideas about what works in education should also develop. Nothing is permanent. One other story about changing research: an episode of tomorrow's podcast Build titled "The greatest myth about education," looks at educational styles. But in the last decade, this opinion has been rejected. Published a book refuting the idea of methods for studying Museum pedagogy, and further research supporting Museum findings was carried out [6].

Nce again, research can help us teach better, but those who teach can keep up with research and change their teaching practices accordingly. If most teachers use methodologies to help students learn, research shows that they are wrong. This wrong step is not associated with a lack of research, as formal education has an entire research industry; rather, the application of research in the classroom is complex and full of path blocks. For example, at the university level, teacher training changes slowly - even though their classes are in research facilities; information about new research may not be communicated to individuals who run schools and school systems, and large, bureaucratic education systems may be difficult not only to engage in research, but to make meaningful changes in teacher training or to find resources for teacher retraining. Museum Education has the following different problems:

- museum teachers have little time to continue research in other areas of education or psychology;

- most of the changes in the program are based on unsubstantiated ideas about how people learn and what people want, reinforced by small grant-funded evaluation studies designed to determine what worked and what did not work in a single software situation;
- it should be noted that the traditional assessment considers whether a particular program has achieved what it wants to achieve;
- although assessment is important and useful, it is different from research.

Research can help us improve our training and thus increase our effectiveness. Conducting research on museum education programs is not the best use of limited resources. Perhaps there is no need to deepen our knowledge of what effects our programs will achieve, because we are already achieving success, but you will be able to figure it out. I take alternative perspectives on putting research into practice and achieving impact.

As a conclusion, it can be said that museum researchers can be asked the following questions: what other ideas do you have about how Museum teachers can learn from research? What was the last new study that changed your thinking, teaching or plan? Where and how did you find it? The answer to these questions gives an effective result in teaching museum pedagogy.

Literature used

1. The concept of development of the tourism sector in the Republic of Uzbekistan in 2019-2025, approved by decree PF-5611 of January 5, 2019.
2. Lichtwark A. Obungen in der Betrachtung von Kunstwerken. – Berlin: Verlag von Bruno Cassire, 1909. – 230 p.
3. Столяров Б.А. Музейная педагогика История, теория, практика- М.: Высш. шк., 2004 —29-84с.
4. Насруллаева П.Н. Музейное дело в системе туризма. — Дагестанский государственный педагогический университет Кафедра «Социально-культурный сервис и туризм» г. Махачкала.
5. Baydjanov, B. (2021). Language and education integration - information security as one of the important factors of supply. —Actual problems and solutions of modern philology. Collection of materials of the international online conference. <https://doi.org/10.47100/.v1i2.302>
6. Karimova, M., & Tuychieva, R. (2019). The pedagogical basics of training students for professional, moral and educational function. Scientific Bulletin of Namangan State University, 1(10), 311-317.